

The return of the
YOUNG PEOPLE'S WRITING CONTEST
Cash prizes for teens and preteens
See page 37, section 1

READER

VOLUME 15, NO. 43 OCT. 30, 1986 SAN DIEGO'S WEEKLY

The White Trash Diet



Photograph by Robert Langlois

Why we are what we ate

Poor white trash, Rhoda's mother would have called them. The salt of the earth, her father would have said.

— Ellen Gilchrist
In 1959 Elvis Presley was shipped overseas to a post in Bremerhaven, West Germany. With him, he brought his paternal grandmother Minnie Mae. She was to cook for him.

When Priscilla Presley first started dating Elvis, she was a fourteen-year-old high school student in Germany. Years later, she recalled how Minnie Mae — or "Dodger," as Elvis called her — would cook for the many friends and fans who gathered at Elvis's off-base home. The first meal Dodger cooked for Priscilla was an Elvis favorite: wieners, black-eyed peas, and coconut cake.

Later, in Memphis, after Priscilla had decamped with her karate instructor, leaving Elvis alone at Graceland, he

would send his valet, the corpulent Hamburger James, on a 3:00 a.m. run to a round-the-clock market to buy up Eskimo Pies, Dreamssicles, and Nutty Buddys. And according to his biographer, Albert Goldman, in those latter days Elvis would, night after night, in an act of gustatory athleticism, eat one pound of King Cotton bacon fried up crisp, a Pike's Peak of mashed potatoes sluiced with thickenin' gravy, sauerkraut, a dish of crowder peas, and sliced tomatoes. Elvis's weight at the time of his death, Goldman noted, was 255 pounds.

What set me to scrounging around in my cardboard boxes of old books to find Priscilla's memoir and Goldman's scurrilous five-year-old Elvis biography was the arrival of *White Trash Cooking*, Ernest Matthew Mickler's handsomely illustrated collection of recipes from

(continued on page B)

By Judith Moore

An Escondido Grower Goes Bankrupt Not Us!



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The above is just a sample - thousands of plants & some rattan must go by November 26th, 7 p.m.

Out Of The Mail Sack

The following two letters were received by the Reader in an envelope marked "Letters to the Editor."

—Ed.

Re: San Diego Electronics Network

Dear Mr. Repasky: I have been retained by the San Diego Electronics Network regarding your slanderous comment in the Reader published September 4, 1986. In this article, Bruce Canlen quotes you as calling the San Diego Electronics Network "a man-hater group."

Your comment was extremely degrading and prejudicial. It holds each and every member of the San Diego Electronics Network in a false light to the public which has no knowledge of the organization's true purposes and activities. The members of the organization have been subjected to embarrassing questions and even jokes as a result of your comment.

The San Diego Electronics Network has instructed me to file a lawsuit against you within two weeks of the date of this letter if you do not make a public apology to the organization within that period of time. In this regard, your apology must make specific reference to your above-quoted comment in the Reader. Furthermore, the time, manner, and place of your apology must be pre-approved by the San Diego Electronics Network through my office.

LETTERS

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

If the apology is made in compliance with the above terms, the San Diego Electronics Network will release you from all liability arising from or relating to the above-quoted comment. If you fail to strictly comply with the above terms for a public apology, the lawsuit will be vigorously prosecuted.

Please understand that this letter will not be the first in a series of demands. If you doubt the validity of these claims or the seriousness of the matter, I suggest that you consult with your own attorney. Respectfully, Robert K. Pradovenc, attorney at law San Diego

AN APOLOGY In your September 4, 1986 edition of the Reader, an article appeared in "City Lights" entitled "Split Ticket" by Bruce Canlen. In this article, I was quoted as stating that I characterized the women belonging to the San Diego Electronics Network as a "group of man-haters."

I wish to take this opportunity to publicly apologize to the San Diego Electronics Network as a group, and to the ladies of that organization individually, for that statement. I did not intend to defame the purposes of the San Diego Electronics Network, or the individual members in any manner. This statement was made without thought on my part as to the consequences such a statement might bring to the individuals of that group and was made by a person suffering the emotional stress of separation and pending divorce.

Spokes Person

I've just read the article on bicycling in San Diego ("Ten-Speed Terror," October 23). While I agree that there are motorists who pay no attention to the cyclists, there are also cyclists who have no regard for traffic, or traffic laws. They are as dangerous as the motorists they protest.

In reference to the statement that motorists should have more questions concerning cyclists on the driving exam, I think all bicyclists should also take an exam. They should be required by law to show they know and understand current traffic regulations. Also I think that their bicycles should be licensed in a way similar to that required for automobiles.

I know there will be many persons to this opinion. The ability to ride a bicycle does not give one the right to ride on a highway any more than the ability to drive an automobile on the highway. The revenue generated by licensing would help in providing funds for more bike paths and lanes.

In closing, let me state that I think all persons using our highways and streets should be more aware of the traffic around them.

Bruce Johns Chula Vista

They Ride By Night

The cover story "Ten-Speed Terror" (October 23) was an accurate reflection on the state of cycling in San Diego today. I have been a cyclist for seventeen years in this city and have watched it become more and more dangerous.

I would like to recommend to all cyclists that they give up riding during the day, when traffic, pollution, and danger are at their peaks and do as I have done: save riding for the late-night hours from midnight on. This has several advantages over trying to contend with dangerously driven autos: there are fewer cars, I avoid those that remain will give the rider more than adequate warning because of the shining lights and engine noise. Also, since there are fewer cars, the air that the cyclist breathes will not be as full of carbon monoxide, which does nothing to promote one's health. The roads are open at night, thus the cyclist doesn't have to stay on a strip of pebbles asphalt separated by the parked cars and the moving traffic by a width often times no greater than his handlebars. Avoiding parked cars means avoiding those doors that open at the worst possible times and the possible injury or death of both driver and cyclist.

There are some disadvantages to night riding. Reflexes, debris, cracks in the road surface, etc., are almost invisible unless the bike is equipped with some large lights, intelligently mounted and focused. On my own bike, I carry up front, two on the fork on either side of the hub, a generator light atop the frame where, and a light salvaged off an old motorcycle atop the handlebars. All the lights I use with the handlebars; batteries are slung from the top tube. The rear is a blaze of reflectors.

Because late-night drivers are often tired, angry or drunk, it is wise to make room for them. (continued on page 45)

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VERIFIED

CITY LIGHTS



Justus Spencer: a hat brush with COMBO

AS LONG AS YOU'RE UP GET ME A GRANT

BY PAUL KRUEGER

San Diego's musicians, dancers, poets, and painters are \$340,000 richer this week, thanks to fifty-nine grants awarded by COMBO, the city's arts funding organization. But a number of those grant winners also served as judges in the arts competition, prompting critics

of the contest to charge that the selection process was marred by "cronyism." At least \$36,000 of the \$340,000 awarded went either to artists who served on the six different judging panels, to arts organizations to which those judges belong, or to their

colleagues. Dance panelist Jean Isaacs, for example, won a \$2000 individual fellowship, and \$5000 was awarded to the Three's Company dance troupe, with whom Isaacs performs. Fellow dance panelist Gilda Mullette represented the Educational Cultural Complex, which received a \$2000 grant. Denise Dabrowski, a local ballerina and protégé of panelist Maxine Mahon, won \$2000, and \$5000 went to the San Diego Area Dance Alliance, which was represented on the dance panel by judge Lani Donohoe. Lynnda Youn of the American Ballet School was the only dance panelist who can't be tied directly to any of the nine grant recipients.

Things were equally sticky on the visual arts panel, where judge Dan Wain's employer, Installation Gallery, was awarded \$5000 to underwrite the popular downtown ArtWalk project. Panelist Mario Lara serves with Wain on the Art Resource Center board of directors and is also a board member of Installation Gallery. Lara was awarded \$2000. Judges David Avalos and Raul Guerrero are influential Chicano artists, and \$5000 was awarded to the Chicano Park Arts Council for restoring the murals in Chicano Park. In all, \$14,900 of the \$21,950 handed out by the visual arts panel went to projects or artists connected in some way to Installation Gallery or the Chicano arts community.

Dianne Streifer, the COMBO staffer who organized the judging, acknowledged that the selection process "could look like a conflict, but I know it

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NO SCOUT IS AN ISLAND

BY NEAL MATTHEWS

The Boy Scouts are about to storm the beaches of Fiesta Island through a well-fortified shoreline, and as is often the case in battle, politics will have a big hand in determining the outcome.

The 465-acre manmade island in the heart of Mission Bay is being studied now by the city in order to determine its future development. The Fiesta Island Design Subcommittee has held a series of public hearings and

has written thirteen design criteria recommendations for the island, to be submitted to its parent body, the Mission Bay Committee, on December 2. The recommendations, which generally call for leaving the island free of commercial development, include the prohibition of any permanent

buildings on the island, other than rest rooms. Among the projects the subcommittee considered and rejected were a Goodyear blimp mooring and redevelopment of the primitive youth camping ground now located on the beach at Enchanted Cove, across the water from the Hilton Hotel. Both ideas were nixed by the subcommittee because the eight committee members felt there was a strong public sentiment toward keeping Fiesta Island undeveloped, except for the planting of a few trees.

But the Boy Scouts are a can-do bunch, and they aren't taking no for an answer. The scouts have their own committee, which has been searching for a site for an aquatic youth camp, and they decided Fiesta Island would be ideal. Their formal proposal, which they will take before the Mission Bay Committee December 2, then to the park and recreation board hearing on December 18 and probably later to the city council, envisions two large-scale building phases at the youth camp. Phase one would include a fenced yard, a storage building for canoes and boats, three classrooms, a workshop, offices, launching ramp, and temporary rest rooms. Phase two would provide two more classrooms, another boat storage building, permanent rest rooms, lockers, showers, and a floating landing dock. Total area for the buildings envisioned would be somewhere between 12,000 and 14,000 square feet. Paved parking would be expanded from the existing space for fifty vehicles to space for 150 vehicles.

Sharon Terrill, co-chairwoman of the Fiesta Island Design Subcommittee, says the

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On the road again: Pacific Beach's earliest social center

were written about in the society pages as late as the Thirties. But when the Catamaran came in, the room was converted into a wedding chapel the hotel rented out for private ceremonies.

Fry says he knows of only one older building in all of Pacific Beach: a frame house on the northwest corner of Ingraham and Law streets, built in 1896. And that's why he's

been waging a year-long fight to save the last remnant of the Braemar mansion—a fight he only won recently thanks to the help of no less formidable an ally than the U.S. Navy.

A year ago, Fry says, he learned that the Catamaran was planning an extensive remodeling project and that the chapel would be razed. Shortly

thereafter, he attended a seminar in Sacramento with the state Historical Site Board and asked how easy it would be to get the chapel designated a historical site—and thus hinder any attempts to destroy it. But that attempt, Fry recalls, "failed right off the bat" because of the board's requirement that any candidates could not have been moved or altered in any way.

The chapel failed on both counts because when the

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CITY LIGHTS

IN FULL VIEW OF AN EMPTY STAGE

BY BRAE CANLEN

Conductor David Atherton was not happy with the sound of the San Diego Symphony after they moved into their new hall last season. Shortly after the November 2 opening concert, he moved the musicians a few feet forward on the stage of what was once the Fox Theatre. The result, he believed, would be a richer sound. But shifting the orchestra also resulted in an obstructed view for some of the symphony's well-heeled patrons, and the symphony association has just spent close to \$500,000 in renovations in order to improve their line of vision.

There are 913 seats in the balcony of Symphony Hall, and the view from many of them was impaired by the orchestra's relocation. But the worst ones affected were the first four rows of the balcony, in a section called the Grand Tier. For a seat in the Grand Tier, patrons donate \$3000, plus the cost of the tickets (\$448 for the twenty-concert series). These supporters started complaining at the beginning of the season. They couldn't see the soloists, the violinists, and part of the conductor. "We got a [negative] response, but we weren't able to make renovations until after the



Sightlines and sound strategies at Symphony Hall

season," says spokeswoman Nancy Hafner, explaining how the construction noise would interfere with the rehearsals of the musicians.

However, one remedy was tried during the season. A large section of balcony seats was moved back approximately six inches, but the view from the Grand Tier was still partially blocked. So when the major modifications began after the season's last concert on May 17, the seats were returned to their

original place and then elevated six inches. The front railing was resloped, and the iron grill work atop it was replaced by clear Plexiglas. Hafner says that the renovations, including the installation of carpeting to absorb reverberations, were finished this month, in time for the season's first concert.

Whenever that may be, the season, which was scheduled to start on October 23, has been postponed indefinitely because of a labor dispute

between musicians and management. The symphony organization, which almost went bankrupt this year, claims it doesn't have the money for bigger salaries. Greg Berton, a spokesman for the musicians' union, points to the \$500,000 in renovations as one of the reasons. "There were much cheaper alternatives than ripping up the balcony," he says. Among them, he suggests, are elevating the musicians on a platform or moving them back



Councilman Ed Struiksma

LAKE STRUIKSMA

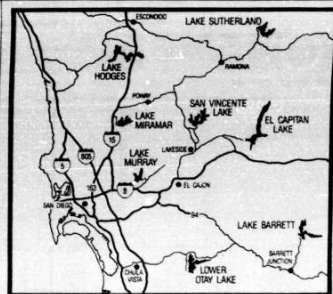
BY BRAE CANLEN

The City of San Diego is preparing an ambitious plan to open its water reservoirs to swimming, sailing, and boating. It sounds like a fun idea to its proponents. But bubbling below the surface of the plan are questions about contaminated drinking water, boating accidents, its cost, and the public's interest in these activities. The person most

interested in the plan, its critics say, is city councilman Ed Struiksma, whom they accuse of stacking the city lakes committee with supporters to get it passed. His motivation, they claim, has more to do with a political crawl stroke than it does with swimming.

Putting one's body in future drinking water used to be against the law, but on September 30, the governor signed a bill that repealed this part of the state health code. The bill, which was introduced in February by Republican state senator Jim Ellis, was not considered desirable by the other state senators; they voted for it on the condition that it only apply to San Diego County. Ellis got the idea from one of his constituents, according to a spokeswoman in his office. The bill states that starting on January 1, 1987, operators of local reservoirs will be permitted to allow bodily contact with their water, as long as the water meets certain treatment standards before it goes into the drinking supply.

The City of San Diego operates eight storage reservoirs: Hodges, Murray, Miramar, Sutherland, Barnett, El Capitan, San Vicente, and Otay. These lakes have been open to fishing and motorboating since they were formed. Many people have wished they could use the reservoirs for other activities, including a kayaker who said he wanted to train for the Olympics



on Miramar Reservoir. The year was 1982, and city councilman Ed Struiksma brought the request to the state health department, which initially turned him down. The city lakes committee, a volunteer group of citizens that advises the city council, also didn't like the idea. Some members of the committee questioned whether he was Olympic material or not. If he was that serious, they said, let him drive down to Mission Bay to practice. The committee denied the request.

Later in 1983 Struiksma and the lakes committee went at it again. The councilman came up with a proposal to expand reservoir recreation to include

"Struiksma was absolutely furious," recalls Kevin Mine, a lakes committee member for the last six years. "He went over [our] head and got an experimental program for kayaks."

The state health department overruled its sanitary engineer and approved the program in the beginning of 1983. Canoeing (including kayaking) was allowed on Miramar, San Vicente, and El Capitan reservoirs. Few canoeists took advantage of it, however, and the Olympic contender moved to Orange County without ever putting his kayak in the water. Later in 1983 Struiksma and the lakes committee went at it again. The councilman came up with a proposal to expand reservoir recreation to include

to where they originally were on the stage. Berton admits that the music "was disappearing into the rafters," which he blames on the absence of an orchestra shell. Plywood sheets were hung backstage to push the sound forward, but this remedy was not sufficient in Atherton's opinion. "It wasn't the musicians complaining about the sound," Berton says. "It was the conductor. And he gets whatever he wants." While Berton doesn't argue with efforts to improve the acoustics, he questions the financial wisdom and fairness of the expenditure. "There's only so much to spend," he says. "The [symphony] association seems willing to pay whatever they need for some things."

Nancy Hafner says the money for the renovations came from "an anonymous individual who has extended a line of credit that is designated for capital use only." Musicians' salaries are part of the operating budget, which is separate from the capital-improvements fund. Some expenditures to improve the sound were to be expected, says Hafner. "It's part of the fine-tuning process when you first go into a hall," she says. The association considers the acoustical and sightline adjustments to be resolved now but will not know for certain until it gets the musicians back on the stage.

swimming and other body-contact activities. The committee put together a more conservative program, based on a 1975 plan that had been shelved that year by the city council. The plan did not endorse swimming, nor did it include the sailing clubs, restaurants, equestrian trails, bridges, and commercial marinas envisioned at various lakes by Struiksma, a sailing enthusiast who organizes the City Council Cup Regatta each year.

The state health department still opposed body-contact activities and also sailboats, especially catamarans, because they often dump people into the water. In 1984 the health department agreed to allow larger sailboats on Miramar, San Vicente, and El Capitan reservoirs on an experimental basis. After a year, sailing was extended to the other five reservoirs.

But Struiksma wanted more. After the sailing program was approved, he began acquiring supporters to the committee, according to some of its members. "He went on a pure stacking job," says George Hanson, who has served on the

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STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice: Do penguins roller-skate? Have they ever roller-skated? Some people I know have been arguing about this for quite a while, and I'd like to help resolve it. The "yes they can" group cites a Sea World show or the Ed Sullivan Show as their source. Please help.

Cindy Sullivan
Mira Mesa

Last time I was visiting my portly buddies in the Penguin Encounter, we had a great time — there were some interesting head-to-head discussions — but I'm sorry to say that the subject of roller-skating never came up. They were much more interested in the price of mackerel and if I had any news from back home. But I'm sure these guys would just snort at the idea of roller-skating. Anyone with brains would realize that the wheels on the skates would freeze in the subzero temperatures, and there would be a lot of bruised beaks in the colony, as well as a lot of penguin epiphenomena flying around. No, the preferred method of locomotion in the Antarctic is tobogganing. Penguins are perfect for this: they just get up a good head of steam, hurl themselves to the ice, and slide merrily along.

Sea World penguins don't roller skate, can't roller skate, and wouldn't roller skate, even if you gave them a lifetime supply of rancid anchovies. But there are penguins who have donned skates. As you'd expect, these are Hollywood penguins. I should say I've never seen these guys in person, but my sources swear by the following information. A couple of people seem to remember Ed Sullivan having penguins roll around on stage, but this is so vague that I dare not vouch for it. More certain, though, is the fact that a roller-skating penguin or two appeared on Jack Benny's show in the late Fifties. As Benny gave his monologue, the birds skated across the stage, giving him the ultimate upstaging. The best-known example of such avian

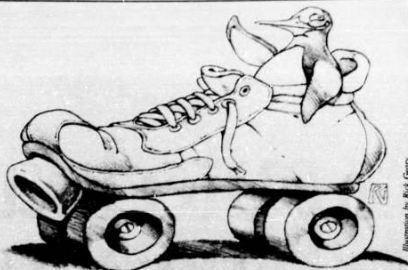


Illustration by Rick Gentry

shenanigans occurred in the Bob Hope movie *My Favorite Blonde*, made in 1942. Hope played a vaudevillian who had a trained penguin who was more fun to watch on skates than Ragsdale Welch in *Kansas City Bomber*; the odd duo became involved in some kind of spy caper. It's said to be an Academy performance by the bird.

One question that I'd like answered is, How did they find shoes to fit the penguins' feet? Or did they just clamp the skates on, as we did as kids wearing our tennis shoes (with the predictable disastrous results — loose skates flapping helplessly from our feet, skinned knees, et cetera)? You see, penguins have very peculiar feet. They'd have to, given the rather chilly walking surfaces they trod upon. Try walking barefoot across a frozen lake, and see how your toes feel. But penguins have it all figured out. Their feet do in fact get cold — measurements have shown that the temperature of a penguin's lower extremities can drop to freezing — but it doesn't harm them in the slightest. One

reason is that the feet have to stay cold or else the bird would lose too much body heat through them and would suffer dire consequences. Also, the feet consist mostly of low-maintenance tendons, not muscles, which require more care (and cause more discomfort when cold). Most important to the bird's ability to withstand cold toes is that the arteries carrying warm blood to the toes pass next to the veins carrying cold blood in the other direction; the two exchange heat, keeping the temperature just high enough to prevent frostbitten feet and a bunch of limping penguins.

Dear Matthew Alice:

We are very concerned about the situation of us women being shown on TV with our feminine personal problems and shown completely nude. But this doesn't really bother us so much as that men are never shown completely nude and never are shown in commercials having personal problems, which we know they do too.

Might it be that most directors are males? F.N.H.

San Diego

I'm not quite sure what your question is. Do you want to see naked men prancing across your TV screen? Do you want to see men tooting intimate personal-hygiene products? (Isn't it disgusting enough to see them spit endless streams of tobacco juice during telecasts of baseball games? And by the way, do women spit?) What is it that's really bugging you — an unequal display of grossness? Well, as James Brown said, it's a man's world. The men call the shots in TV land, as in most endeavors in our country at present, so it's not surprising to see the kind of bias you speak of. Haven't you been to one of our half-nude beaches lately? We sensitive souls may not like it, but we're grown up enough to understand why the double standard exists.

But what I want to know is, what station are you watching? The Federal Communication Commission, arbiter of what's permissible over the airwaves, has no regulations specifically aimed at nudity. The commission is guided, however, by the Supreme Court's well-known 1973 ruling on obscenity (*Miller v. California*), which takes into account community standards, prurient interest, "patently offensive" conduct, and artistic merit, among other things. Nudity per se is no guarantee of obscenity. Still, very few commercial stations will even flash a naked female breast, let alone an entire body. And we owe it all to vigilant watchdogs such as you. Please let me know the station on which these naked people are cavorting. It demands my personal attention, I'm afraid.

Get a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 80883, San Diego, California 92138.

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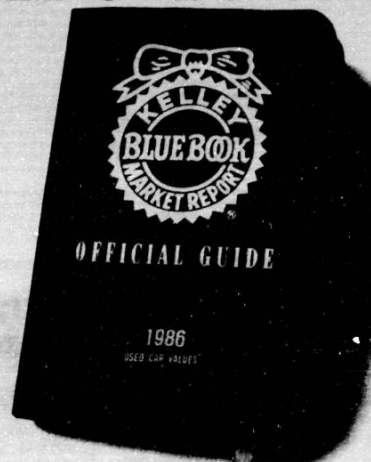
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THE INSIDE STORY

BY PAUL KRUEGER

MORE THAN FIFTY SMALL RETAILERS WHO rent stalls at Monte Kobey's popular Sports Arena swap meet have banded together, hired an attorney, and demanded significant changes in the way Kobey does business. While the retailers probably won't win major concessions from Kobey, their decision to divulge details of the swap meet's financial operation could embarrass both the San Diego city property department and the city attorney's office.

Information gathered by the retailers and their attorney shows that Kobey generates a minimum of \$3 million a year at the Sports Arena swap meet, and he has collected several hundred thousand dollars more by auctioning sellers' spaces to swap meet retailers. But while the swap meet is held on city-owned land, not a penny of these revenues find their way to the city treasury. The city property department doesn't know any of the financial details regarding Kobey's six-year-old Sports Arena enterprise and can't even review a copy of Kobey's rental agreement with the profit-making firm that runs the arena for the city and acts

as Kobey's landlord.

City officials aren't privy to Sports Arena operations because a 1971 lease signed by the city council and San Diego Entertainment, Inc. strictly limits the city's involvement in the arena's operation. In return for its pledge to make yearly payments of \$430,000 on the \$6.4 million in construction bonds issued to finance the arena's construction, San Diego Entertainment gets to keep income from arena rentals, admissions, food, drink, and souvenir sales. The city is guaranteed \$240 a month in revenue from the arena's parking lot operation, plus five percent of the first \$100,000 in monthly parking receipts, ten percent of the second \$100,000, and fifteen percent of all monthly parking monies exceeding \$200,000. That sum totaled \$668,200 for the month of September, 1986. The income formula is binding until November, 1990, when the split of parking lot revenues will be renegotiated.

If Kobey's swap meet operation were counted as parking lot revenue, the city's income could be increased considerably. Swap meet sellers pay between six and forty-five dollars per day for each of the more than 1000 spaces at the swap meet,



Monte Kobey

depending upon the day of the week and the location of their space. On Saturday and Sunday, the average seller's space rents for more than twelve dollars. Basic space rentals alone for those two days bring in at least \$24,000.

Another increasingly lucrative aspect of Kobey's operation are the auctions. In October, 1985 Kobey began offering prime sellers' spaces to the highest bidder. The winning bidder secures the right to rent those spaces at the prevailing daily rental rate for as long as Kobey runs the Sports Arena operation. Swap meet sales are apparently so lucrative — one retailer says a colleague who controlled thirteen spaces was grossing \$800 a week — and competition is so fierce that prime spaces have been auctioned off for up to \$15,000 each, even though the winning bidders know they must pay up to forty-five dollars a day in

additional rental for the space and could lose the space if Kobey for any reason closed or sold his swap meet.

Kobey claimed in an interview last week that he doesn't know how many of the sealed-bid auctions have been conducted at the arena since the first one was held last October. "I have no idea about the number of auctions," said Kobey, who attributes his phenomenal success to the fact that he runs a tight-knit family operation that maintains complete control over even minor details of the five-day-per-week events. Monthly newsletters distributed to sellers by Kobey show, however, that there have been at least five auctions in which a minimum of 100 spaces have been put out to bid. An April 27 auction, for example, offered the right to bid on twenty-nine spaces; twelve up to forty-five dollars a day in

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October 5.

Kobey did confirm that he receives between \$200 and \$15,000 for rental rights to each auctioned space, depending upon location. "It's supply and demand, just like real estate," Kobey said. He said that auctions are held at other swap meets throughout the state and claimed that his landlord, San Diego Entertainment, Inc. "gets a certain percentage of every penny we take in" from the winning bidders. But he wouldn't provide a copy of his rental agreement with San Diego Entertainment, and San Diego Entertainment officials did not return numerous phone calls.

The city has no idea how much money Kobey collects from his space rentals, advance reservation fees, buyers' admissions, auctions, and other sources of income. Though the swap meet takes place on the Sports Arena parking lot, the city attorney's office has previously interpreted the city's contract with San Diego Entertainment to limit the city's share of proceeds strictly to parking proceeds. Swap meet buyers and sellers do park their cars on the arena lot, but no portion of the eighty-five-cent admission price is paid to the city treasury. "If people can walk in and be charged the same amount as if they parked

their cars, they're obviously paying for the [swap meet] event, not for parking," says city lease audit manager Susan Drake.

Attorney Larry Siegel, who advises the Outdoor Retailers Association, dissident sellers who disagree with the city's reasoning. "The city interprets it: 'lease to mean they get money only if cars pay to park there,'" says Siegel. "That's ridiculous. When the parking lot gets used, the city should get money," Siegel argues that the city attorney shouldn't be daunted by the specific phrasing of the city's lease with San Diego Entertainment, but should take the issue to court. "The words

in the lease mean absolutely nothing. If a judge wants to decide for San Diego Entertainment, he'll say the words mean the opposite.

You go to court and get the judge to decide, and the city attorney shouldn't be acting as the judge and jury on this issue."

Siegel stresses that Kobey "has a right to do those auctions... They are perfectly legal." Still he argues that the city must at a minimum insist on a portion of the proceeds.

This guy is essentially subsidizing city land when he auctions off those spaces. If it

was private land, that would be fine, but it's not. It's city land."

Despite its 1981 legal opinion that the city has no right to any share of swap meet income, the city attorney's office said Tuesday that the information forwarded to it by Siegel has prompted a reconsideration of the issue. "It sounds like a logical conclusion to me," deputy city attorney Harold Valderhaug said of Siegel's contentions. Valderhaug expects to complete his basic legal research on the subject within a few weeks, at which time he and his superiors will decide whether to seek a portion of Kobey's income.

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DEAN'S 50 MINUTE FOTO

White Trash

(continued from page 1)

poor white Southerners. The dishes Mickler describes are to feed what country is to music. And like country music, Mickler's recipes are romantic, occasionally even melodramatic, and filled with "making-do."

"This food," writes Mickler, "is about all that is genuinely unadorned made in the USA."

Early in 1984, *White Trash Cooking* was only one more battered manuscript at which a series of New York publishers had turned up their noses. Mickler, a North-Florida-born-and-reared Mills College MFA graduate, was supporting himself as a cook and caterer at a Key West, Florida, guest house. Then a small literary press from Winston-Salem, North Carolina, the Jargon Society, was shown Mickler's bundle of recipes. The editor fell in love with what he called "Mickler's 'sneaky-bean prose style' and his assemblage of recipes and decided to publish the book. Late this summer, the Jargon Society sold *White Trash Cooking* to Berkeley's Ten Speed Press for a \$90,000 advance. Several New York publishers had also bid on the book, which by August — with scant advertising — already had 50,000 copies in print. Mickler and the Jargon Society split the \$90,000, and the forty-six-year-old Mickler quit his Key West job, moved his cast-iron frying pans and Dutch ovens to St. Augustine, and then took to the road to promote his book.

It was about then that I got my hands on a copy. I was fascinated. Sloppy Joes on Cornbread, Mamma's Brown Gravy, Kitchen Sink Tomato Sandwich, Cornbread in a Glass, Bonnie Jean But's



Banana Puddin' (six real ripe bananas, one box Nabisco vanilla wafers, two boxes Royal vanilla puddin', one large can of crushed pineapple), Goldie's Yo-Yo Puddin' (more vanilla wafers, more crushed pineapple); the recipes are simple, plain fare; the food more illustrative of how the majority of Americans of every color and class actually eat than a shelf full of trend-setting cookbooks; the ingredients are inexpensive cuts of meat, poultry, and fish, garden vegetables and fruit, and a variety of processed foods — canned cream soups, dried soup mixes, Jell-O, crackers and cookies, marshmallows, pudding and cake mixes. It is easy to enjoy the nostalgic aromas that emerge from these recipes, but there are also persistent whiffs of menace, sadness, and doom.

In his introduction to *White Trash Cooking*, Mickler notes that the recipes all depend upon three basic ingredients — cornmeal, bacon, and molasses. Indeed, the taste produced by this triad has set the mouths of Americans of all colors slaving and drooling for more than 300 years; it is a "taste" that combines saltiness and sweetness, a taste conveyed by pork fat. If we were to select a "national taste," a "Star-Spangled Banner" of flavor, it would be this salt, sweet, and fat meld that informs our most successful fast foods and best-selling processed foods.

Marvin Harris, in his book *Good to Eat, Riddles of Food and Culture*, traces America's culinary romance with corn and pork at least as far back as 1623, when some fifty pigs were resident in the Plymouth Colony. In the Northern

colonies, pigs — "wood pigs," colonists called them — rooted for acorns, beechnuts, and hazelnuts in the forests, while in the Southern colonies, farmers had discovered that pigs that were fed on corn for a month before slaughter would develop firmer flesh and gain weight more readily. By 1700 farmers in both the North and South were "finishing off" hogs on corn. "The wedding of pigs and corn was made in heaven," writes Harris. "As the farming frontier moved across the Alleghenies into the Midwest, the center of pig, cattle, and corn production moved with it." Meanwhile in the North, as Yankee shipbuilding and manufacturing industries depleted the forests, there were fewer nuts for the pigs. Cleared forests were turned to

(continued on page 22)

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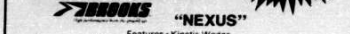
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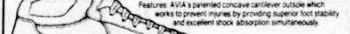
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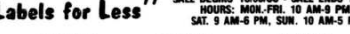
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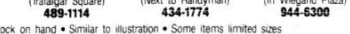
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Photograph by Frank M. Miller

White Trash

(continued from page 10)

pasture, and in the pastures, cattle were being fattened. By 1800, in the Northeast, beef began to eclipse pork as the favored meat in both fresh and salted or "corned" forms.

As the upper Midwest was settled, its forests were plowed into farmland. The foraging "wood pig" gradually was replaced by the "lard pig," a pig fed exclusively on corn. "Corn on the hoof" is how Harris describes it, going on to quote from a letter written by a traveler visiting Illinois in 1819. When pork was in short supply, wrote the traveler, "people would rather live on corn bread for a month than eat an ounce of mutton, veal, rabbit, goose, or duck."

By the eve of the Civil War, two pigs per person were being raised in the South and Midwest, and Americans were consuming more pork than any other foodstuff except wheat. (Henry Adams noted that corn was eaten three times a day in the United States, as *salt pork*. In one of James Fenimore Cooper's novels, a housewife says, "Pork is the staff of life.")

At the same time in the Great Plains — Missouri, Texas, and what would



become Kansas and Oklahoma — cattle were beginning to replace buffalo on the "endless sea of grass" (where the Indians no longer roamed). In every year from 1850 on, Americans began to eat more beef. After the Civil War, railroads made massive cattle drives a thing of the past. With the advent of refrigerated railroad cars in 1882, it was possible to ship already slaughtered beef from the Great Plains to both East and West coasts. (This was the point, writes Harris, when the beef barons and packing-house owners had bought up

the railroads, cornered the grain markets, and become as rich as modern-day oil sheiks.)

Even with the late nineteenth-century beef bonanza, however, pork remained America's favorite meat: in 1900 the average American ate 73.9 pounds of pork and 67.1 pounds of beef. After 1900, as overgrazing and drought reduced the range, beef prices began to rise and Americans ate even more pork. On the eve of World War II, writes Harris, Americans were eating 18.6 pounds more pork per person than beef.

It was not until after World War II that the tide began to turn against pork. By 1950 Americans were eating equal amounts of beef and pork. By the 1960s they were eating ten pounds more of beef per person, and by the 1970s, twenty-five pounds more. In 1977 Americans ate 97.7 pounds of beef per person and 53.7 pounds of pork.

Pork lost its dominance in the American diet at a time when other sweeping changes were altering the face of the nation. In the 1870s, when three of my four grandparents were born, the majority of the US population lived on farms. From 1900 to 1930, the American farm population declined from forty percent to twenty-five percent. From 1940 to 1960, a mass migration took place: each year during those two decades, one million people left their farms and made their pilgrims to the cities. (A disproportionately large number of these folks arrived in California.)

From the throngs of rural whites that left small land holdings came many of the unskilled laborers whose shoulders were put to the wheel of the U.S. war effort and postwar expansion. Before the mid-Fifties, when industry demanded a lower level of skill and competence than it does today, many of these migrants rose into the lower-middle class and joined America's work-

ing poor, or, often with the help of organized labor, they acquired middle-class incomes. But others who left rural areas never made it out of the "first hired/first fired" labor force. Torn from small communities in which everyone knew everyone by name, lacking education, confidence, and ease in city ways, often in poor health, they scrambled for livings that barely sustained them. In 1959, according to Michael Harrington's study of poverty in the United States, *The Other America*, one-third of the US population lived below the poverty line, and two-thirds of that group were white.

Although Mickler's "white trash" are mostly still living on the land, their cousins in the city are frequently equally destitute and desperate. Both make up a vast American peasantry of WASP extraction, poor and getting poorer.

But when from a long-distant past nothing subsists, after the people are dead... taste and smell alone... remain poised a long time, like souls, remembering, waiting, hoping, amid the ruins of all the rest; and bear unflinchingly... the vast structure of recollection.

— Marcel Proust, *Remembrance of Things Past*

My maternal grandmother was born in Indiana in the late 1870s, the child of German immigrants. Reared on a southern Indiana farm, the eldest of a dozen children of a storekeeper and farmer — the one upon whom the offices of *sous-chef* and slops-emptier fell as soon as she could walk — my grandmother inherited her mother's German cookery repertoire and the recipes ("receipts," they were called) that newly arrived neighbors carried with them from the Appalachians. At sixteen, my maternal grandmother ran off to Indianapolis, married, and produced the first of her two children, a son. Another twenty years would pass before my mother was born, also in Indianapolis. When my mother was eight years old and ready for third grade, they moved to Oklahoma — well, sort of. Actually, my maternal grandmother ran off to California with a new man and "left off" my mother in Oklahoma with my mother's older brother, a wifeless man in his twenties who soon found himself making my mother's clothing on a toy sewing machine. My mother graduated from an Oklahoma high school, entered college, pledged Pi Phi, and married a little money. To the recipes she learned from her mother, she added those of the Oklahoma and Texas upper middle class of which my father was

a part. In this latter group, many families had black cows, and almost all had, just one generation (or two, at most) back, been dirt poor. My father was six feet six inches. My mother was four feet eleven inches. The marriage that began when my parents eloped right after Christmas, 1936, turned out to be a miserable one, but while it lasted, the food was good.

In the years before Oklahoma's entry into the Union, in 1907, my father's paternal grandfather, "Oatmeal" Murphy, arrived from Georgia and began to put together what would become a good-size cattle spread outside Claremore, Oklahoma. (Visiting Oatmeal's old spread during the early Sixties, I gathered the top leaves from elephant-eye-high marijuana plants that were volunteers from the days when, as one of his sidelines, Oatmeal grew hemp for the rope industry.) During the Twenties and Thirties, Oatmeal sat on the back porch in his rocking chair and — if my father is to be believed — ate the same breakfast every morning: a basin of "naked" unsugared oatmeal washed down with a tumbler of raw local whiskey. After he wiped the oatmeal off his mouth, he smoked what my father characterizes as a "big black cigar." Inside Oatmeal's kitchen, the ranch hands might be eating eggs, scrambled or fried in the fat from home-smoked bacon or ham or pork chops or sausage, biscuits topped in sorghum molasses, warmed-up leftover mustard or turnip greens and green beans, boiled hominy under red-eye gravy, fried potatoes, fried apple rings, crisp fried oatmeal mush drizzled with sorghum or Karo syrup, "whole egg" custard, pearl tapioca, and slabs of fruit, pecan, or Chess pieces. The lured hands, my father says, also drank buttermilk.

Memories, memories! God, how food brings back the past! The most famous example, of course, is Marcel Proust's *madeleine*, whose lime scent provoked the recollections that became the seven volumes of *Remembrance of Things Past*. As I leafed idly through Mickler's book, I thought that there has not been a time in my life when, looking for a comforting memory, I haven't

(continued on page 14)

White Trash

(continued from page 21)
conjured up the food of my youth, particularly the dishes prepared by my maternal grandmother and the woman my father's family all called "Black Mary" (to distinguish her in the course of conversation from my father's aunt, who was also named Mary).

I believe that what we are speaking of when we speak of the "unconscious" is not that blueprint of human mystery drawn by late nineteenth-century psychology. I am convinced that the "unconscious" is, quite simply, our flesh. From our very first moments of suckling, our first open-mouthed toothless nuzzlings at our mothers' breasts, food brings the world into our flesh. Food speaks to us and in us, in a language before words. Food talks to our darkest depths. It sometimes tells us what we would rather not remember, or rather not know.

Recent studies have shown that the human brain had its beginnings in a "small brain," an organ whose responses to odors stimulated reactions to all that lay outside itself. The pro-

Occasionally my mother would cook some of her mother's dishes. She'd say she was a peasant and wait for people to say no she wasn't at all.

portion of human brain tissue that governs smell is still very great, and, in addition to odor reception, this part of the brain also administers fundamental emotional responses and long-term memory and has a profound effect on hormones that regulate body metabolism and sexual arousal.

When my father was six, his mother died horribly and tragically. I cannot say how. Black Mary took over his care. When I was born, she moved into our house, cooked and baked for us, washed and ironed and cleaned house, and took care of me. Black Mary made a chocolate meringue pie into whose

salty lard crust she ladled a chocolate filling which she had stirred in a glass double boiler set over a low flame. This filling, made of shaved baker's chocolate, egg yolks, flour, and thick pasteurized milk, took one's mouth down into the chasm of the beginning before all beginnings, the fathomless and ladderless abyss, before God spoke his first Word, before God even talked to himself: the chocolate went on forever in an always expanding taste of great complexity and possibility; it spoke of beauty and hinted at torment and death. Black Mary would let me clean the pot and lick the spoon, and

I would be afraid and not know why.

For the meringue, Mary would beat egg whites stiff and shiny until the aerated whites could stand in curls without wavering. She would set dollops of raw meringue onto the gelid dark brown lake of chocolate, meticulously drawing the meringue to the outer edges of the crust's fluted rim, thus sealing in the chocolate filling. Then she would run the pie in and out of the hot oven only long enough to tan its surface.

Outside, under a tree whose branches threw shade of such a hospitable circumference that my best friend Janet and I could use it for our entire house, I made my first mud pies. Janet was five. I was four. The dirt was red. But I always made Black Mary's chocolate meringue. That pie defined pie. Cherry, boysenberry, peach, greengage plum, huckleberry, gooseberry, raspberry, even sour cream prune and raisin — after Mary's chocolate meringue, they were just all cobbler.

Tell before the Civil War, according to Laura Shapiro's *Perfection Salad: Women and Cooking at the Turn of the Century*, American cooking had already

(continued on page 16)

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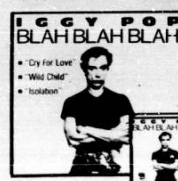
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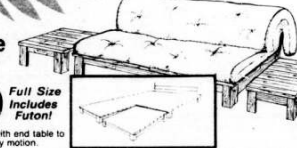
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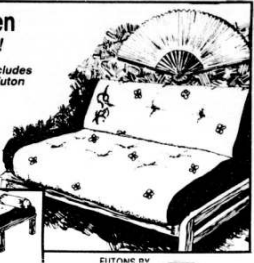


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White Trash

(continued from page 14)
 began to undergo the changes that would eventually turn a nation of honest appetites into an obedient market for instant mashed potatoes. In 1823 a New Yorker took out the first patent for a tin can, and soon thereafter, the New England fishing industry, to overcome the difficulty of transporting highly perishable lobster, fish, and oysters, began to can its catch. Fruit and vegetable growers followed. Just before the Civil War, in 1860, five million cans of food were produced in the United States. Ten years later, during the twelve months of 1870, 30 million cans of food entered the marketplace.

By 1870 a considerable number of married American women were engaged solely in homemaking and child raising. With a down trend in the birthrate and an increased presence of servants in the home, these "home-

making" women were allowed more time and capital to pursue other interests.

At first, processed foods were used cautiously; there were moral and practical, as well as health, concerns. Food processing brought variety, elegance, connection to Europe and European ways — but even over these things, Americans were split in their opinions. There was a strong movement that aimed at eliminating ethnic distinctions from American cuisine, and there were campaigns against the garlicky, heavy foods of lower-class European immigrants. It was the age of Fannie Farmer and the triumph of middle-class cooking.

None of these culinary developments and debates ever really affected the rural poor, of course. Before World War II, for those who lived on the farm, the only store-bought foods were salt and spices, tea, coffee, flour, grains, meals, and sweeteners like Karo syrup, molasses, and sugar. Almost everything else they either grew or they bartered for. When many of these folks

moved to the city during the great migrations of the Thirties, Forties, and Fifties, however, all was to change. Suddenly the new urban immigrants were drizzling crushed pineapple with Coca-Cola and sticking it on a store-bought ham. They were learning to carve radishes into roses, stuff celery ribs with Sunny Jim peanut butter; they were discovering Jell-O, store-bought mayonnaise, and canned shredded coconut.

Those in my parents' generation who survived the depression and World War II and who left behind their rural beginnings turned to what folks would later call "piss-elegance." They made promiscuous and showy use of the processed and frozen foods; they pursued novelty, bringing foods to the table that had never been there before. Food processors hired ad agencies to devise lures. Home economists devised recipes that used processed food.

After the Great Plains droughts of the Twenties, the depression, the Southwest and Midwest Dustbowl of the Thirties, after the war and all the doing-without

and death, there came a glorification of waste, a celebration of excess.

Occasionally my mother would cook some of her mother's dishes. She'd say she was a peasant, and then she'd wait for people to say no she wasn't at all.

*Hunger allows no choice
 To the citizen or the police;
 We must love one another or die.*

— W.H. Auden
 I chatted on the telephone for half an hour with Ernest Mickler on an afternoon when he had just gotten back to a friend's house in Atlanta after doing interviews with a local TV station and the *Atlanta Constitution's* cooking columnist. "Are you too tired to talk?" I asked; he responded in a beguiling Southern drawl, "No, I'm just layin' here on the carpet with my feet up."

We had a good visit. Mickler told me that he was born poor and grew up poorer in Palm Valley, Florida, a cabbage-palm swamp near St.

(continued on page 16)

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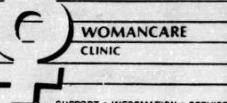
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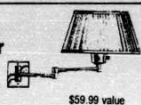
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White Trash

(continued from page 16)

Augustine. He was raised by his mother who, until her death, ran a grocery store and filling station. After high school, he and the granddaughter of the woman who would later contribute the recipe for Tutu's Fruited Porkettes formed a country music duo. They sang with Skeeter Davis, Maybelle Carter, Faron Young, Roy Orbison, and Patsy Cline. After two years and three records, the duo broke up. Mickler began to support himself by making birds from driftwood and shells. The art director of Jacksonville University saw them and encouraged Mickler to enter college. He did, and received a BFA.

In 1967 Mickler went to Oakland and entered the graduate fine arts program at Mills College. "I got down on my knees to get grant money from Mills,"

he said. "I was that poor."

Mickler stayed in the Bay Area until 1973. I was left with the impression that Mickler did not entirely like it there. "In California," he said, "I found out that people were snobby by people who had Southern accents. They took us as being country idiots. Most of my friends were black. I related to them easier and better."

In 1971 Mickler graduated from Mills. "I made the second page of the *Chronicle* when I graduated. I wore six-foot-wide butterfly wings. I did it because the administration insisted that you had to go through graduation ceremonies if you wanted to get your degree. I said, 'Well, if I have to go through this, I might as well have some fun.'"

After Mills, Mickler obtained a teaching certificate and did substitute teaching in the Oakland elementary schools. "Practically all to black children. Here I was, with this raging Southern accent. And those kids just

loved it. 'Oh, you sound like my mama,' they'd say. They could really relate to me."

Lady Esther's, a soul food restaurant in Oakland, was Mickler's favorite place to eat. "They had fryin' pans there as big as table tops," he said, adding that Lady Esther's was the one place in the Bay Area where he really felt at home. He did all his grocery shopping at Housewives Market. "Exactly right there, *White Trash Cooking* was born. They had everything — seasoning meats, ham hocks, fatback, wonderful Louisiana seafood, all those dried beans in open bags."

We talked about the recent popularity of "diner food" and the phenomenal interest in Mickler's book and others like it — Jane and Michael Stern's *Square Meals* most notable among them. "People have been gourmeted to death," Mickler suggested. "That every meal has to be the end, or the most exotic, or the most fabulously delicious — people are tired of that." Enjoying one's

dinner, he added, involves more than the food on the table. "It depends a lot on who is around the table with you."

Mickler, who has been autographing *White Trash Cooking* and visiting with its buyers, characterized some of the book's purchasers as people "who were born poor and worked hard to get out of poverty." Buying his book, he joked, these same people were now "workin' hard at getting back to it." More seriously, he added, "We've lost something along the way. We don't want to go back to that total meanness, but we do want to get back to the good manners and the small kindnesses that went with that way of life."

After Mickler and I talked, I put together what Mickler told me. It was "hands down, the best recipe in the book," Marie's River Cajun Bread Pudding:

In a deep pan or bowl that you can bake in, put a layer of stale sliced bread

(continued on page 26)

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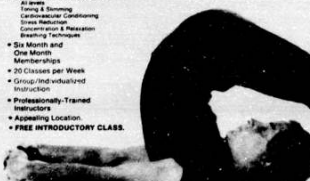
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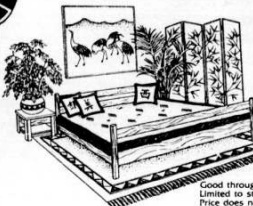


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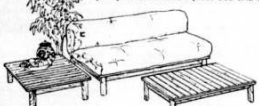
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White Trash

(continued from page 18)
(broken up). Sprinkle this with raisins, to choice, 1/2 can Angel Flake coconut, and dot with pats of butter (one stick).

Second Layer:
Just broken bread.

Third Layer:
Repeat first layer, but not quite as thick.

In a large bowl, mix 2 cups of sugar and 5 beaten eggs with 1/2 large bottle of butter-flavored vanilla. Then add 1 can of Pet milk, 1 cup of water, and 1 cup of sweet milk. Four this over the layers until it is slightly covered. Use milk if you need more liquid. Now pass it through the oven for fifteen minutes and take it out. With a knife or a big spoon, poke it down until the liquid

risers to the top again. Then you put it back in the oven for an hour. Please do not cook dry.

Meringue:

Break ten egg whites in a bowl and beat. When stiffening begins, put 1/2 teaspoon baking powder in and beat to final stiff. Add 3/4 cup sugar and beat till sugar melts. Put on pudding and pass it back through the oven till it is brown.

As I cooked, I thought that there's a lot more to all this return to home-cooking than Mickler had said. I kept thinking back to the series of color photographs that are bound in between "Sandwiches 'n Eggs" and "Candies, Cakes, Cobblers 'n Cookies" in *White Trash Cooking*. Mickler writes with what I believe is a great show of diplomacy, and more poetry than fact, that "the first thing you've got to understand is that there's white trash and there's White Trash. Manners and pride separate the two. Common white trash has very little in the way of pride, and no manners to speak of, and hardly any respect for anybody or anything. But where I come from in North Florida you never failed to say 'Yes, ma'am' and 'No, sir,' never sat on a made-up bed... and never forgot to say 'thank

you' for the teeniest favor. That's the way the ones before us were raised, and that's the way they raised us in the South."

The diplomacy is necessary, for to talk of "White Trash" is to refer to what sociologist Paul Blumberg calls "America's forbidden thought": that our nation is divided into economic and social classes. In this country, to allude to class differences is to raise what C. Wright Mills called "a status panic."

Much of America's WASP middle class was once landless and powerless and poor. Risen out of that, they want only to put it behind them and forget, and put aside the constant fear of falling back. No wonder no class is as class sensitive — as "class-scared" (to use Paul Fussell's phrase) — as the middle.

Our images of the poor white South are as likely to come from Erskine Caldwell's *Tobacco Road* or TV's

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Much of America's WASP middle class was once landless and powerless and poor. Risen out of that, they want only to put it behind them and forget, and put aside the constant fear of falling back. No wonder no class is as class sensitive — as "class-scared" (to use Paul Fussell's phrase) — as the middle.

Our images of the poor white South are as likely to come from Erskine Caldwell's *Tobacco Road* or TV's

Beverly Hillsbillies, or Al Capp's *L'il Abner*, as from any honest depiction of Southern rural poverty. In our sentimental imaginings, we conjure kerosene lamps set in frame houses with sagging porches and an outhouse in the back with toilet paper torn from old Monkey Ward catalogues. We imagine a coffee can filled with bacon grease set on the back of the stove and jelly glasses on the table. Yapping under the table, there'd be a cross-eyed, feisty little terrier, and mama'd be trying to quiet him down by tossing sops of lightheaded dipped in port likker that stewed up off the greens and side meat. On the front porch, you'd brush up against two tick hounds licking milk gravy off the dinner plates. We guess that, out front, set in the chicken-scratched red dirt in the yard, there's a five-pointed star made of Coca-Cola and Grapefruit bottle caps. There'd be a rusted-out wringer washer,

behind an old International tractor, there'd be a flatted, and along the lane, tires painted white and plumed with pink petunias.

And the radio going all day.

James Agee didn't put it so picturesquely in *Let Us Now Praise Famous Men*, in which he and Walker Evans depicted the lives of three Southern tenant farm families in 1936. At one point, Agee tried to describe the odors he found in one Alabama sharecropper's cabin. These odors, he wrote, "are classical in every thoroughly poor white Southern country house, and by which such a house could be identified blindfolded in any part of the world, among no matter what other odors. (They are) compacted of many odors and made into one: pine lumber, woodsmoke, the odors of cooking." Among these odors, Agee found these most assailable: "first, fried salt


pork and fried and boiled pork land, and second, the odor of cooked corn." Even the odors of sweat, wrote Agee, are a distillation of pork, land, corn, woodsmoke, pine. He continued: "I should further describe the odor of corn: in sweat, or on the teeth and breath, when it is eaten as much as they eat it, it is of a particular sweet stuffy fetor, to which the nearest parallel is the odor of the yellow excrement of a baby."

I thought of Agee's words as I sat down on my back porch in the cool twilight with a bowl of Mickler's bread pudding. For the past few years, I have entertained the notion that whenever America conquers a nation, taking over its land for our corporate uses, managing its economy, we symbolize our triumph by eating the captured nation's food. Of course, because these are usually underdeveloped nations, their

food is usually cheaper and easier to prepare than ours — but there's something more here, a sort of zero principle in which exotic cuisines are cleaned up, toned down, rendered safe, and presented in chic gustatory menageries.

Maybe *White Trash Cooking* owes its success to our belief that in the Reagan era, America has finally conquered its poor. Now we can safely eat their food. If so, we are wrong — and Mickler's book will ultimately make us both sad and apprehensive. America's poor — both urban and rural — still exist and are getting poorer every day. Their frustration and pain rings through even these cheery recipes. And with every bite, we will be forced to remember that we are connected to them by history and family.

Food is memory. And we all still have to eat.



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Ghosts of Baja

The eerie tales of Pablo Esparza

I don't believe in ghosts, but I believe in Pablo Esparza, and Pablo believes in his own senses. Pablo doesn't believe in ghosts, either; in the strange visions that come before him, what he sees or hears or feels is corporeal, not ephemeral and foggy. A Halloween-style, see-through spook, moaning and dragging chains, would not impress him.

Pablo is sixty-eight now, and he still lives on his ranch at Punta Banda, thirty miles south of Ensenada, where he grew up. And he still tells with enthusiasm and wonder the stories of his mysterious visitations, the same way he talks of distant friends living secluded in the Baja wilderness. I have not experienced with him those

visitations, but I have seen those friends. We have brought them bullets during long trips through the back country of Baja. "Bullets are more valuable than money, my friend," he once said as we bounced over what passes for a road in Baja, blowing a dust cloud across a land of lonely distances. Money is just one more abstraction of little use among the cactus and the cougars. Those friends of his, some of whom wear pistols every day while they ride stubby horses through a searing world of thorns, rocks, and stingers, are as strange to me as Pablo's odd visions are to him, and just as real.

Late one afternoon, several rocky miles past a small rancho where we had shared lunch with three wild-

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By Neal Matthews



Illustration by Neal Matthews

Ghosts

(continued from page 22)

looking men who were taking their time skinning a deer hanging beneath a tall tree, one of our truck tires went flat. We were 350 miles from the border, in the Sierra Columbia mountains, on the way to Punta Blanca for some scuba diving on the Pacific coast. Since it was late, we decided to set up camp. The next morning, Pablo and another man in our party would hike with the tire a few miles back to a rancher Pablo knew who could fix the flat. After dark, beside a fire of sketched agave stalks, conversation naturally turned to what was all around us: the unknown.

Pablo began to talk about the time his truck broke down in the Sierra Juárez mountains, east of Ensenada. My eyes immediately watered over and clouded the stars in anticipation. He seemed to take pride in his special gift for encountering the mysteries of Baja, and he parceled out the stories like valuable goods, rarely telling more than one per sitting. "Over in the mountains, me and my cousin, Federico Delgado, were sleeping in the bed of my pickup truck. It was about 11:30, and we feel a jerking of the truck, like an earthquake." He told the story in his excellent English while he stared into the fire, as if he were playing back a tape of the incident in his mind and describing what he saw, his Castilian features distant, taut, and

"He wore a cape around his shoulders that was flying out in the wind. A pirate's cape, but there was no wind."

leathery in the firelight. "I tell my cousin, 'You know what? This is not an earthquake. This is something different.' I tell him let's wait until midnight. 'You scared?' he asks. 'Yes, I'm scared.'"

"And then we feel another movement, forward and backwards, pretty hard. I tell my cousin, 'See, an earthquake would lift the truck up and down, not forward like this.' We say all right, we'll wait."

"Pretty soon my cousin tell me, 'Let's have a cigarette.' We smoke, and we finish five minutes before twelve. I laid back down but wasn't sleeping, and about four minutes later, I'm lifted out of the truck by two arms beneath me. It carried me about 130 yards. I didn't see nobody, but I could feel the hands on my clothes."

I stopped him. "How come you couldn't see what carried you?"

"I don't know, my friend. Sometimes you see those things and sometimes you don't. I called my cousin to help me, because this was really bad. My cousin ran after me and caught me and put me down. He asked me what's wrong, and I told him I never saw anything. I was just carried away. We had a cigarette and went to sleep at 12:30."

Over the dozen years I've known him, I've heard Pablo tell that story five or six times, and its particulars never change. The time of night, who he was with, the cigarettes, the distance he was carried. Always precisely the same.

Later on that same trip, we were camped at the coast and were finishing off one of the giant lobsters we'd pulled from the tide pools. As the wind died and the night advanced, I asked him to tell

again about the pirate. This was a story he'd first told me at Tres Hermanas, Three Sisters, the little campground he owns at Punta Banda near La Bufadora, the blow hole. While we gazed out upon Todos Santos Island, I'd asked him about the legend of the island being haunted by headless pirates. He'd laughed and said that was just a scary children's story. Something strange had in fact happened to him on Todos Santos, but it didn't involve dead pirates, as far as he knew. He then went on to tell me about another pirate he once saw, and the story had been fascinating. He told it again that night we were camped above a rocky shore, where the stench of seal carcasses mixed with the sweet fragrance of the desert at night, and we sucked on cracked lobster legs as we listened.

"It was at my ranch house in January, 1942. About ten o'clock in the night, I went out of the house, and I see a man coming up." Pablo's ranch house sits alone on the slopes of Punta Banda, and his closest neighbors are nearly a mile away. "He had a big hat, like this, with a thing here in front of the hat, like a coin." Pablo put his hands over his head as he described the tricorn cap worn by eighteenth-century English naval officers. "And a cape, he wore a cape around his shoulders that was flying out in the wind. A pirate's cape, but there was no wind. What's wrong? He was walking close to the house, and when I see the cape flying, I tried to look at the face. He was maybe within a yard and a half of me, but I couldn't see the face. No. Then I see the pants to the knees, and then boots, black boots, and

(continued on page 26)

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Ghosts

(continued from page 24)
then what scared me. I see the sword on his belt. No, this is not a knife, I think, this is nothing good. It scared me."

"Did he look at you?" I asked.
"No. They never see you. You can see them, but you can never see their face. He didn't turn his face toward me. But then I heard something, his pants *pfist-pfist-pfist-pfist*, like that when he walked. And I see the metal sword. I wait. The man walk maybe thirty yards, then I take off, my friend. It was a pirate."

Pablo tells these stories with an air of finality, as if he doesn't doubt that you'll believe him and wouldn't much care if you thought he was crazy. He smiles and glances into your eyes after recounting these strange things, the same way he smiles after spitting on a rock to bring out its true colors and offering it up for

"One night something grabbed me. I never saw it, but I felt the hands on me for nearly five minutes."

your enjoyment. We've spent many silent hours poking among cobbles on a beach or along stones beside a road, engaging in the pastime of lower Baja's remote residents: looking for interesting rocks. Pablo, like many of his fellow ranchers, usually carries around a sackful of his latest finds, which he stows beneath the seat of his pickup truck. His mysterious stories, like his prized rocks, are marvels that he happens upon, and he has a way

of imparting an innocent excitement in sharing them.
At his ranch recently, we sat talking, and he stared straight ahead and told me a story I'd not heard before. "I was on the island over there, Todos Santos. We were getting the purple seaweed [agar weed], a friend was diving, and I was running the boat. We were camped, and it was getting dark, about six o'clock. I went to get wood from the bushes. And I see

rocks flying from a cave, *schoop-schoop-schoop*, really close to me. They make dust when they hit. Big rocks, like boulders, bigger than anybody can throw. I went straight toward the cave, and it stopped. No more rocks. I looked inside the cave, but nothing was there."
The sun was dropping fast over a nearby tomato field, sending diagonal October light over Ensenada Bay, and the quietude was broken only by bird song and Pablo's strong voice. I urged him to "tell me more." "Here at Mission Guadalupe [on the road between Ensenada and Tecate], 1946," he continued, "I was staying there with a friend working on the Caterpillars. Just as it's getting dark, I see a lady coming this way, toward the church. Oh, I have a bad time with the lady. She begin to move fast, then faster, as I tried to catch her. Nope. I reached to try to take the shroud from her head. Nope. *Schoop*, she disappear inside the mission. But when I look inside, nobody was there."
"Then maybe a week later I hear noises outside. I was inside. I hear a guy with a horse coming to the

(continued on page 28)

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Ghosts

(continued from page 26)

mission. I hear all the noises, the hooves, the bridle, and I hear the guy get off the horse and begin to walk toward the mission, I hear his spurs. I open the door. Fresh night. Nobody there."

One afternoon many years ago, I was riding with Pablo on the way to his sister's land, behind Punta Banda, to collect some firewood. He and I were in the cab of his truck, and Simon, his son, was riding in the back. I asked Pablo if the weird things he saw ever tried to harm him. He laughed and said, "Years ago, in the 1940s, near San Carlos, maybe 10:30 in the night, something grab me. I never saw what it was, but I felt the hands. It hold on to me for maybe five minutes. I broke away and then they grabbed me again. Took me sixteen days to feel better after that. I had a fever, and it scared me so much. They take me to the church, and the father tried to help me two times. Nothing. They take me to a

"When I told people about it, they said I was crazy. Okay, I'm crazy. But I'm glad I saw one in my lifetime."

place in Ensenada, like a faith healer, and made me do things, like jump over two fires laid out in opposite lines. Then I feel better."

More recently he was touched again by something strange. "Six years ago, at Tres Hermanas, I was sleeping in my house there, when a woman sit down on my legs. I felt her and woke up. I asked what's the matter, can I help you? She made no sound. A young lady, long hair to her waist, a long dress to her ankles which was rose colored. I told her I wanted to put my pants

smelled the unmistakable scent of perfume. He says his cousin has smelled it, too, and together they've looked for the source but haven't found it.

Tres Hermanas, with its sheer cliffs and rocky shore, can be spooky at night, a quality in which Pablo invests some pride of ownership. One night his son Simon and I were in the small house Pablo built above the cliff face, eating a lobster by the light of a kerosene lamp. It was black and cold outside, and I wasn't looking forward to walking down to my tent, some distance off toward the cliffs. Pablo came into the house, which was really a small hut, and we began talking. In a few minutes, I turned the conversation toward the subject of his mysterious visitations, which he is never reluctant to dwell upon. "Did I tell you about the flying saucer over here?" he asked, indicating the hillside near the small house. He hadn't.

"Once in 1966, I was going from the ranch to the camp here, at about four o'clock in the morning. When I got to the turnoff for the road down to the camp, my motor stopped running. Nothing was wrong with it, it just quit. I remembered they say that when a flying saucer is

close, your motor quits running. So I take a look up the hill and I see the big flying saucer. A big one. Brass colored. I tried to walk toward it, 300, 400 yards along the road. I see the big door open and two guys coming from the door. Pretty soon they go inside again. Then it lift off and fly away fast! Oh, so fast! My car started up when I got back to it. I told somebody about it, and they said I was crazy. Okay, I'm crazy. But I'm glad that I saw one in my lifetime."

When I went to see Pablo a couple of weeks ago, Simon led me over the back roads of Punta Banda to Pablo's sister's house. Pablo was filling up three water barrels in the back of his truck from a small spring that bubbles up out of the ground behind the house. We talked for a few minutes and decided to continue the conversation at Pablo's own house, about a mile to the west. He seemed to want to tell me something. Perhaps he'd found a good rock he was eager to show

off. At his place, overlooking the tomato fields, he retold some of the stories of his visitations, then got down to what was on his mind. "I know a place where there's gold, my friend," he began. Same old Pablo, I thought, always ready to be swallowed up into the Baja wilds. "Down by La Paz, about sixty miles off the road. We could take seven days and stay there and work the placer. But in the same area, I want to look for something." He glanced into my eyes, and I

knew what was coming. "A friend showed me a bone he brought back from there. A man's leg bone. This big." He indicated a shin bone, almost twice as long as his own. His enthusiasm grew as he insisted that what he'd seen was definitely a human bone, not that of an animal. We laughed with excitement and talked of the logistics of such a venture, and Pablo repeated with his hands the illustration of how big the bone was. We laughed again, and he said, "Giants, my friend." □



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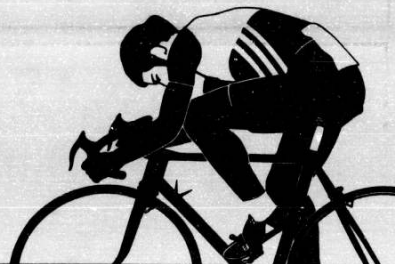
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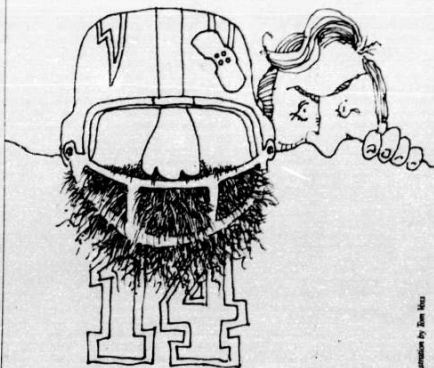
Chargers, first half: Dan Fouts may be getting old, but he's still slow.

JOHN D'AGOSTINO

It was the winter of 1973, and John Madden, head coach of the Oakland Raiders, and his assistant, John Robinson, were going over the list of collegiate football stars who were eligible for the upcoming National Football League draft. Robinson (now the head coach of the Los Angeles Rams) liked what he'd seen and heard of a gangling quarterback from the Northwest. Twenty-one-year-old Dan Fouts had set nineteen University of Oregon offensive records, had in 1972 been named to the all-Pacific Coast and all-Pac 8 squads, and had been selected to play in the prestigious East-West Shrine and Senior Bowl postseason games. Fouts had intelligence and leadership qualities; he was blessed with a strong throwing arm; and at six feet, three inches, he had the height necessary to see over the helmets of onrushing NFL linemen. He seemed a safe bet to make it as a professional quarterback. But Madden wasn't so sure. "I dunno," he equivocated, "he's just so darn slow." The Raiders decided not to draft Fouts, who instead was chosen by their arch-rivals, the San Diego Chargers.

Madden later would second-guess himself, especially after Fouts had set a zillion passing records, had led the Chargers to three American Football Conference/Western Division championships (1979-81), and had six times been honored by his peers by being voted to the Pro Bowl line-up. Today, Fouts generally is considered one of the greatest quarterbacks ever to have played the game.

Yet eight games into the Chargers' dismal 1986 season, legitimate questions have arisen concerning Fouts's play, the most pointed of them being whether the quarterback is washed up after more than a decade of taking snaps in the NFL. In a sense, Fouts has, by his very accomplishments on the field,



Don Fouts, Don Coryell

engineered his own obsolescence. And his strengths and weaknesses give evidence that the main cause of his current struggling to keep up with a changing game (and of the Chargers' current losing skid) is that Madden's original assessment of Fouts — however short-sighted it might seem in retrospect — has, at long last, come home to roost.

When Don Coryell assumed the head coaching reins following the Chargers' dismissal of Tommy Prothro five games into the 1978 season, he found a quarterback perfectly suited and trained to run the kind of complex, many-faceted, deceptive offense he dearly loves. This was due largely to the efforts two years before of assistant coach Bill Walsh, who had lashed Fouts's skills and channeled his instincts for the game. But it was under Coryell that Fouts came of age as a quarterback. Fouts soon was earning praise throughout the league for his ability to "pick up the blitz" (to recognize at the line of scrimmage when a defense is set to abandon its usual coverages in order to come hard at the quarterback), to "audible-ize" (to change the play extemporaneously at the line of scrimmage after sizing up the defensive set); to locate quickly his secondary and tertiary receivers as he set up to pass, and not merely to

Chargers, second half: The fault lies not in the star quarterback, but in Coach Coryell.

BOB OWENS

As it seems now, next month's grueling confrontation between the woeful Indianapolis Colts and the San Diego Chargers is shaping up as one of the premier stinkers of the year: a pair of hapless and hopeless teams stumbling around on the football field like booze-broken derelicts on a Skid Row Saturday night.

The Chargers used to be an exciting football team, even when they were losing. Befitting their name, the atmosphere became charged with electricity whenever the high-powered offense took the field. Footballs floated gracefully through the air to find their marks time and again, and the scores were rung up as rapidly as the cash registers at a fire sale. No matter the grave defects of the defense, which make all opponents themselves look like the Charger offense. With Dan Fouts at the controls, the Chargers were never really out of it until the final bell.

Losing, the Chargers were far more fun to watch than most other teams were while winning. The 1986 Chargers are again a losing team, but this year they are not losing in style. Excepting the opening game against Miami, where two of the NFL's worst defenses allowed their better halves an offensive display of pigskin pyrotechnics, the Chargers have since been as exciting as a speech by Robert Dole. The dull, inept, and crashingly boring product the Chargers are fielding has completely mystified the assorted gurus who make a living analyzing the psyches of pro football's twenty-eight squads. When a team that figured to have a very good year fizzles as badly as have the Chargers — particularly in their dismal lack of production in the second half of many of their games — attempts to solve the enigma have become a very popular

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pastime among the football fans of Southern California.

A promising group of young linemen has helped to improve somewhat a defense that has for years produced knowing smirks or outright guffaws in Monday Night Football saloons throughout the nation. However, severe and lingering problems in the secondary assure that the team will again bring up the rear in defensive stats and permit them to retain for yet a while longer the title of the Drumbeat Defense (for the way they get beaten and burned so often).

The defense, then, is playing about as expected. The biggest ridicule nowadays in the NFL is "What's happened to the Charger offense?" This was, after all, supposed to be the greatest offense ever to appear in cleats. For years, San Diego football fans have clamored for a more balanced team, one in which the defense would somewhat approach the abilities of the offensive. Well, they got the "balance": they wanted the offense is now as bad as the defense.

Purely technical reasons have been advanced to explain the 1986 performance of the Chargers. One theory is that Dan Fouts, at age thirty-five and having been beaten, bruised, and bloodied after many years in the trenches, has lost some of his great skills. Others feel that the blame lies with the receivers: All-Pro Wes Chandler is too slow to get open consistently, the great Charlie Joiner stunk around one year too many. Kellen Winslow has not yet returned to his pre-injury form, the normally sticky fingers of Pete Holesan have suddenly gone cold and stiff, Gary Anderson still hasn't learned to run his routes, and so on. While it is possible that a convergence of calamities may have struck the Chargers this year, it seems to stretch credulity to believe all this took place in twelve short months.

As a long-time Charger watcher, I

"Coaches who win popularity contests let the players get away with too much goldbricking."

feel the need to risk my own speculations. First, the Chargers are, compared to other teams in their division like the Raiders, the Seahawks, the Broncos, a haphazard and undisciplined team, slack in the fundamentals, having no intensity, no winning attitude, no real professionalism. Mental errors abound, and they seem to expect to lose.

In a word, they are a bad football product, despite the fact that, based on ability, they match up fairly well, player for player, against most teams in their division. Whenever any corporation puts out an inferior product, you do not necessarily fire the foreman (Fouts) — although you might give him a two-week leave of absence to reflect upon the problems. You might cut a few people on the assembly line or a few secretaries, mainly as examples to enforce a new sense of seriousness. But a bad product really originates with the leadership, among those charged with formulating the ideas and inspiring the troops. Given the nature of ownership of pro sports franchises, Alex Spanos is not really to blame, or if so only peripherally. Unlike Gene Klein, he has demonstrated the willingness to spend money to bring a winner to this town, but unlike, say,

Al Davis of the Raiders, he is not himself a highly knowledgeable football man. Were he to start a new construction business, his years of experience in that field would allow him shrewdly to appraise the talent to make the enterprise a huge success. But he would not necessarily have that same sure grip of people's abilities in a field in which he has for years been little more than a fan.

Ultimately, the failure of any product must be laid at the door of the company president (in this case general manager Johnny Sanders) and the chief executive officer (Don Coryell). Sanders's inability to swing a beneficial trade this year should have caught the eye of Alex Spanos. There is a tendency to be more cautious in approaching the performance of Don Coryell, a man who has a legion of admirers in San Diego and who has virtually become an institution in this city — rarely is he spoken or written of in terms that are less than laudatory.

It is, however, finally a necessity to take an unclouded look at the career and methods of Don Coryell, more from respect for facts than from a perverse iconoclasm. It is often repeated that Don Coryell is the only head coach in history to win one

hundred games at both the collegiate and professional levels. Yet Coryell never coached a major college team. Whittier, where he started, can best be politely ignored, and the Aztecs, while winning under Coryell, were playing teams like Elephant Breath State and Dump Truck Tech, or some such. Even today, the WAC could hardly be called a major conference, despite BYU's presence. It is moot as to how well Coryell would have done as head coach of Notre Dame or Alabama or Nebraska. In any case, he never got the chance, as he was never offered the jobs.

While at Whittier in the sixties, Coryell made a significant discovery: a team that did not match up to an opponent in terms of personnel could often overcome that deficiency by employing a complex motion offense and relying heavily on a clever passing game. Over the years, Coryell refined and perfected this approach, and his marvelous and exciting high-tech offenses were brought to fruition with the Chargers and Dan Fouts in the first half of this decade. Coryell has been called an offensive genius, a deserved accolade.

Although many of Coryell's innovations are now standard on offenses throughout the league, it would seem that at least to some extent the proverbial tide has once more turned. The defenses that used to be left reeling by the blistering Charger air attack now blithely shut them down quarter after quarter. The astuteness and speed of the league's better defenses have at last risen higher on the cyclical arc than have the offenses. The Chargers' troubles may have begun when the defense-minded head coach of the Giants, Bill Parcells, studied game films of the Chargers for eight months prior to their contest last September 14 to devise ways of stopping their attack. Since that game, the San Diego

(Continued on page 34, col. 1)

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(Continued from page 33, col. 4)

offense hasn't been the same. Nor, for that matter, has that of the Dolphins or of the Bengals. The great defenses, following the cyclical nature of these things, are again a step ahead of the great offenses. A rude shock to Don Coryell.

But even more important, though riskier to state it: Don Coryell's career in pro football is a classic example of the Peter Principle at work. Coryell's offenses were clever, cerebral, one might almost say bloodless, sort of the way a declassé megapolopolitan intellectual might go about fighting a war. It was athletic legendarism raised to new levels, all flash and mirrors, and tremendously entertaining. In this regard, I am one of Coryell's greatest fans. But there was little hard-nosed discipline about it all, a requisite in the successful prosecution of any war, including the ones that fill the TV screen on Sunday afternoons. He should have latched on with some team or other as offensive coach or coordinator and refused all offers to work as head coach. Joe Collier, for years the defensive team genius of the Denver Broncos, has consistently turned down job offers as head coach, realizing that he didn't have the attributes to be successful in that position. Don Coryell should have been as sage.

When Coryell went to the Cardinals for his first NFL head coaching job, it didn't take him long to get them into the playoffs. He was equally successful in San Diego in a relatively short span of time. At first he seemed the second coming of Vince Lombardi; then the Chargers began to lose, though the offense remained as exuberant as ever. What happened, in fact, was this: With both the Cardinals and the Chargers, Coryell came to a team that had good defensive squads in place. Tommy Prothro's intelligent draft selections gave the Chargers a very sound defensive team in the early Eighties, and when Coryell came in and jazzed up the offense in his inimitable fashion (as he had done a few years previous for the St. Louis team), the Chargers flew very high for a while. In both cases, it was a euphoric "quick fix," but because he had difficulty in even feigning an interest in his own defensive team, the defenses began to decay. Coryell's

benign neglect of this aspect of the game will cost the Chargers for years to come.

Highly important also is the question of leadership. Coryell has never had disciplined teams, those well schooled in the fundamentals, intense, hard-hitting. Coryell, in short, has never been an effective leader of the teams under his charge. It is often said that the Chargers players "like" their head coach. That in itself is a sure sign of his lack of leadership qualities. A coach should either be loved by his players, as was Lombardi, or feared and respected, or preferably both. Coryell does not inspire these emotions. Head coaches who win popularity contests are usually those who let the players get away with too much gold-drecking.

Coryell isn't a leader; he should never have been head coach of any pro team. Why he is ineffective is impossible to determine. Some missing element of personality, a lack of a fanatical dedication to winning, or whatever. Coryell cannot impart discipline or the will to win his players. In any case, this is Don Coryell's last season with the Chargers, and I doubt that Spanos' pal Al Saunders is going to be any more successful. I suspect that Charger fans are in for many more years of dismal autumn Sundays.

Let me suggest to Mr. Spanos a man who is extremely difficult to work with, an egomaniac of world-class proportions. A man who would hold him up financially and who would likely demand to be general manager as well as head coach. A man who would want complete control of all draft and trade decisions and who would probably trade away most of the early round draft choices in order to obtain from other teams older quality players. A man eager to return to coaching in the NFL, who never had a losing season as head coach, who has won seventy percent of all his games, and for whom many of the older quality defensive players in the league would love to play. A head coach with genuine and unimpeachable leadership qualities, a fanatic devoted to winning, one who will get the Chargers into the playoffs and maybe even the Super Bowl in a very few years.

Mr. Spanos, meet George Allen. □

(Continued from page 32, col. 3)

for a receiver to break from a defender and break into the open before he throws the ball. Instead, the quarterback passes early, aiming for a spot on the field where the receiver should end up if he's correctly run his route. Because the ball is in the air before the receiver has finished running his pattern, the defensive back isn't sufficient time to react to the receiver's final cut and theoretically can only hope either that the ball will be dropped or that he'll be able to make the tackle after the catch.

When such an offense is operating smoothly, it's almost unstoppable. The Chargers proved this in 1979, when rookie tight end Kellen Winslow joined the team and gave Fouts a third superb target. Fouts, Joiner, Jefferson, Winslow, and their pals on offense created a nightmare for NFL defenses, and the Chargers sat atop the Western Division of the AFC for three consecutive years. The Chargers' pass-happy offense — which became known around the league as "Air Coryell" — was routinely described by gridiron experts as the most explosive in NFL history, and its success in lighting up the scoreboard game after game prompted other teams to adopt similar systems.

As wide-open passing offenses proliferated and teams began drafting swifter receivers, defenses countered by more frequently employing the zone defense in an attempt to prevent the bomb. In a zone alignment, the larger linebackers guard against the short passes, and the defensive backs relinquish their man-to-man coverage responsibilities and instead defend certain areas of the field. In theory, even if a swift receiver gets past the defender in one zone, he will be picked up by another as he runs through the next zone, thus negating an important advantage of blind speed. But even after the effective zone strategy became the norm in the NFL, Air Coryell was able to stay aloft without any major modifications of its flight plan, primarily because of Coryell's smarts and the skills of Fouts and his receivers.

Like a team of surgeons, Coryell, Fouts, and the receiving corps attacked the zone defense by flooding zones with two or more receivers, by aiming passes into its seams (the dead

spots between coverage areas), and by dissecting it with crossing patterns that would draw defenders to the common border of a coverage area, thereby leaving huge areas of the field unprotected. The key to the success of any of these maneuvers is time. The receivers must have adequate time to split the seams or to confuse the defensive backs, and the quarterback must have sufficient time to allow the plays to develop. Until fairly recently, time wasn't a problem for the Chargers. Fouts's quick, short drop gave rushing linemen neither the opportunity to build up a good head of steam nor an ideal tackling angle. And anyway, the Chargers' offensive line always had provided the quarterback with the few seconds he needs to operate. Then along came Buddy Ryan and the "46" defense.

Ryan, architect of the devastating defense credited with getting the Chicago Bears to the Super Bowl last year, wasn't satisfied with the zone defense's intermittent success in dealing with a sophisticated passing game. In order to apply more pressure to the quarterback, then, he devised an alignment that placed defensive linemen directly opposite the center and two guards of the offensive line, so that the core of a quarterback's protective wall couldn't pick up the blitz and would be vulnerable to rushes up the middle. The Bears recorded seventeen wins and only one loss in 1985 (if you include the conference playoff and Chicago's lopsided Super Bowl victory over the New England Patriots), and there is ample evidence this year that, much as Coryell's offensive design had been copied years earlier, Ryan's "46" defense is being adopted in one form or another all around the league. That's bad news for our home eleven.

The "46" defense and its variants spell big trouble for an offense like the Chargers', which requires precise timing for optimum execution. Rather than try to sweep around the edges of a quarterback's protective wall, or to orchestrate run-outs and other "movement" plays specifically designed to give the quarterback enough time to throw. Without exception, the teams who are dominating the league this year boast young, agile quarterbacks who can run out of harm's way. Jeff Kemp

timing is disrupted, and his short step forward to deliver a pass is cut off because there are huge defensive linemen in his face almost immediately after the ball is snapped.

For several years, the word around the NFL was that the only way to stop Air Coryell was to pressure Fouts, to interrupt his passing rhythm. Sacking him wasn't necessary; merely causing him to rush his throws would be sufficient to douse the fuse on the Chargers' explosive offense. The current campaign marks the first season in which teams employing some variation of Ryan's defensive scheme have been able consistently to force Fouts out of his game and thus to jam the Chargers' scoring machine. Therein lies the answer to the question that fans, reporters, and commentators have been asking for two months: "What the hell happened to the Chargers' offense?"

Despite Fouts's credentials, his incredible statistics over thirteen years, and the high regard in which he is held by his peers, it is widely known that a recent Fouts is as ineffectual as a scared rookie. And in 1986, hell-bent defenses have been rattling Fouts like a cage. When Fouts panics, he overthrows his receivers, throws too early, or throws into heavy coverage. The results are incomplete passes, or worse, interceptions. Consider the Chargers' embarrassing effort against the Seattle Seahawks on the Monday Night Football telecast of October 6. Employing the basic concept of the "46" defense, the Seahawks sacked Fouts only once but harassed him so relentlessly that he threw three interceptions and badly overthrew open receivers on several occasions. Seattle won easily, 33-7.

Of course, there is a way to neutralize the "46" defense, but it requires skill in the one category in which Fouts is deficient: movement. Facing the new defenses, a quarterback must be able either to scramble away from the pressure being applied up the middle, or to orchestrate run-outs and other "movement" plays specifically designed to give the quarterback enough time to throw. Without exception, the teams who are dominating the league this year boast young, agile quarterbacks who can run out of harm's way. Jeff Kemp

"If the Chargers lose enough games, they'll improve their chances of drafting Vinny Testaverde."

(San Francisco), John Elway (Denver), Jay Schroeder (Washington), David Archer (Atlanta), Jim McMahon (Chicago) — these are quarterbacks whose mobility puts the pressure back on the defensive linemen, who can't rush with as much abandon because they never know where the quarterback is going to be.

By comparison, not only has Fouts always run with the labored, halting steps of a newborn foal, but quite understandably he is losing mobility with each season. Through thirteen campaigns, Fouts has suffered the sort of sustained hammering that accelerates the aging process for pro quarterbacks, and his battered frame has in the last couple of years become increasingly injury-prone. Ironically, the same immobility around which Coryell built his dream engine has become the team's greatest liability. Three times this season a hurrying Fouts actually has tripped over his own feet and fallen while dropping back to pass, on one of which occasions he consequently fumbled the ball to the other team. More disturbing still is the apparent erosion of those of Fouts's skills that would seem to have little to do with speed. He long has been considered

the best in the business at "looking off" (eyeing one or another receiver long enough to draw coverage to them, then at the last moment throwing elsewhere); that talent has been a major contributor to the success of Air Coryell. But following the Chargers' recent loss to Denver, one of the Broncos' defensive backs claimed that he had been able to intercept two of Fouts's passes because the quarterback was "autographing" his passes — looking only at the primary receiver and then throwing to him. And more than one defensive back has this season confessed to reporters that teams no longer fear Fouts as they once did because he "can't throw long anymore," which, if that's true, gives defenses a big advantage by allowing them to key on the shorter pass routes. At times this season Fouts has given fans cause to wonder if he can throw at all. In the Kansas City game of October 19, several of his passes were so wobbly — without having been deflected — that they reminded one of the dying throes of that forty-year-old Johnny Unitas stoned into the turf during his ill-fated tenure with the Chargers in 1973.

League statistics, which over the

years have been the basis of Fouts's great reputation, are now evidence of his undoing. According to a complex formula used by the NFL to rate quarterbacks, Fouts had for years hovered around the high eighties and low nineties, consistently putting him above or among the NFL's passing leaders. Following the humiliation in Seattle (before a national viewing audience), Fouts's rating after five games was 55.3. Two weeks later, against Kansas City, Fouts offered up his seventeenth, eighteenth, and nineteenth interceptions of the young season. By the same point in 1985, he'd suffered only four.

At the halfway point of the 1986 season it is painfully obvious that Fouts's natural leadership abilities and superior football mind can no longer compensate for his physical limitations, and that the recent ineffectiveness of an offensive system once thought the marvel of modern football has left Fouts vulnerable both to failure and to serious injury (already this year he's sustained a fractured nose, deep contusions, and two bad concussions). As great as he has been, and as difficult as it might be for diehard fans to accept it, the fact is that even under the best of circumstances (i.e., the presumed improvement of the team's defense and the maturation and bolstering of its offensive line), Fouts no longer has what it takes to lead the Chargers to the promised land of the playoffs.

It's imperative that the Chargers move decisively to acquire a young quarterback to replace Fouts when the thirty-five-year-old veteran retires within the next year or two. The upstart should be intelligent, have a strong arm, confidence bordering on cockiness, and a feel for the game. And almost as importantly, he should be nimble. Such an athlete currently is quarterbacking the University of Miami Hurricanes. The only consolation to be had from the disappointment of the Chargers' 1986 season, then, is that if they lose enough games, they will improve their chances of drafting Vinny Testaverde, who undoubtedly will be the most sought-after collegian of this year's graduating class. Like linemen teeing-off on a stationary Fouts, the Chargers should go after him with everything they've got. □

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It was Friday night. As soon as we entered the high-ceilinged room, we were struck by the noise — music and voices pinged off the walls and reverberated everywhere. When we commented about it, the hostess said, "Oh, we like it noisy because it's a bar and grill." The place was half-full. Tables in view of one of the windows revealed a view of Mission Valley, which at night translated itself into a serpentine movement of cars along the freeway that was punctuated by commercial signs blurring into one another like fresh paintings left out in the rain. An open kitchen revealed several young chefs frantically working the grill. At the bar sat two young women with long hair, shiny boots,

specials; one had salmon (\$9.10), the other, mahi mahi (\$9.40). Both fish entrees came with cold potato salad and cole slaw. When my friends asked if they could have a hot vegetable instead of two cold salads, our waiter justly replied, "If the chef isn't in, I'll ask them to do that for you."

The pizza arrived fairly soon. It wasn't bad, though it could hardly qualify as a gourmet pizza. Large hunks of raw onions were strewn over the surface, and the fresh tomatoes were oozing. Each of us had a thin slice of pizza. Then we waited for our entrees. We waited and waited.

The chef, Gayle Conner, who used to cook at Café Pacifica in Old Town, came to speak to the party from the television station. When she asked them about the food, they said, "Terrific, terrific," in unison, and shortly thereafter they left. We gazed at the corner where the young lovers had been sitting. To our astonishment, they were gone, and another couple, even more fervent in their lovemaking, had been seated. The young women in their boots, comfortably ensconced at the bar, laughed and laughed. Patrons wandered in looking slightly dazed, as if they had arrived after a movie or had been traveling on the freeway for hours.

I beckoned to our waiter, who was dancing about, and asked him for our entrees. "They're on their way, they're on their way," he cried and darted in the opposite direction. Other tables had been served bread, but not ours. As the minutes ticked away to a half-hour, and then forty minutes, we grew more and more depressed. What were we doing here, waiting interminably in this motley place, when we could have had the pick of all the restaurants in San Diego? The truth was, I had come to try Gayle's food — her reputation as a chef was a good one.

At last our entrees were brought to us. The salmon, though dotted with too many peppercorns, was tasty and moist, as was the mahi mahi; the size of the portions proved more than satisfactory. The cold salads served with the fish entrees — potato and red-cabbage cole slaw — were fresher

and more innovative than those offered at most fish houses. But my friends decried the absence of a hot vegetable, which they had requested and which had seemed a certainty.

No explanation was provided for the oversight of bread or hot vegetables. Our beaming waiter seemed happy just to have dishes to set before us. All the entrees were served on plates that were stone-cold, and the food cooled off in a hurry. My tortellini was rich, and the chunks of chicken interspersed with the pasta proved tender and generous. Yet we were hard pressed to understand why these simple dishes — two broiled pieces of fish with premade cold salads and one pasta dish had required three-quarters of an hour to get to our table. Left we were stuck there forever, my friends quickly ordered one iced tea and one coffee. Then we paid our bill — \$15.00 each with tip — carefully made our way down the steps to the steep parking lot, and drove away with relief.

Why was the experience so negative? There was no homogeneity in the group of diners. Del Rio didn't have the verve of a singles' bar, the camaraderie of a family restaurant, or the interest of an ethnic dining room. Since no one seemed to be in charge or to care about us, we could have been at a cafeteria or a road stop. The disorganized service, the excruciating wait, and our sense of alienation overshadowed the food, which held a great deal of potential. In a different, more intimate ambience, with personalized service and even the slightest touch of graciousness, the food would have come in for higher praise. This led me to speculate about the purpose of Del Rio. For what kind of clientele is this restaurant intended? A great many restaurants go belly-up because they don't have a clear concept of the people to whom they are trying to appeal or what kind of service they have to render. Chef Gayle Conner has talent, but she doesn't have the appropriate show place for her work.

By contrast, the new Little Italy Gourmet, on the site of the old Stefano's on Fifth Avenue and University, should do very well (its other branch is at 4367 University Avenue). It boasts a charming and restful decor, intimate seating, and the presence of Elena De Luca and her husband, who work the room and try to customize every dish to your individual needs. It's a good family restaurant, serves à la carte entrees with vegetables or full dinners with soup or salad, and offers reasonable prices and nicely achieved food. We had a good time there.

We began with complimentary fried zucchini and went on to a cheese calzone, which is a must here (\$3.95). The crust is terrific, and if you can't finish, you may heat it the next day and have it as a cheese sandwich. We had the calzone with a very good antipasto salad (\$4.95). Actually, these two items were more than enough for a light meal, but in the interest of this review, we pressed on.

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A Paler Shade of Green



The Color of Money

DUNCAN SHEPHERD

Nineteen Eighty-Six, not memorable for a whole lot of time, may at any rate be

this length of time is nothing when set beside the twenty-one years elapsed between *28 Up* and its predecessor. Admittedly *28 Up* emerged from *7 Up* in three separate stages, at precisely the *Allen* gestation period of seven years each, and admittedly, too, in other parts of the world this is counted as last year's movie. In contrast, the new *A Man and a Woman: Twenty Years Later* has not yet arrived in this part of the world and might ultimately turn out to be next year's movie, but the actual elapsed time mentioned in its title assures it a spot among such all-time latecomers as *Psycho II* (twenty-three years) and *International Velvet* (thirty-four). Even at that, it has been nosed out among the current crop of slow developers, or rather has been allowed to go first across the finish line by nose, head, tail, and a space of five years, by the sequel to *The Hustler*, Martin Scorsese's *The Color of Money*. (And how nice, before we go any further, not to have to deal with colons or dashes or numerals or plurals but rather a whole new title!)

The twenty-five-year interval between this last two makes ought to prepare us, or at least those of us whose own lives stretch back that far, for some pretty radical changes. We certainly need to be prepared for some in the character of Fast Eddie Felson (to whom "character," if you remember, in its stiffest-backed sense, came to mean so much). The existential anti-hero and operator-out of the Sixties has now become, in keeping with the times, an Eighties materialist, a prosperous and well-dressed liquor salesman, concerned about things like the paint job on his white Cadillac and the trim of his mustache, and only connected to the game of pool in the role of "rakeback," or money man, in the very image of the George C. Scott character whom he so abominated in his younger days. "The best is the guy with the most, in all walks of life," he asserts now, throwing a show of dirt on any vague recollection that those titanic battles against Minnesota Fats had been, at least partly about being best in some abstract and

sportsmanly way and not exclusively about having what went with it.

But there are plenty of signs of old-fashionedness about him, too — preferring liquor to drugs, for an obvious example, as someone "more human." And the "road" — the circuit of hinterland pool halls on which an unknown hustler can mop up en route to the big time — has changed since he was last on it. The neighborhoods are more run-down; a celebrated pool emporium of the old days will have been converted to a storage space; and the game *de jour*, to accommodate the fast pace of *Wide World of Sports* television, is now 9-ball (the rules of which are elucidated by Scorsese himself in a hushed prelude). Under these and related circumstances, the young and unschooled pool shark whom Eddie has unlearned his tutorial wing turn out to be harder to teach than anticipated, especially since Eddie demonstrates so often that he still has a lot to learn, or re-learn, himself.

Any perceived differences or inconsistencies in character will of course be smoothed over by the incontrovertible fact that it is the same actor, though different in some ways too, who plays him. The twenty-five years had braced us for anything, and they enable us easily to absorb what we actually get. Harder to chalk up to the march of time, however, are the differences in cinematic tone and pitch and temperament and all that sort of thing — or in short the differences between the dour and austere Robert Rossen and the frenetic, florid Scorsese. These are enough, or pretty near, to disjoin the movie from its ancestor and invalidate it as a sequel.

Like any Scorsese movie, this one is always highly watchable, or more truthfully, intermittently highly watchable; it needs, in any case, to be watched closely at all times in order not to miss the intermittent moments of high watchability. The action on and around the pool tables, though it never builds up to the epical confrontations of the earlier film, affords many moments worthy of instant replay. It's the difference between the great overall game

and the great individual play: a pixilated dance of billiard balls from an overhead camera angle, or a subjective tracking shot of what it must look like from a ball's point of view to roll into a corner pocket, or a distorted fanhous-mirror reflection of the pool player in the shine of the cue ball. And just to keep things hopping away from the table, Scorsese dips heavily into his array of fast blurred pans and short aggressive dolleys — about the distance travelled by a trombone slide. The two such dolleys in the opening scene (where, most directors would content themselves with just one) combine to create a sort of visual couplet, to further pump up the fateful moment when the main character recognizes a younger generation incarnation of himself.

On the surface there are few similarities between the two. The newcomer, with a plush rippled hairdo like a Fifties pop star in the Fabian-Dion-Frankie Avalon mold, moves around the table and handles his cue like a combination rock-and-roll singer and *Sar Maru* samurai, and when his opponent's cash dries up, he makes the sacrilegious suggestion that they "play for play." Plainly an untainted innocent at the outset, he makes his living — lest we miss the point — as a salesman at Child World.

The relationship between the toy-peddler and the whiskey-drummer in the unfolding story line, though basically pretty predictable (did you think for a minute that the older man would never pick up a pool cue again?), finds its perfect reflection in the relative status of the two actors, Paul Newman and Tom Cruise, the long-entrenched and perhaps partially-interred star and the barely burrowing but still in-secure one, and each of the actors herein simply reaffirms his respective status — a higher compliment to Newman, needless to say, than to Cruise. Mary Elizabeth Mastrantonio, as the "minor Bacall" woman between them (but much closer to "Cruise") is a formidable addition, flirty and un-mindful, in Scorsese's growing Gallery of Balbuters. And the dialogue by novelist Richard Price is sharp and snappish.

So why then does the movie hit me as one of the biggest letdowns of the year? Obviously, in purely elevational terms, and since it let me down nowhere near to ground zero, my expectations of it were much too high in advance, although I must have known better than to get a lift from the early Oscar drumbeats on behalf of Paul Newman. (It would certainly be ironic, or something, if, out of sympathy

and gratitude and Last Chance-ism and all that, he were finally to be so honored for what is actually one of his best performances, a frugal and frigid job not quite suitable for a Robert Bresson film, but ideal for one of the ceremonialized gangster films of the late Jean-Pierre Melville, and hardly what one thinks of as an Oscar-type performance in the mannered manner of, say, early Paul Newman in *The Hustler*.) Then, too, the standard set by the fore-runner was perhaps distractingly and misleadingly high, and the sequel cut off as it is in time and tone and temperament and the rest, fails to benefit from any sort of flying start or wind-break effect. It is of course axiomatic that all sequels must be able to stand on their own, so there is something paradoxical about saying that the problem with this one is that it is *too* separate, *too* independent. But here I go saying it. Precisely because there are so few movies set against the world of professional pool (and one reason for that is very much the standard set by *The Hustler* was not just high, but dauntingly and discouragingly high), the independence of this sequel somehow brings it into more direct competition and comparison, gives it less freedom to deviate to some remote corner

of the subject. A truer sequel — a legitimate and logical and free-standing sequel — would be under more obligation to stake out a new area, and could do so without any reflections being cast on its courage.

And as competitor rather than complement, *The Color of Money* plays: more of a green-around-the-gills green or a green-with-envy green than a fresh-crisp-lettuce green. The pool sequences, though trickily shot and edited, are unexciting in a sports sense, although it is refreshing these days to encounter a sports film without a rousing climax on the field of combat. But that's these days. *The Hustler* did much the same thing, playing up Eddie's first, disastrous confrontation with Minnesota Fats and almost tossing off his second, triumphant one as a literally foregone conclusion. And the climax, or the sidestep of a climax, in *The Color of Money* is quite thoroughly undone by its *dissolution*. The hero, having been rejuvenated by way of a new pair of eyeglasses and a new infusion of "character," virtually cheerleads for yet another sequel with his ominous curtain line: "Hey, I'm back!" Maybe this movie, after all, stands alone less well at the end than it does at the start. □

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QUARTER NOTES

BY JONATHAN SAVILLE

CZECH PIANIST

In honor of the sixty-eighth anniversary of the founding of the Czechoslovak Republic — a state whose present unhappy reality would have shocked its heroic founders, could they have anticipated it — the Friends of Czechoslovak Music presented a piano recital by Jana Kašparová at San Diego State's Smith Recital Hall. Miss Kašparová was trained at the Prague Conservatory, in Vienna and Rome under Paul Badura-Skoda, at Catholic University in Washington, D.C., and at the Manhattan School of Music. Her New York debut, at Carnegie Recital Hall, took place in 1979. A redheaded woman of healthy stature, she appeared on the stage of Smith Recital Hall sheathed in an extraordinary glittering gown, all furbelows and sequins, that made one think of some Austro-Hungarian courtesan of 1900 being presented to the Emperor Franz Josef at a court ball, rather than a serious artist before a small audience in a shabby hall on a public college campus in Southern California. Alas, appearances were not deceptive. The predominant

experience of this concert was that of something utterly old-fashioned, obsolete, and superficial, like the Austro-Hungarian Empire itself.

The program Miss Kašparová chose had a certain coherence. Czech music of the Nineteenth and Twentieth centuries was represented by, respectively, four salon pieces of Smetana (a concert study, two polkas, and a fantasia) and a nevy Toccata dating from 1947 by the contemporary composer Klement Slavický. The two great influences on Smetana's piano music were Liszt (for splashy technique) and Chopin (for nationalistic preoccupations), and although there was no Liszt on the program, there were three major pieces of Chopin, the dramatic C-sharp minor Scherzo, Op. 39, the wide-ranging Barcarolle, Op. 60, and that exalted exercise in ostinato, the Berceuse, Op. 57. In addition, there were the Variations on La Ricordanza by Carl Czerny, a third-rate Austrian composer who presumably fit in because of the general central-European atmosphere, although otherwise he seemed rather extraneous to a celebration of Czech independence.

The Czerny work, however,

represented the heart and soul of this concert, as well as illustrating the pianist's musical style in its greatest purity. This Op. 13 is a piece of no musical value whatever, its method being to play the simple-minded theme over and over, obscuring it more and more with purely decorative trills, arpeggios, roudades, and passage work, the purpose of which is to display the pianist's technical agility. How amazing that any present-day pianist should learn this music, memorize it, and perform it! But while no conceivable performance could have made the Czerny *La Ricordanza* Variations anything more than a waste of everyone's time, another pianist might at least have dazzled the listener in those flamboyant decorative passages, and — of much greater importance — might have given the audience a firm sense of the work's underlying structure, which of course could not be simpler. Miss Kašparová seems to have great dexterity and can play very fast, but on the basis of her performance of the Czerny and the other pieces on her San Diego State program, one would have to say that she has little feeling for structure, at



Jana Kašparová

any level. Even passages of superficial decorative display demand to be shaped. The figures they are made up of have shapes, the passages as a whole have shapes, and there is necessarily a significant formal relationship between the decoration and the structure of the entire piece — this whether the decoration is organic and expressive, as in Chopin, bombastic and crowd-pleasing, as in Liszt, or pure

fluttery fustian, as in Czerny. In this performance, however, shapelessness held sway. Not only could one never tell where the piece as a whole was going, but even the incessant decor sounded completely flat and undifferentiated. Such an impression resulted principally from the lack of sufficient dynamic shading and of the clarifying and expressive articulation needed if phrases

are to impress themselves on our minds as meaningful units of musical discourse rather than as a series of uncounted blurs.

If all this was true for the worthless Czerny piece, it was even more true for the other works, where the absence of intelligible musical thinking made a much greater difference. The Smetana pieces, in particular, received little justice. Few music lovers are familiar with Smetana's piano music (it is his tone poems, string quartets, and —

occasionally — operas by which he is generally known), so that from Miss Kašparová's performances one might gather that he had little real understanding of the keyboard, composing shallow, nationalistic *morceaux* with lively Czech dance rhythms, covering them over with an exhaustingly overelaborate costume of Lisztian cascades, entertaining an audience uninterested in all but inaudible, pleasurable impressions, and then going on to more important music in

other genres. This may in fact be the case, but since Miss Kašparová's Smetana tended to sound exactly like her Czerny, one could not be sure whether the apparent emptiness of the Smetana pieces was the composer's fault or the pianist's.

In the case of the Chopin, one could be sure. This was not Chopin the great innovator, the major composer in minor forms, the powerful musical intellect, but Chopin the entertainer in palm courts, the superficial Chopin of

yesteryear's misinterpretations, rather than the real Chopin modern exponents of his music have revealed to us. In the play *Amadeus*, an earlier Austrian emperor, Joseph II, remarks to Mozart in reference to one of his operas, "Too many notes, Mozart!" Throughout this recital, one felt like applying the same phrase to everything one heard: "Too many notes, Smetana, Czerny, Slavický; too many notes, Chopin!" In Czerny — and perhaps in Smetana — there are indeed

too many notes. But not in Chopin, especially not in the mature Chopin who composed the Barcarolle, the Berceuse, and the Op. 39 Scherzo. What one heard at this concert was not too many notes but too little organization of those notes, not an excess of detail but an incoherence of detail, not an overdoing of musical decoration but a failure to integrate that decoration into the strong, clear, directed statements the composers (or at least Chopin) wished to make.

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CITY LIGHTS

A GRANT

continued from page 4) Streifer and several judges stress that panelists filled out conflict-of-interest forms detailing their connections to grant applicants and pledged not to participate in the deliberations on their own nominations or those of their colleagues. "We were very sensitive about having judges who were even indirectly related to an applicant leave the room," says Karen Keltner, a music panelist who was awarded a \$2000 grant by her fellow panelists.

These assurances don't mean much to Jennifer Spencer, president of the Combined Organizations for the Visual Arts, which criticized several aspects of the judging in a detailed letter submitted last

week to Mayor Maureen O'Connor's office. Spencer argues that the judging process is compromised when panelists are allowed to submit applications, even if they don't participate in discussions about their applications. "If I sat on the peer panel with other panelists who also submitted applications, it would be hard to turn them down," says Spencer. "I'd feel bad, and they would, too. So you have to avoid even the appearance of a conflict in the judging. It wasn't wise, and it shows COMBO's ineptness."

COMBO executives say it would be impossible to assemble competent panels if the volunteer panelists were excluded from submitting grant applications. And visual arts panelist Wail says the judging was the "most rigorous and scrupulous of any I've ever been through." But other judges, including artist Jihmye Collins, say they decided not to seek

grant money once they'd agreed to serve on the panels. (Collins has also written Mayor O'Connor to complain about the apparent conflicts fostered by the judging system.)

Music panelist Bertram Turetzky derides as "nonsense" COMBO's claim that most prospective panelists would refuse to serve as judges if they couldn't apply for awards.

Turetzky, a renowned contrabassist and professor of music at UCSD, says the cloud of possible conflicts hurts both COMBO, which organized the contest, and the National Endowment for the Arts, which helps fund the winners. "If I'm going to work for COMBO again, they've got to make the process bomb-proof," insists Turetzky. COMBO executives now say the judging process is one of several aspects of the awards program that will be reviewed before a second round of grants is awarded next year. ■

AN ISLAND

continued from page 4) committee members are in a mood to compromise with the scouts, but their sympathies lie with the other groups who spoke up at the hearings and continue to write letters, including runners and bicyclists, who are strongly against any permanent structures on the island. Terrill's co-chairman, Marshall Foreman, remarks, "There's no one against the youth camp facility. The opposition is to the level of development the Boy Scouts want — the offices, staff rooms, and the parking. We felt the youth camp should be kept primitive."

The scouts know the battle will not be waged solely in the public hearings. The head of the scouts' committee, Gene Pullerin, says he has already spoken with park and recreation

department head George Loveland, and he's had contact with members of the park and recreation board. Mike Madigan, a local political handyman who is a senior vice president and development coordinator of Pardee Construction Company, chairman of the San Diego Chamber of Commerce board of directors, and a past president of Boy Scouts Council, has also spoken privately with Loveland about the Boy Scouts' proposal. Linc Ward, another prominent businessman with political pull, who is the current president of the local Boy Scouts Council, is expected to lobby for the scouts when the big guns are needed later on. "I can't believe somebody would want to turn down a facility like this for the youth of San Diego," Pullerin says. "We're convinced that what we're doing is right for San Diego, right for Fiesta Island. We agree that no

commercial buildings should be allowed on the island. But we're talking about a public use, open to many youth groups, and our interest is to keep the place as natural as we can."

Mission Bay Committee members already foresee how the debate will develop: those who oppose the Boy Scouts' project will appear to be against mom, apple pie, and Big Macs. Remarks one committee member, "The Boy Scouts are going to show this down our throats, one way or the other."

THE CHAPEL

continued from page 4) Catamaran was built, it had been moved to the northeast corner of the property and an office had been added to one side.

Fry disagreed with the board's decision, arguing "that if you look at old pictures of the

room, it still looks the same," but to no avail. (Ron Buckley of the city's Historical Site Board explains the logic behind that rule: "A lot of why something is considered historic," Buckley says, "has to do with its environment and its context.") He adds that the city Historical Site Board is a lot more lenient but says he was never approached by Fry.)

As for Fry, the irony of the board's decision still angers him today. "The whole idea behind getting a structure designated a historical site," he says, "is to prevent anyone from tampering with it. Yet if it was tampered with in the past, no matter how little, they pass you by with their noses in the air."

Last summer, Fry says, Catamaran officials told him they would start remodeling the hotel on September 4 and that unless the chapel was moved, it would be destroyed. They donated the chapel to Fry's group and the Pacific Beach

Town Council, and by the end of August, the two community groups had found what they thought was a suitable home: Kate Sessions Park, in the northeast corner of Pacific Beach. But shortly thereafter, opposition from local residents prompted the Pacific Beach Community Planning Committee to reject the proposed move, and a few days before the September 4 deadline, a group of volunteers moved the chapel to a temporary site on a vacant lot in the 900 block of Grand Avenue.

But Vern Taylor, owner of the lot, planned on leasing the lot to a Christmas tree merchant on November 15, so Fry and his crew began searching for yet another alternative.

With the help of Representative Bill Lowery, they finally found one last Friday: a triangular half-acre lot south of Garnet Avenue, owned by the

navy and sandwiched between Rose Creek and Navy housing. Today, Thursday, the chapel will be moved to its new home and dedicated in a formal ceremony attended by Lowery himself and featuring music by the Navy Brass Band. The reason everything has happened so quickly? "We want to make sure the chapel is in place," Lowery aide Jim Ryan quips, "before the navy has time to change its mind." ■

appoints them; few people are turned away. The limit on the committee is twenty-five, but this number has never been reached. Struiksma urged those who supported his position to join the committee and also made appointment recommendations, his critics say. The number of members rose from five to eleven. "He [enlisted] a clear majority," says Hanson.

A new city lakes plan was worked on by the 1986 committee; the "Struiksma-ites," as Hanson calls them, had little knowledge of the city's reservoir system. "Even if you gave them a road map, they wouldn't be able to find the lakes," he says. After the plan was finished this spring, some of the newer members stopped attending the meetings or dropped off the committee, according to member Kevin

LAKE STRUIKSMA

continued from page 5) committee since 1980.

The lakes committee makes recommendations to the city's park and recreation board, another citizens' advisory group. To become a member of the lakes committee, a person can volunteer his or her services or be recommended to the chairman of the city's park and recreation board, who then

(continued on page 44)

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(continued from page 41)

Mineo. Bill Tilger, who joined the committee three months ago because he wants to see the lakes opened to sailing, calls Struikuma "the author of the plan. We had a lot of political pull from his office." Tilger says, adding that the councilman thought the plan would be good for the city. But like Mineo and Hanson, Tilger attributes some of Struikuma's motivation to political aims. "If he can be the brains behind it, this could be one of his political stepping stones," Tilger says.

Although Struikuma listed expanded lake recreation as one of his accomplishments on a past campaign brochure, he says that the lakes plan is too small of a potato to step on. "It's not going to go down in the halls of great things to remember," he says. "It's not exactly a high-profile political play. There are other things I could do to get a much bigger splash."

Struikuma says his motivation comes from watching people enjoying themselves at reservoirs in other counties. "I see it as a tremendous

recreational opportunity that has been passed over [in San Diego County] for years and years." He thinks there is a need for more places to water ski and sailboard. Mission Bay and San Diego Bay are getting crowded, he says, especially on the weekends. "It's like Interstate 8 at four o'clock."

When he brought the canoeing programs before the city,

Struikuma had the support of the Sierra Club and the Boy Scouts, among others. If people have not been taking advantage of these opportunities, he says,

it might be because they don't know about them. "I can't think of anything that's an overnight success in terms of getting people to find out about it." As for the accusations that he stacked the committee,

Struikuma says, "I did not have the authority to put anyone on myself." He attributes the motives of the plan's detractors to their self-interests, especially fishing.

Both Hanson and Mineo admit they were opposed to the plan. Mineo is president of a local group of bass fishermen who have been lobbying against

more recreational activities in the reservoirs because they interfere with sport fishing. Hanson wonders what will happen when all the people who want to play in the lakes do it at the same time. The competition for space may result in worse scenarios than water skiers tangled in fishing lines. "It doesn't beggar the imagination to see some guy swimming across Otay [lake] and getting chewed up by a boat," he says. Hanson is also concerned with funding. Swimmers will

need rest rooms and lifeguards and sandy shores to lay down their towels, all of which require money. "The city doesn't have endless resources," he observes. Recreational facilities at the lakes are now supported by fishing, waterfowl hunting, and boat-launching fees; the current lakes plan proposes that all future users pay a fee. But the proponents of the lakes plan have never proven that there is a demand for more water-recreation places, according to Hanson. "They have no clearly identifiable clientele," he says.

The state health department, which all sides agree is very conservative when it comes to protecting the reservoirs, did not oppose the Ellis bill. But it also refused to support it and has its doubts about public's need for more recreational space. State sanitary engineer Kirkham Campbell points to the number of sailboats that use the lakes now. "There are very few boats that come out there," he says. "The demand has not shown up." But public interest in the plan may turn in the other

direction. Says Hanson, "[The public] will get up in arms in a hurry when they start thinking about people swimming in their drinking water." Campbell concurs. "It's conceivable that people will take offense and demand that the city council cancel the plan," he says. Although the city council must grant the final approval for the city lakes plan, the state health department was given the ultimate power in the senate bill. "We have the authority to reject the plan or revoke their permission," says Campbell. The water in the reservoirs must

meet high standards for drinking, and the lakes must be operated with certain safeguards. Among them are nearby rest rooms and increased surveillance. The state health department doesn't want another shigella outbreak like the recent one in Riverside County. Approximately ten people who swam in Lake Perris have become infected with this dysentery-causing bacteria; state health officials are now studying the possibility that it came from disposable diapers that were dumped into Lake Perris, a

drinking-water reservoir. Building rest rooms close to the lakes may circumvent the temptation to use the reservoirs as toilets, according to Jim Brown, the city staff representative to the lakes committee. The money to construct these and other facilities, such as boat docks and parking lots, may come from state grant money. The city has already procured \$1.6 million for capital improvements to its lakes next year. Operating funds are another

(continued on page 46)

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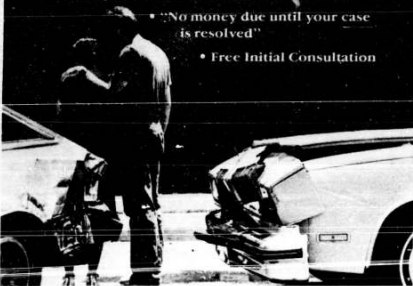
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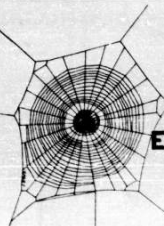


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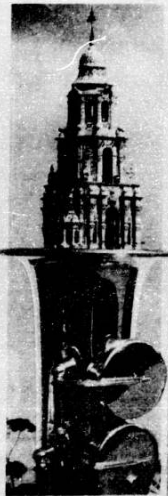
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Section 2

Events, Theater, Music, Film

Quarter Note Classic

Speculation making the rounds with respect to the Symphony Association's lockout of its eighty-nine contract musicians is that management doesn't want an



Photograph by David Greer

86-87 season. The greatly reduced expenses for the season that won't will put the organization fiscally that much further ahead next year. Of course, next year, when we've forgotten San Diego had a symphony, when musicians who might otherwise flock here for auditions don't, when fundraising drives are met with groans of disbelief, it may be too late for management assurances.

These past weeks, musicians have taken hold of their caterers; they've scheduled performances, held their own benefits. And with the help of long time symphony supporter Don Mizock, last month they brought his popular Quarter Note Classic under their own control.

The five-year-old Quarter Note Classic in Balboa Park is one of those events with something for everyone. If you want to run on a TAC-sanctioned 10K course, it's there. And as you run through the park's trails and canyons, you may find your pace responding to the tempo of various musical strains—from rancha rhythms to classical waltzes—that symphony musicians produce from posts along the route. If you hate competitive sports, two fan walks through the park are planned, with more musical accompaniment. Want more? Add a leisurely twenty-four-mile pleasure tour for bicyclists. Perhaps you think physical exertion of any kind is Herculean, rather than Olympic. Well, a free concert of classical programming in the organ pavilion will provide all the mental hoops you want. And if your Halloween costume deserves to be twice worn, wear it for the costume judging.

(continued on page 18, col. 1)

A Touch Of Glass

Glass may be the most versatile, fascinating, perverse, and overlooked of all the art or craft materials. The exploitable qualities of glass are transparency, translucency, reflection, and refraction; it can be treated two- or three-dimensionally, formed from hot, molten lumps, or cut, soldered, glued, and assembled from cold sheets. Glass is airy, brittle, globs, solid slabs, flat veneers and laminations, and multilayered forms built up by repeated dipping like handmade candles.

Surface patterns can be embedded in or traced on hot glass. Cold surfaces are etched, engraved, or painted. Or the design interest can be fully contained in three-dimensional form inside the piece itself. Hatched, glass softens to a glossy, doughlike consistency but never liquefies. Cooled, it becomes stiff but never solidifies. (Window glass in very old houses is noticeably thicker at the bottom of each pane from the force of gravity on the rigid liquid.) Handled improperly, hot glass has



Photograph by Jeff Seely

obvious dangers. And a sheet of cold glass can shatter without warning from a chance combination of internal and external stresses. Artists

(continued on page 18, col. 2)

Trick Or Treat In Tijuana

You bought your last bag of candy corn three years ago because you finally got fed up with Halloween. You'd scared the kids in your neighborhood one too many times, and their glibility was drying up—the macabre ambushes you'd set had to be topped each year because the little monsters demanded new frights, better make-up, more blood. And none of your friends would help

bury fake axes in your forehead anymore. You finally realized the awful truth: you had contributed to the cynicism of minors you had gutted their innocence. You had hastened the demise of their childhoods. Faced by demons of guilt, you left the house completely dark one Halloween, which the kids figured was just another one too many times, and their glibility was drying up—the macabre ambushes you'd set had to be topped each year because the little monsters demanded new frights, better make-up, more blood. And none of your friends would help

knows no international boundaries. And since you were trapped for hours below the border due to the interminable lines at the customs gate, you wondered up onto a balcony overlooking Revolution, intending to tip back a few and wallow in the guilt over letting down the kids back home. You weren't sure if you should feel guilty because you'd scared them too many times, jumping out from behind the tree of knowledge and hacking away their dreams, or if your guilt should be over not scaring them just once more and letting them

(continued on page 16, col. 1)

Banging Bodies

The modern idols of the "basketball is life" crowd are Michael Jordan, Dominique Wilkins, Magic Johnson, James Worthy, and the rest of the sleek, high-flying greyhounds who can "take it to the hoop," "frt your buns," and "phi slamma jam it." A slow guy like Larry Bird was able to excel only because of incredible strength, coordination, and the accepted conclusion that he sold his soul to the devil. The spoils go to the blues, the skywalkers who play above the rim of the basket.

Sven Nater is a throwback to another era, a time in the late Seventies when wide-behemoth-dominated National Basketball Association. They had nicknames like "The Human Eraser," and if you weren't the size of a wide, rectangular icebox, you'd better stay out of the key.

These days Nater plays for Athletes in Action, a twenty-year-old wandering troupe preaching Christianity and hoops. He spends most of his time as an assistant coach for Christian Heritage College, a related school. Saturday, November 1, at the San Diego Sports Arena, Nater is going up against one of the best players in the world, Andrei Arlovski, the seven-

foot-two-inch center of the Soviet Union's national team. He is a first-rate basketball phenom with size, speed, the elusive quality of grace, and even the ability to pass the ball. The NBA's Portland Trailblazers were impressed enough to blow off a first-round pick in this year's NBA draft on the mere possibility that someday, perhaps after the '88 Olympics, they might lure the Russian star to play hoops in Portland, Oregon.

The Russians are the best "nonprofessional" traveling squad in the world, but this team is not the stereotyped slow, mechanical, overly disciplined Russian squads of the past. They run and they love to shoot the long-range, three-point shots. But they still rely on their massive front line (led by Subotnikov) to overpower opponents. The Russians will be touring the U.S. for the first time since 1982.

The AIA team is not a bunch of sponges, either. They were 26-6 last year against top-tier college teams. The AIA team, which has won three of seven career matchups against the Russians, may be quicker than the Russians. AIA features former Golden State Warrior point guard Lorenzo Roman, who can slide and glide and shake and bake with the best.

The game will probably be decided underneath the basket where Sven Nater will see action. Nater threw his hulking

(continued on page 8, col. 2)



The Heart Is A Lonely Hunter

Listen With Your Heart

In the mid-1960s, owing to the Broadway success of *The Miracle Worker*, the story of Helen Keller, officials from the U.S. Department of Health, Education, and Welfare sought to establish a professional company of deaf actors. The

Bancroft and David Hays—the director, the star, and the designer of *The Miracle Worker*—to develop the company and a Broadway production showcasing the talents of deaf performers.

The project fell through. But Hays, who also helped to establish the Eugene O'Neill Theater Center in Waterford, Connecticut, was haunted by a production he'd seen of *The Sound of Music* in 1966. The

exclaimed, was like "sculpture in the air," and it inspired him to found the National Theatre of the Deaf (NTD) in 1966. Since that time, the Tony Award-winning company, whose home base is in rural Chester, Connecticut, has gained international fame. The NTD is the only theatrical company ever to have toured all fifty American states, as well as all the major capitals of the world. And last year, it was the

(continued on page 16, col. 1)

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 8303, San Diego CA 92138.

Traditional African Dance
Classes are held each Thursday, 7:30 p.m., 526 Martin Luther King Way, downtown. Fridays, 6 p.m., 230 Birmingham Drive, Cardiff. and Saturdays, 1 p.m., 528 Fifth Avenue, downtown. For more information, call 457-5185.

Salsa Dance Lessons, couples of all ages are invited to participate in a beginning salsa dance class sponsored by the U-C Salsa Square Dance Club every Thursday, 7:30 p.m., Lindbergh Elementary School, 4133 Mount Albemarle Avenue, Claremont. Call 560-5676 for more information.

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

The Ballroom Dance Club of San Diego hosts classes each Friday, 7 p.m. to 10:45 p.m., at the Balboa Park Club building in Balboa Park. Sunday evening practice classes (also 7 p.m. to 10 p.m.) are free. This month the waltz and rumba are the featured dances. For more information on the nonprofit club, phone 461-4860 or 278-4447.

"**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.

"**Guelie**" in Tijuana, the California Ballet Company's next performances of this romantic tragedy, starring Karen Evans and Denise Dabrowski as Guelie and former ABT dancer and San Diego-born Stephen Hook as Albrecht, take place Saturday, November 1, 6 p.m., and Sunday, November 2, noon, Tijuana Cultural Center, Zona Rio Tijuana. Dabrowski dances Saturday, November 1. Karen Evans performs Sunday, November 2. Call 560-5676 for ticket information.

Masquerade Dance, the House of England of the House of Pacific Relations hosts a costume ball Saturday, November 1, 8 p.m., Recital Hall, Balboa Park. 298-0401.

Smooth Dancing, celebrate the thirty-seventh anniversary of the San Diego Chapter of the National Smooth Dancers, with music by Bob Sprague, Saturday, November 1, 8 p.m., Silvergate Masonic Temple, 3795 Utah Street, North Park. Evening wear requested. A dance demonstration takes place at 7 p.m. Call 451-0907 for more information.

Square-dancing, Ken Reid and Don Pitzer call the dos-e-dos and allemandes, Saturday, November 1, 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 7 p.m., Casa Del Prado, Balboa Park. Both events are free. Call 549-4257 for further details.

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.

Jitterbug, dance Fifties-style with music provided by Three Speed at the next meeting of the San Diego Jitterbug Club, Sunday, November 2, 7 p.m. to 9:30 p.m., Emerald Ballroom, 9184 Gramercy Drive, Mission Village Shopping Center. For details call 281-0361.

More Scottish Dancing takes place each Monday, 7 p.m., room 332, Casa Del Prado, Balboa Park. More classes are held Tuesday and Friday, 7:30 p.m., at the same location. Interested? Call 549-4257, 276-7064, or 488-2617 for more information.

International Folk Dancing takes place each Monday, 6:45 p.m., for beginners, 8:15 p.m., for intermediate-level dancers, MarCota College, Ninth Street and Stratford Court, Del Mar. No partner necessary. 415-2776.

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

San Diego Folk Dancers invite all intermediate dancers to join 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.

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.

Cord, Improvisational Dance Classes are held every Wednesday from 7 p.m. to 8:30 p.m. at the Studio, 3735 Adams Avenue, Kensington. For details phone 283-0440.

More International Folk Dancing is held each Wednesday, 7 p.m.; no experience and no partners are necessary for the classes, held at the Balboa Park Club Building in Balboa Park. For details phone 560-4095 or 422-5546.

Tango, the Tango Argentina dance club sponsors an evening of dance every Wednesday, 7 p.m., Emerald Ballroom, 9184

Dance

English Country Dancing to live music takes place today, Thursday, October 30, 7:30 p.m., Hall of Nations, Balboa Park. Beginners are welcome. Call 488-2617 or 481-11974 for more information.

The Washington Ballet Company, according to The New York Times, this District of Columbia-based ensemble has "a classical style that is refreshingly unfussy." With a repertoire that includes works by George Balanchine and Vicente Morales, this troupe, led by Chon San Gho, comes to San Diego for one performance only, today, Thursday, October 30, 8 p.m., Mandeville Auditorium, UCSD. Call 534-4559 for ticket information.

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Gramercy Drive, Mission Valley Shopping Center. Call 565-2127 for more information.

Film

"Amazing Surf Stories," director Scott Derrick's eighth feature-length surfing film, featuring action shots filmed on the North Shore of Hawaii and a profile of surfing champion Tom Curran, continues its run at the following theaters today, Thursday, October 30, Strand Theatre, 4950 Newport Avenue, Ocean Beach, and La Palma Theatre, First and D streets, Encinitas, Sunday, November 2, Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, Tuesday, November 4, Fiesta Twin, 457 Fifth Avenue, Chula Vista, and Parkway Cinema, 1286 Fletcher Parkway, El Cajon. All showings begin at 7 p.m. and 9 p.m. Call 233-3141 for more information.

"Political Film Series," this venerable series, sponsored by the Committee for World Democracy, presents three short films. The first, *CIA Case Officer*, is the story of John Stockwell, a CIA operative in Africa and Southeast Asia for twelve years before he became disillusioned and resigned publicly from "the Company." *The Blood*, *Blending Business* is an award-winning satire that traces the history of American involvement in the Philippines after the Spanish-American War. The final film, *Nanagap: Report from the Front*, is a 1983 documentary about U.S. involvement in the contra war. These films screen Friday, October 31, 7 p.m., room 107, Third Lecture Hall, UCSD. Free. 534-2016.

"Across the Frontiers," a fifty-five-minute film by David Aronson, which examines tribal culture as seen through tribal art, screens Sunday, November 1, 1 p.m. and

2:30 p.m., Natural History Museum auditorium, Balboa Park. Free with museum admission.

"Persona," Ingmar Bergman's 1965 enigmatic masterpiece, starring Liv Ullmann as an actress who has decided to become mute and Bibi Andersson as her tabling nurse, will be shown Monday, November 3, 7 p.m., third floor auditorium, San Diego Public Library, 820 E Street, downtown. Free. 236-5849.

"New Mexico," the home of nuclear energy, Billy the Kid, and Geronimo is the next Cinema 55 selection, Wednesday, November 5, 1 p.m., National City Public Library, 200 East Twelfth Street, National City. Free. 336-4280.

Nostalgia Film Series, the Coronado Public Library continues its series of films for the whole family with *My Man Godfrey*, a 1936 screwball comedy starring William Powell as a

butler found in a garbage dump by a wealthy heiress (played by Cagney Lombard), who brings a touch of the working class to an eccentric family. Wednesday, November 5, 7 p.m., 640 Orange Avenue, Coronado. Free. 522-7390.

"The Fly," forget Jeff Goldblum: the original 1958 version starring Vincent Price is being shown by the American Chemical Society, Wednesday, November 5, 8 p.m., room 2122, Undergraduate Science Building, UCSD. 534-3120.

Swabucking Film Series, in conjunction with the "Time Tuning: Sailing Design Today" exhibit, the La Jolla Museum of Contemporary Art presents four high sea adventure films. The first, *Captain Blood*, stars Errol Flynn as an English surgeon condemned to prison for a crime he didn't commit. He escapes and becomes a pirate on the Spanish Main. Basil Rathbone and Olivia

de Havilland costar in this 1935 Michael Curtis epic, which screens Wednesday, November 5, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-0267.

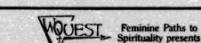
"On the Wing," Sacred Site and Starlight, a trio of new Cinemas features, continue an open-ended run at the Reuben H. Fleet Space Theater and Science Center. On the Wing explores the "dynamic relationship between natural and mechanical flight" using ultra-high resolution and high-speed photography to film an insect's first leap or follow the flight an eighteen-foot, radio-controlled replica of a pterodactyl. Sacred Site is a seven-minute film by the creators of *Chronos* and *Konosagata* 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.



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THE PRESENTERS:
Dr. Brian Almon is a noted psychologist, author, international speaker, hypnotherapist, and consultant. He is a very well-respected lecturer at Harvard Medical School, University of Hawaii, UCSD, American Society of Clinical Hypnosis, and other leading institutions in the U.S. and Europe. Dr. Almon co-authored *Self-Hypnosis: A Complete Manual*, *A Clinical Hypnotic Primer*, *Hypnotic Questions and Answers*.

Peter Lambrou is a speaker and writer on self-hypnosis. He is co-author of *Self-Hypnosis: A Complete Manual* and his presentations are praised for their unique insights and practical value.

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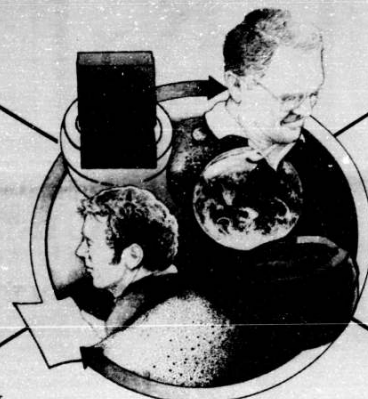
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READER'S GUIDE TO LOCAL EVENTS

Show times are daily at 11:40 a.m., 2 p.m., 3 p.m., 5 p.m., 7 p.m., and 8 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 Secret and The Valley Chronicle, screen at 1 p.m. and 4 p.m. daily. Call 238-1133 for details.

Laserium, in addition to *On the Wing* and *Grand Canyon* features, the Reuben H. Fleet Space Theater and Science Center in Balboa Park hosts a series of Laserium laser-light shows. *Late October Laserium*, featuring the mellow jazz sounds of Pat Metheny, the Manhattan Transfer, and others, screens Thursdays and Fridays at 9:15 p.m., and Saturday and Sundays at 6 p.m. The schedule for *Laserium*, which features selections by Peter Gabriel, INXS, Van Halen, and ZZ Top, is Saturday through Wednesday, 9:15 p.m. and Friday and

Sunday, 10:15 p.m. Each performance is created live and projected onto the Omnimax screen. For more information, phone 238-1168.

"We Are Born of the Stars" and *Skysward*, two new Omnimax 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 Omnimax format and is comprised entirely of computer-generated graphics. *Skysward* follows the growth and development of a flock of Canadian geese. This twenty-three-minute Imax film includes the first cel-animation sequences in this format, as well as dramatic footage of the Canadian armed forces paratrooper team performing aerobatics in midair. The films screen at the Tijuana Cultural Center, Paseo de los Heroes, Zona Rio, Tijuana. For show times, call the center at 706-684-1132.

Music

"Elker of Love," the first production of the Pacific Chamber Opera's '86-'87 season, Gaetano Donizetti's musical comedy opens about Nemoros, a man so in love with the disinterested Adina that he sells himself to the army to pay for a magic love potion, opens today, Thursday, October 30, 8 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. The run continues Saturday, November 1, 8 p.m., Sunday, November 2, 2 p.m., and next Thursday, November 6, 7 p.m. Call 574-7820 for ticket information.

New Orleans Jazz, Tobasco Road — "Sax Palmer" (guitar), Preston Coleman (bass), and Eric Hyattson (sax) — performs Friday, October 31, 8 p.m., the BookWorks, 2670 Via de la Valle, Del Mar. Free. 755-3735.

Classical Trumpet Virtuoso Maurice Andre joins the California Chamber Orchestra, under the direction of Henri Temianka, for the inaugural concert of the East County Performing Arts Center's "Magnificent Music" chamber orchestra series, Friday, October 31, 8 p.m., 210 East Main Street, El Cajon. For ticket information, call 440-2277.

Jazz Guitarist Peter Sprague and bassist Bob Magnusson perform Friday, October 31, 8 p.m., Words and Music, 3826 Fourth Avenue, Hillcrest. 268-8311.


"Norma," the second production of the San Diego Opera's '86-'87 season is Bellini's adaptation of Louis Alexandre Scuderi's tragic story of a Druid priestess' betrayal by a Roman proconsul. Cristina Dauterive sings the lead role. The performances continue Friday, October 31, 8 p.m., and Saturday, November 1, 2 p.m., Civic Theatre, 202 C Street, downtown. Tickets are available

at the Civic Center box office and by calling 236-6510 or 232-0820.

Soprano Betty Woods and tenor Wilbert Howard perform a "duo" concert sponsored by the Company of Developing Artists of the National Association of Negro Musicians, Saturday, November 1, 7 p.m., Calvary Baptist Church, 219 Crosby Street, downtown. Call 691-8090 for more information.

Local Composers Concert, the San Diego Composer's Forum hosts a concert of new music by San Diego composers, Saturday, November 1, 8 p.m., J. Dayton Smith recital hall, SDSU. Free. 265-6031.

Speckles Organ Concerts, San Diego civic organist Robert Plimpton plays compositions by Bach, Muzet, Franck, Gershwin, and others, Sunday, November 2, 2 p.m., Speckles Organ Pavilion, Balboa Park. Free. 295-6000.



THE Washington BALLET

October 30, Thursday, 8:00 p.m.
Mandeville Auditorium
G.A. \$13.00, Students \$9.00
UCSD Fac/Staff & Sr.Cit. \$11.00
UCSD Box Office: 534-4559

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

KIFM & UCSD's UNIVERSITY EVENTS OFFICE WELCOME



JEFF LORBER BAND

FEATURING
KARYN WHITE
WITH SPECIAL GUEST
CHRIS BLISS

NOVEMBER 1, SATURDAY, 8:00 P.M.
MANDEVILLE AUDITORIUM
G.A. \$11.00, UCSD FAC/STAFF \$10.00, UCSD ST. \$9.00
TICKETMASTER & UCSD BOX OFFICE 534-4559

Baha'i Faith
Lecture Series

A VIEW OF SOUTH AFRICA
from a black freedom fighter

Mr. Vusi Shangase, a native of Soweto, will address the community on the issue of apartheid. Also: Scott Daugherty, U.S. student formerly imprisoned in Cape Town. Summary remarks: Counsellor Fred Schachter

San Diego Baha'i Center
6545 Alcala Knolls Dr. (near USD)
(619) 288-5999 Free to the public
No donations accepted

GALA METAPHYSICAL CONFERENCE AND
psychic fair

HALLOWEEN WEEKEND!!
SAT. & SUN., NOV. 1 & NOV. 2
10:00 AM-8:00 PM - TWO BIG DAYS!!

COSTUME PARTY! **PAST LIFE LECTURES!**

Presented by THE ALEXANDRIA INSTITUTE
AT SCOTTISH RITE CENTER
1095 CAMINO DEL RIO SOUTH
MISSION VALLEY HIGHWAY 8
FREE ADMISSION! FREE LECTURES!
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GUEST READINGS \$15
FOR MORE INFORMATION CALL 267-8029

Halloween Nite at Espresso Gallery

Spooky Times
performed by
Rick Saxton

Special Menu —
Monster Desserts,
Goblin Chili, Hot
Mullede Cider & Ghostly Coffees

All "Scary Creatures" will receive a
FREE "Witches" Brew (non-alcoholic)
Friday, October 31 - 8 pm-Midnight

Come by and see our
"Carved Pumpkin" Exhibit

For more information call 239-0511
500 4th Ave., Downtown San Diego

THE COMEDY STORE

Wed., Oct. 29-Sun., Nov. 2
DOM IRRERA
(Friday & Saturday only)

ALLAN STEPHAN
NANCY REDMAN
PAT GORSE

Wednesday, Thursday & Sunday • 9:00 pm • \$5 cover
Friday & Saturday • 8:00 & 10:30 pm • \$7 cover

Monday Amateur Night • No cover
2-drink minimum every evening
Sorry, you must be 21 or over
Closed Tuesday nights

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There is no charge for the seminar. However, as space will be limited, we would appreciate your completing the reservation coupon below and returning it to the office or call 239-0018. Ask for Jeff Lipscomb or Bill Owen. We look forward to seeing you at the seminar.

DATE: November 5, 1986
TIME: 7:00 pm
PLACE: Imperial Bank Tower
701 B St., 2nd floor

This announcement is neither an offer to sell nor a solicitation of an offer to buy limited partnership interests. This offer is made only by Prospectus, copies of which will be distributed at the seminar.

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CHAMBER MUSIC
SERIES 1986-1987



TOKYO STRING QUARTET

Haydn Quartet: in C Major, Op.74, No.1
Mendelssohn Quartet No.2 in A minor, Op.13
Beethoven Quartet No.13, in B flat Major, Op.130
with 'Grosse fuge' Op.133

November 15, Saturday, 8:00 p.m.
Mandeville Auditorium
G.A. \$17.00, UCSD ST. \$5.50
TICKETMASTER
UCSD Box Office: 534-4559

UCSD University Events Office presents

3 Generations of American Music



Three Generations of American Music is a remarkable program featuring the work of a group of American composers who could be called the Rugged Individualists of 20th Century American Music. Bay area musicians David Abel, William Winant, Lou Harrison, Bill Cowg and Julie Steinberg will perform works by John Cage, Gordon Mumma and Charles Ives among others.

November 10, Monday, 8:00 p.m.
Mandeville Auditorium
G.A. \$9.00, Students \$5.00
UCSD Fac/Staff & Sr.Cit. \$7.00
TICKETMASTER
UCSD Box Office: 534-4559

[illegible]

Jugglers, beginners are welcome to attend free workshops and practice sessions for jugglers and juggling circles. For more information, call 983-3670 or 283-7330. **6:30 p.m., Federal Building, Balboa Park.** For more information, call 293-3400.

"Quarter Note Classic," the musicians of the San Diego Symphony sponsor a 10K run, a brocade parade and a concert. For more information, call 293-3400.

November 1, 7:30 p.m., San Diego Sports Arena. Call 983-3670 or 283-7330 for more information.

Golf, the Mission Valley Women's Golf Club meets each Tuesday at 7:30 a.m. and 7:30 a.m., interested golfers are invited to phone 297-3391 or 297-3392 for more information.

European-style market with 50 sellers
(Formerly Leucadia Flea Market)
Every Sunday
At 9:00 am • Free admission
Antiques, collectibles, jewelry, clothing, books,
home decor, arts/crafts and much, much more!
Cardiff Towne Center in Cardiff
Highway 5 to Birmingham exit
Go west to San Elijo
A unique shopping experience

Join with
Luisah Teish, Oshun Priestess
and author of Jambalaya
Rituals to attune with ancestral spirits.
Experience power of ancient dance. Bring favorite
color candle, a stone you love. Be prepared to move.
Sunday, Nov 2 • 11 am-5 pm • \$45
2425 San Diego Ave., Room 22
Old Town Center • Sack lunch
To register call 280-2599 or 222-0904

Quinta Del Mar Resort in Rossmore, 16 miles south of the border
 For your daytime or evening vacation, adults and families who like
 to vacation on a budget.

Affordable luxury—it's worlds apart—yet an hour from San Diego
 For your daytime or evening vacation, adults and families who like
 swimming pool and, of course, the beach. For a beachfront restaurant with
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 piano bar. Reservations must be made in advance of this publication.

We request you with our resort we offer a
'15 MIN VACATION
2 days & 1 night in our hotel
 Also available with checks in before 4:00 pm

FREE DINNER FOR TWO
 With complimentary margaritas
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HURRY!
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THE TALK OF THE TOWN.
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Lonesome
Strangers
Tin Star
The Rosie Flores
Band

8022 Clairemont Mesa Blvd., San Diego
For info: **560-8022** • Must be 21
Advance tickets available at 

READER'S GUIDE

Friskies Golf is played daily at the Morley Field Golf Course located at the east end of Morley Field, near Penning Drive and Redwood Street, Rialto Park. Free. 298-0920.

Windsurfing Championships, more than 200 boardmen from U.S., Mexico, Canada, and South America are expected to take part in the 1986 Windsurfer American Championships next Thursday, November 6, through Sunday, November 9, North San Diego County, Mission Bay. The competition begins next Thursday with the freestyle preliminaries at 9:30 a.m. and slalom preliminaries at 2:30 p.m. See next week's "Reader's Guide to Local Events" for a complete schedule of competition. Viewing is free. Call 498-0651 for details.

In Person

Funnymen Dennis Blair continues through Sunday, November 2. 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 832 Garnet Avenue, Pacific Beach. For information phone 483-4520.

Comedians Pat Gorse, Nancy Redman, Allan Stephan, and Dominick Ianni share the stage at the Comedy Store today, Thursday, October 30, through Sunday, November 2. Show times are 9 p.m. today and Sunday, 8 p.m. and 10:30 p.m. on Friday and Saturday. The Comedy Store is located at 916 Pearl Street in La Jolla. 454-9178.

French Dramatic Troupe, the Alliance Francaise of San Diego, hosts a one-time-only performance of scenes from Moliere's *The Misanthrope* in French by the Compagnie Claude Beaudouin from Paris, Saturday, November 1, 8 p.m. Camino Theatre, USD. Call 466-4308 to make reservations.

MTT Performance, SDSU's Musical Theater Touring Company presents a fast-paced musical revue, including a tribute to Cy Coleman, songs about time, and a "rock-musical collage." Saturday, November 1, 8 p.m., Main Stage Theatre, SDSU. For more information, call 265-6884.

Author Lush Teish leads a workshop titled "Ancestral Journeys," which is designed "to

reach those layers of consciousness where the surviving intelligence and ancestors reside." Sunday, November 2, 11 a.m. to 5 p.m., Womanquest, 2425 San Diego Avenue, Old Town. Participants will sing, chant, and create rhythms and invocations to dispel negative influences and attract spiritual guides. They are asked to bring a candle and "a rock they can love." Call 280-2599 to register.

Prop 63 Talk, the Humanist Association of San Diego hosts a talk by Fay Grinch, member of the San Diego American Civil Liberties Union Board of Directors, about Proposition 63, which would make English the "official" language of California, and Proposition 64, which would quarantine anyone suspected of carrying the AIDS virus. Sunday,

November 1, 7:30 p.m., Gross Room Cultural Center, 1947 Thirtieth Street, Golden Hill. Free. 460-5321.

Los Angeles Poets Suzanne Lummis, the author of *Idiosyncrasy*, and *Ardor*, a young poet in the Whitman/Ginsberg tradition and whose epic *Factory* was recently published by City Lights Press, are the next readers in SDSU's Living Writers Series, Monday, November 3, 3:30 p.m., Scripps Cottage, SDSU. Free. 265-5443.

Auditions, the Coronado Playhouse holds tryouts for *The Fantasticks* on Monday, November 4, 7 p.m., and Tuesday, November 5, 7 p.m., 1775 Strand Way, Coronado. Call 435-4856 for details.

To Local Events

"Gaslamp Poetry Series," Forrest Curno and Anne Harris Jones, read from their work, Monday, November 3, 7:30 p.m., Espresso Gallery, 502 Fourth Avenue, downtown. For details phone 234-1389 or 239-0511.

San Francisco Poets Alan Bernheimer and Kirk Robinson read from their work, Wednesday, November 5, 4:30 p.m., Revelle Formal Lounge, SDSU. Free.

Intergalactic Casting Call, Starmakers, an open-access theater company sponsored by the North County Association for Retarded Citizens, is looking for actors and musicians who are developmentally disabled, physically disabled, deaf, and nondisabled, from ages ten to ninety, with the improvisational, creative movement, and vocal

risk-taking skills to create their own language and communication styles for a new play titled *Space Orphanage*, "a space fantasy about bigotry, tolerance, greed, and the forces of Good and Evil." Auditions take place Wednesday, November 5, 7 p.m., Harding Community Center auditorium, 3096 Harding Street, Carlsbad. More auditions will be held November 12, and November 17. Call 726-2250 for complete information.

Special

Halloween Fun, the All Hallows Eve festivities kick off with a "Halloween Fiesta/Benefit" sponsored by the California Children's Lobby, today.

Thursday, October 30, 5 p.m. to 8 p.m., El Fandango restaurant, 2714 Callesan Street, Old Town. The MarCosta College MECHA and UNICEF are holding a Halloween costume dance where participants can take part in an attempt at setting a record as students around the world dance to David Bowie and Mick Jagger's version of "Dancin' in the Streets" at the same time. Friday, October 31, 6:30 p.m. to 11 p.m., college gymnasium, MarCosta College's Del Mar branch, Tenth and Stratford Court, Del Mar. Call 757-2121 for details. The Young Connoisseurs of the San Diego Museum of Art host the fifth annual "Art of the Macabre" masquerade ball, Friday, October 31, 7 p.m. to midnight, Santa Fe Railway Depot, 1050 Kettner Boulevard, downtown. For more information,

call 232-7931. The Californians to Save Belmont Park host a senior citizens' masquerade ball, with the Mission Beach Plunge transformed into the SS Titanic, replete with a full orchestra. Friday, October 31, 7:30 p.m. to 11 p.m., Mission Boulevard and Venice Place, Mission Beach. A Halloween party for the general public takes place the following night, featuring a live band and comedians, Saturday, November 1, at the same location. Call 232-6710 for reservations. A rock and roll Monster Mash, featuring the Beat Farmers and the Jet Set Band, takes place Friday, October 31, 7:30 p.m. to 11 p.m., Fairgrounds, Del Mar. A Halloween party and art auction to benefit the Deaf Community Services of San Diego takes place Friday, October 31, 8 p.m., Stadium

Club, San Diego Stadium, Mission Valley. Call 692-0932 for ticket information. "Spook the Nukes" is the theme at a haunted house party benefiting the Alliance for Survival, Friday, October 31, 8 p.m., 2225 Pine Street, Mission Hills. For more information, call 277-5991. The Espresso Gallery hosts a costume party featuring "spooky tunes" by Rick Santos, Friday, October 31, 8 p.m. to midnight, 500 Fourth Avenue, downtown. 239-2511. The San Diego Center for Children is the beneficiary of a Halloween-More Carlo night hosted by the San Diego Cardinals, Friday, October 31, 8 p.m., Holiday Inn, 595 Hotel Circle South, Mission Valley. For details phone 277-9550. A traditional Mexican Day of the Dead costume party takes place Friday, October 31, Rosario

TOMORROW NIGHT!

101 KGB FM

presents the

9TH ANNUAL HALLOWEEN BALL

to benefit the

Child Abuse Prevention Foundation of San Diego County

PRIZES for best costumes include a \$3,000 1987 Yamaha Banshee; vacations for two in Hawaii and Keystone, Colorado; a rack stereo system including CD player; a remote control color TV; a VCR; a KGB-FM V.I.P. concert package; and a Fender Stratocaster from Guitar Trader!

COSTUME JUDGING
8:30-9:30 pm



SQUEEEEE-HAW!!

starring San Diego's

THE BEAT FARMERS!

and the


JEF SCOTT BAND

Tickets available at all **major** locations, including May Co. and Mad Jack's. Open to everyone 18 and over. Alcoholic beverages available to those 21 and over with valid I.D. Listen to 101 KGB FM or call 279-7547 for details.

HALLOWEEN NIGHT, FRIDAY, ROCKTOBER 31 • 7 PM-1 AM

DEL MAR FAIRGROUNDS — O'BRIEN PAVILION

HOW ARE YOU CELEBRATING HALLOWEEN?




HAUNTED HALLOWEEN CRUISE
TO GLORIOUS ENSENADA, MEXICO
OCT. 31-NOV. 2

\$175.00 per couple 1 NIGHT
\$202.90 per couple 2 NIGHTS

PRICES INCLUDE:
Cruise from San Diego to Ensenada, Mexico — departs 5:30pm Friday, arrives 7 pm, including margaritas and has delicious scary movies and costume contest

INVADER DINNER CRUISE GIFT CERTIFICATES ARE PERFECT HOLIDAY GIFTS.

CALL **232-2109**



HAUNTED HALLOWEEN CRUISE
TO GLORIOUS ENSENADA, MEXICO
OCT. 31-NOV. 2

\$175.00 per couple 1 NIGHT
\$202.90 per couple 2 NIGHTS

PRICES INCLUDE:
Cruise from San Diego to Ensenada, Mexico — departs 5:30pm Friday, arrives 7 pm, including margaritas and has delicious scary movies and costume contest

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San Diego, CA 92101
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234-TOUR 298-8066

AT MAY COMPANY, MAD JACK'S, PLAZA
MUSIC, JEWELRY AND GIFT SHOPPING
HOLIDAY SPECIALS FROM 10:00-12:00

READER'S GUIDE

Beach Hotel, Rossmore, Baja California. In addition to the masquerade parties, three "haunted houses" remain open for Halloween. The Chula Vista Boys Club sponsors "The Dark Castle," with "twenty-two chambers of horrors" and a thirty-five-foot "slide of death," through Saturday, November 1, Mission Valley Shopping Center, Mission Valley. "Dark Castle" hours are today, Thursday, October 30, 7 p.m. to 10 p.m.; Friday, October 31, and Saturday, November 1, 7 p.m. to 11 p.m. 420-1680. "Scream in the Dark," with more than twenty-five "rooms of horrors," carnival rides, and a midway, begins the San Diego Junior Theater and is open today, October 30, through Saturday, November 1, 6:30 p.m. to 10 p.m., College Grove Shopping Center, College Avenue and Highway 94, East San Diego. 239-1311. The Bat Creature and the Mummy roam the halls of the Museum of Man today, Thursday, October 30, and Friday, October 31, 6:30 p.m. to 9 p.m., Balboa Park. 239-2001.

"Escape to Downtown." Downtown Sam Minkler leads a guided tour through downtown, including the site where the cable car trolley crossed Fifth Avenue, Friday, October 31, 1:30 p.m. to 2 p.m. at the Balboa Theater the

corner of Fourth Avenue and E Street, downtown. For details phone 293-3480.

"Borrego Days," an arts and crafts show, parade, chili cook-off, live music, a Miss Borrego pageant, and an appearance by actor Jon Eves. Coily are just some of the highlights of Borrego Springs fall festival, which begins Friday, October 31, 8 a.m. to midnight, and continues Saturday, November 1, 8 a.m. to 10 p.m., and Sunday, November 2, 6:30 a.m. to 4 p.m., Christmas Circle, Borrego Springs. For details call 767-5555.

Birder Phil Pryde leads a bird-watching expedition in search of waterfowl, shore birds, and passerines along San Luis Valley, Saturday, November 1, 8:15 a.m. to 12 p.m., San Luis Valley, San Luis Valley. Call 280-7710 for complete information.

Estuarine Walk, more than 140 species of birds have been spotted at the Tijuana River Estuary. With fall migration under way, a good variety of those species can be seen at the next guided walk, hosted by the staff of the Tijuana River National Estuarine Sanctuary, Saturday, November 1, 9 a.m., the corner of Fifth and Iria streets, Imperial Beach. Phone 237-4566.

Belmont Park Festival, in addition to the Halloween dances, there will be a festival, including a parade, airplane and automobile exhibit, food, crafts and game booths, and guest speakers, Sunday, November 1, 9 a.m. to 6 p.m., and Sunday, November 2, 10 a.m. to 6 p.m., Belmont Park, Ventura Place and South Mission Boulevard, Mission Beach. 270-6710.

Computer Fair, the San Diego Computer Society's seventh annual computer fair takes place Saturday, November 1, and Sunday, November 2, 9 a.m. to 5 p.m., Scottish Rite Center, 1695 Camino del Rio South, Mission Valley. More than one hundred vendors and thirty-five speakers will be attending. For details call 283-7575.

Chili Cook-Off, the secret to good chili isn't how hot it is but the subtlety of the flavors. The Escondido chili cook-off, sanctioned by the International Chili Society, will send its winner to compete in the California State Balboa Bay Club finals. The simmering starts Saturday, November 1, 10 a.m. to 5 p.m., Deer Park Winery, 20013 Champagne Boulevard, Escondido. Phone 749-1666 for more information.

"Psychic Fair," come as you were ... in a past life. That's the "reaser at this Halloween weekend, including a parade, airplane and automobile exhibit, food, crafts and game booths, and guest speakers, Sunday, November 1, 9 a.m. to 6 p.m., and Sunday, November 2, 10 a.m. to 6 p.m., Scottish Rite Center, 1695 Camino del Rio South, Mission Valley. 287-8229.

Indoor Sports Club Dinner and Bazaar, a barbecue dinner and arts and crafts bazaar to benefit this social club for the physically handicapped takes place Saturday, November 1, 10:30 a.m. to 4 p.m., 3030 Front Street, Hillcrest.

Country Fair, food and game booths, live entertainment, and appearances by Shamu, as well as a couple of Padres are in store at the Stella Mares Academy Country Fair, Saturday, November 1, 11 a.m. to 4 p.m., Stella Mares Academy, 7704 Henschel Avenue, La Jolla. 454-2461.

Mural Art Course, the Chicano Park Arts Council sponsors a series of classes for all ages on the composition, design, and coloring of murals, every Saturday in November, 1 p.m., Logan Youth and Family Center, 1816 Logan Avenue, Logan Heights. Free. 234-6008.

Nature Walk, trained nature guides from the San Diego Museum of Natural History lead tours of San Clemente Canyon Sunday, November 2, 2 p.m.; take Highway 52 to the Regatta

Carlsbad Community Band, and often highlight the annual Carlsbad Fall Village Fair, Sunday, November 2, 8 a.m. to 4:30 p.m., downtown Carlsbad. 729-9234.

Paper and Collectibles Show, post cards, short music, original animation and comic strip arts, and almost anything else ever printed on paper will be on exhibit Sunday, November 2, 10 a.m. to 5 p.m., Al Buhr Temple, 5440 Kearny Mesa Road, Clairemont. Call 223-0347 or 449-7788 for more information.

Silverwood Preserve Nature Hikes, the San Diego Audubon Society's 500-acre Silverwood sanctuary and nature education center offers guided tours every Sunday, 10 a.m. and 1:30 p.m., Silverwood Preserve, five and a half miles east of Lakeside on Wildcat Canyon Road. Free. Call 443-2996 for details.

"Blades for AIDS," hair cutters from all over San Diego take part in a hair cutting marathon to raise money for the AIDS Assistance Fund and the San Diego AIDS Project, Sunday, November 2, noon to 6 p.m., Maple Street between Fourth and Fifth streets, Hillcrest. This block party includes musical entertainment and a beer garden. For details call 781-0774 or 494-9559.

Nature Walk, trained nature guides from the San Diego Museum of Natural History lead tours of San Clemente Canyon Sunday, November 2, 2 p.m.; take Highway 52 to the Regatta

TO LOCAL EVENTS

Road/Clairemont Boulevard off-ramp, drive south under the highway, and turn right into the parking lot. Free. Phone 232-1821 for more information.

"No on 64" Rally, a rally against the so-called "LaRouche Initiative," featuring speakers from various community groups, takes place Sunday, November 2, 3 p.m., Balboa Drive and Juniper Street, Balboa Park. Call 696-6664 for more information.

Chess Club, the College Branch of the Jewish Community Center sponsors a chess club every Tuesday, 1 p.m., 4079 Fifth Avenue, East San Diego. 581-3300.

Coastal Piloting Course, Florida 12 of the San Diego Coast Guard Auxiliary sponsors an eight-week introductory course in ocean navigation and coastal piloting,

beginning Tuesday, November 4, Coast Guard Air Station, 2710 North Harbor Drive, the Embankment. Call 287-2763 to register.

For Kids

Puppet Show, Marie Hitchcock hosts a Halloween Marionette Party Friday, October 31, 10:30 a.m. The Family Tree Puppets present The Frog Prince Saturday, November 1, and Sunday, November 2, 11 a.m., 1 p.m., and 2:30 p.m., Marie Hitchcock Puppet Theater, Presidents Way, Balboa Park. 466-7125.

Kids' Halloween Fun, mixing traditional Mexican Day of the Dead and American Halloween,

the highlight of the Our Lady of Mount Carmel School's fifty-third annual carnival is the kids' costume parade. The carnival includes a haunted house and game and food booths and takes place Friday, October 31, 11 a.m. to 5 p.m., 189 West Seaward Boulevard, San Ysidro. Call 428-2091 for more information. The San Diego Public Library hosts a special arts and crafts and face painting workshop for kids Friday, October 31, 2 p.m., 820 E Street, downtown. Free. 696-1927. More "freaky" face painting for kids and teens takes place Friday, October 31, 3:30 p.m., National City Public Library, 200 East Twelfth Street, National City. Free. 474-8211. The Lemon Grove Recreation Center invites all second through sixth graders for some "spookish fun." Friday, October 31, 3 p.m.

to 5 p.m., 3131 School Lane, Lemon Grove. All children must bring a food item for sharing to be admitted. Call 464-1630 for more information. College Grove Center invites all kids under the age of twelve to a night of Halloween fun, Friday, October 31, 4 p.m. to 8 p.m., College Grove Shopping Center, Highway 94 and College Avenue, East San Diego. 583-7100. The Walt Whitman Elementary School hosts a Halloween carnival featuring pumpkins, a moon bounce, clowns, and game and food booths, Friday, October 31, 4 p.m. to 9 p.m., 4050 Appleton Street, Chula Vista. 273-2700. A magic show and parade are in store at the La Jolla Village Square mall Friday, October 31, 5:30 p.m. to 7:30 p.m., 8657 Villa La Jolla Drive, La Jolla. 455-7550. The

following hospitals are offering to stay: Halloween candy free of charge on Friday, October 31, unless otherwise noted. Hillside Hospital, 1940 El Cajon Boulevard, North Park, 6 p.m. to 9 p.m.; Paradise Valley Hospital, 2400 East Fourth Street, National City, 1 p.m. to 9 p.m.; Sharp Hospital, 1240 Broadway, El Cajon, 5:30 p.m. to 10 p.m.; Alvarado Hospital, 6655 Alvarado Road, Mission Valley, 6 p.m. to 9:30 p.m.; AMI Valley Medical Center, 1608 East Main Street, El Cajon, 8 p.m. to 10 p.m., and Sunday, November 1, 9 a.m. to noon; Sharp Hospital, 16870 West Bernardo Drive, Rancho Bernardo, 5:30 p.m. to 10 p.m.; Grossmont Hospital, 5555 Grossmont Center, La Mesa, 6 p.m. to 11 p.m. and Saturday, November 1, 10 a.m. to 1 p.m.

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THIS SATURDAY & SUNDAY, NOV. 1ST & 2ND

BIG CASINO ACTION!

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A DAY 7 DAYS
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SUPER PAN-9!
HIGH AND LOW DRAW
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BIGGEST JACKPOTS
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THE WAY TO (S6) VALLEY CENTER RD. IT'S
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**COST
AGENDA**

8:30 - 9:00	Registration
9:00 - 9:10	Introduction/Welcome
	H. Paul Hershman, M.D.
	Head, Sports Medicine Section
9:10 - 9:45	Division of Orthopedics, Scripps Clinic
	Coverage Skating Injuries
	J. Frouke, M.D., Sports Medicine Section
	Division of Orthopedics, Scripps Clinic
9:45 - 10:15	Conditioning for Skating
	Robin Manning Gilchrist, Former Olympic Ski Racer
	Member, 1968 U.S. Alpine Ski Team
10:15 - 10:30	Break
10:30 - 11:00	Care of Minor Skiing Injuries
	Steve Allington, A.T.C.
	Senior Athletic Trainer
	Sports Medicine Center, Scripps Clinic
11:00 - 11:30	Equipment Selection and Care
	Bill Harris, Store Manager
	Hansen
11:30 - 12:00	Questions and Answers
12:00	Adjourn

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READER'S GUIDE

Scraps Clinic, Rancho Bernardo Urgent Care Center, 15025 Innovation Drive, Rancho Bernardo, 5 p.m. to 9 p.m., Sharp Hospital, 7862 El Capon Boulevard, La Mesa, 5:30 p.m. to 10 p.m., Scraps Clinic, 15666 North Torrey Pines Drive, La Jolla, 6 p.m. to 10 p.m., and Saturday, November 1, 9 a.m. to noon, Sharp Hospital, 275 F Street, Chula Vista, 5:30 p.m. to 10 p.m.

Saturday Storytimes. Barbara Gartner conducts a storytime for preschoolers every Saturday, 9:45 a.m., Claremont Public Library, 2920 Bugent Boulevard, Claremont. Free. 276-0090.

Photogram Workshop. artist Ruth Wallen teaches kids, ages

seven through nine, how to make a photograph without a camera. Saturday, November 1, 10 a.m., Children's Museum of San Diego, La Jolla Village Square, 8637 La Jolla Village Drive, La Jolla, 453-5722.

Spanish Storyhour. an hour of stories or español takes place every Saturday, 11 a.m., Carlsbad City Library, 1250 Elm Avenue, Carlsbad. Free. 438-5614.

"There's a Monster in This Box!" a children's musical about a misfit monster who is sent to "terror school," opens Sunday, November 2, 2 p.m., La Paloma Theatre, 471 First Street, Encinitas. Call 942-1364 for ticket information.

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 Governors Drive, University City. Free. 453-5722.

Kids Botanical Tours. naturalist Barbara Moore leads a small group of children, accompanied by adults, on a tour of the Quail Botanical Gardens, Tuesday, November 4, 1 p.m., 230 Quail Gardens Drive, Encinitas. Reservations are required. Call 942-3462.

Girls' Chorus Auditions. the San Diego Girls Chorus holds auditions and rehearsals for girls age eight through twelve every Tuesday, 6:45 p.m., Pupper Theatre, Balboa Park. Call 581-0983 or 585-9403 for details.

More Storytime. preschoolers, accompanied by an adult, are

invited to enjoy stories, songs, and films every Wednesday, 10 a.m., lower level, National City Public Library, 200 East Twelfth Street, National City. Free. 336-4280.

Wednesday Storytimes. two- to five-year-olds are invited to hear stories every Wednesday, 10 a.m. and 11 a.m., Carlsbad City Library, 1250 Elm Avenue, Carlsbad. 438-5614. Also, the National City Public Library, 200 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.

Jazz Photographs. a collection of performance photographs, including Duke Ellington, Count Basie, Big Mama Thornton, and others, go on exhibit Saturday, November 1, Atrium Music and Arts Library, 1008 Wall Street, La Jolla. Gallery hours are Tuesday through Saturday, 10 a.m. to 5:30 p.m. 454-5872.

Permanent Collection. Southwestern College exhibits seventy-five works from its permanent collection acquired over the last twenty-five years, beginning with a reception, Tuesday, November 4, 11 a.m., campus gallery, 900 East 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. 421-0149.

"Hot Cold Glass '86." glass art, in all its various forms, created by various artists, goes on exhibit with a reception Tuesday, November 4, 6 p.m., Gross Gallery, UCSD. The exhibit continues through November 26. Gallery hours are Tuesday,

through Saturday, 10 a.m. to 5 p.m. 534-2637.

Abstract Impressionist Lynette Herman's and watercolor Karen Bull's exhibition, "A Different Place to Be," continues throughout the nation. The thirty-second annual San Diego Art Institute juried exhibition continues through Sunday, November 2, San Diego Art Institute Gallery, Balboa Park. Gallery hours are Tuesday through Saturday, 10 a.m. to 5 p.m. 234-5946.

"At Odds," a photographic installation by Marsha Red Bayley that explores the concept of figure versus field, the relationship between language and photography, and other issues, is on exhibit at the Grossmont College Art Gallery, 8600 Grossmont College Drive, El Cajon. The exhibit continues through Friday, October 31. Call 465-1203 or 5276 for gallery hours.

Recent Works by Myra Boecker-Woodward and Juana Lopez are on exhibit through Saturday, November 1, Spectrum Gallery, 744 G Street, downtown. Gallery hours are Wednesday through Saturday, 11 a.m. to 5 p.m. 232-7473.

"Cowgirls," Mariene Alt presents her "irreverent look" at the Western heritage, using images and quotations culled from books, comic strips, Hollywood movies, and commercial advertisements, continuing through Saturday, November 1, Installation Gallery, 447 Fifth Avenue, downtown. Gallery hours are Wednesday through Saturday, 11 a.m. to 4 p.m. 235-8255.

"Chile: 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, are on exhibit through November 8, Sushu Gallery, 852 Eighth Avenue, downtown. Call 235-8466 for gallery hours.

"1492," Deborah Small presents an installation composed 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, Anuska Galerie, 2400 Ketter Boulevard, downtown. Gallery hours are Wednesday through Saturday, 10 a.m. to 5 p.m. 231-6652.

"Sirens of Light," photographer Richard Peterson and artist

Sydney Kovac collaborated to create "omnious, collagistic, black-and-white imagery" that were inspired "by the bad things going on in the world." The November 8, Jara, 837 G Street, downtown. For gallery hours, phone 235-4012.

"Photography: Suggestion and Fact," photographs by Ann Chamberlain, Donigan Cumming, and Nic Nisio are on exhibit through November 12, Mandeville Gallery, UCSD. Gallery hours are Tuesday through Sunday, noon to 5 p.m. 534-2864.

"The Guadalupe Mender: A Refugee for San Jose," the Guadalupe River basin the city of San Jose, California. Newton Harrison and Helen Mayer Harrison combine poetry, aerial photographs, planners' drawings, and collages to create a proposal for an urban refuge in that city's redevelopment district, which is on display through November 14, Reuben Gallery, Palomar College, San Marcos. Gallery hours are Tuesday through Friday, 10 a.m. to 4 p.m. 456-5737.

"Fine Tuning Sailing Design Today," a selection of drawings, photographs, videotapes, as well as the sailing yacht San 89, document how sail design has evolved over the years. The exhibit continues through November 30, La Jolla Museum of Contemporary Art, 703 Prospect Street, La Jolla. The museum is open Tuesdays through Saturday, 10 a.m. to 6 p.m. 233-9100.

"The Dream Sleep," pencil, charcoal, and gouache drawings by Gary Hansmann are on exhibit through November 15, Acero Gallery, 4010 Goldfinch Street, Mission Hills. Gallery hours are 10 a.m. to 5 p.m. 290-8748.

Painted Constructions by Frank Cole and recent paintings by Leslie Lester continue on exhibit through November 15, Quint Gallery, 664 Ninth Avenue, downtown. Call 239-8992 for gallery hours.

"Actual Photographs," San Diego native Rod Rice, called "the king of noise" by some and "the Marcel Duchamp of contemporary culture" by others, displays a collection of "found" photographs, Pink and

Pearl Gallery, 711 Eighth Avenue, downtown. The exhibit continues through Wednesday through Saturday, 1 p.m. to 5 p.m. 544-0203.

"Figurative Sculpture," T.J. Dickson exhibits a series of "literal and realistic" terra-cotta works through December 11, Founders Gallery, UCSD. Gallery hours are Monday through Friday, noon to 5 p.m. 260-4682.

Basque Sculptor Eduardo Chula exhibits twenty-seven sculptures, including several monumental steel pieces through December 20, Tassende Gallery, 820 Prospect Street, La Jolla. Gallery hours are Tuesday through Saturday, 10 a.m. to 6 p.m. 454-5691.

"Return of the Dinosaurs," this show ought to be called "The Beasts are Back, Part II." It is the sequel to the popular dinosaur exhibit of the summer of 1985. These bilingual, scientifically accurate, computerized, prehistoric replicas of Stegosaurus and other huge reptiles are set in recreations of their primordial surroundings that include barking mad, 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 232-1821 for more information.

"Parameters 8," in an effort to get a foothold in the downtown art scene, the La Jolla Museum of Contemporary Art has opened a new exhibition space at 721 Eighth Avenue, downtown. The first exhibit is a selection of San Diego artists from the museum's permanent collection. Gallery hours are daily, 11 a.m. to 5 p.m. The exhibit continues through January 15, 1987.

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

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READER'S GUIDE

Classic

(continued from page 1)
events. Runners, walker, bikers, and onlookers have made this a traditional part of the Quarter Note Classic.

The benefit takes place on Saturday, November 1. Bikers leave for their twenty-five-mile tour at 7:30 a.m.; the 10K run takes off at 8:00 a.m., and five minutes later, walkers follow. Costume judging takes place at 9:10 a.m., and the free concert begins at 10:00 a.m. For registration information, phone 483-9501 or local sporting goods stores.

—Dinah McNichols

Glass

(continued from page 1)
working seriously in glass must supplement their aesthetic sense with some knowledge of chemistry, physics, and engineering.

But glass is such a common, utilitarian material, and gift shops are filled with so many carefully mass-produced glass trinkets and dull stained-glass panels that true art glass can suffer from the seeming familiarity. Studying a piece of well-crafted glass can be as relaxing and mesmerizing as watching freight or waves. The exploitation of the physical

properties of light imparts magical, illusionistic quality to the work. As the glass or the light or the viewer moves, the piece changes. Colors deepen or flatten; surfaces within a piece seem to materialize and vanish. The liquid qualities of glass and light can hold an endless fascination.

Throughout November, UCSD's Grove Gallery offers a chance to appreciate some glass works by nine Southern Californian artists. "Hot/Cold Glass '86" is an invitational and juried show of approximately thirty contemporary pieces. They range in approach from a few disappointingly ordinary

Tiffany-style glass panels to several quite beautiful hot-glass pieces. Anyone wanting a good introduction to the artistic range of glass can find it in this show.

Several notable pieces are from local artist Steve Correia. He has achieved considerable commercial success nationally and is regarded as one of America's best glass craftsmen. One of Correia's pieces in this show is a thick-walled, hollow disk about ten inches in diameter with an angled slice cut off-center from the top, creating a graceful, flattened oval opening. In reflected light, the piece appears translucently black with a delicate geometric

surface pattern sand-etched to a silvery gray. Strongly backlit, the glass is red, actually to be a deep ruby red. The etched pattern then appears black against the red glass. The overall form of the piece is simple and lovely.

The most hypnotic piece in the show, also by Correia, is a small glass disk (about six inches in diameter, one inch thick) built up in layers of colored and white glass encased in a thick coat of clear glass. The disk is sliced in a semicircle and two quarter-circle wedges. All three pieces are standing on edge with cut surfaces exposed. Every shift of viewing angle changes the

To Local Events

colors, lights, and forms inside the piece. Correia has used an effect aptly named "onion skin" to add life to the glass. At various stages in the layering process, acid has been sprayed on the hot glass. This faintly etches and contracts the surface. When the next layer of glass is applied, the very thin, irregular surface refracts the light and creates what looks like the nearly invisible membrane found between each layer of an onion. Viewed from certain angles, this membrane can't be seen at all. At other angles, it appears as a sheet of dunny, multicolored sparkles suspended in clear glass. Correia also uses this technique in the purple-black heart of the disk, and the effect is like looking into the crystal lining of a geode.

Other notable works are by the show's curator, Leslie Perlis, Jeff Seely, and Heather Trimlett. Perlis's work is unique in its exploration of the reflective surface and a melted form of glass, rather than its transparency. Three large wall hangings are variations of a combination of woven titanium strips and fused, slumped, woven glass strips, and beads. The color of the blue-gold, violet titanium are echoed in the metallic surface of the glass. In these pieces, the glass has an enamel- or ceramic-like feeling contrasting with the hand-etched titanium.

Jeff Seely has contributed a piece very true to the basic character of hot glass. The overall shape is that of a cylindrical, chubby, transparent tide-pool anemone, slightly drooped at the top. Running vertically through the center of the piece is a series of variegated opaque tubes of blue-white glass. The smooth, rounded, sagging, and very sensuous form accented with deep etching has as much tactile as visual appeal.

Heather Trimlett's thick, slab glass triangle is cool and precise. The deeply etched chevron border and superimposed thin crescent shape is a fine example of the effects achieved with sandblast etching at various depths in clear glass.

Other artists represented in the show are James Hubbell, Yoshiko Kusagaya, Noel Laue, Martha McNelly, Val Sanders, and Pamela Vondra. "Hot/Cold Glass '86" opens Tuesday, November 4, with a reception for the artists from 6:00 p.m. to 8:00 p.m. The gallery is open from 10:00 a.m. to 5:00 p.m., Tuesday through Saturday. The show closes November 26. Grove Gallery is located near the heart of UCSD's campus, adjacent to Mandeville Gallery and the gymnasium, in La Jolla. Call 534-2637 for more information.

—Linda Nevin

were costumed in outfits most of them had actually made themselves. Police had roped off all the intersections for blocks so that no cars could block the movement of the horde, who seemed to sway and dart in spontaneous union, like vast schools of multicolored fish. Everyone was laughing at one another's costumes and baring the police and trick-or-treating through the restaurants and open shops and innocently raising hell, which, after all, is the purpose of Halloween. You let it all wash over you like a midnight mist on the moors, and you didn't feel obligated to utter so much as a two to anyone. You had rediscovered the Halloween, and you've returned to it every October 31, and you don't feel guilty anymore. The neighborhood kids will understand one day, and they'll thank you for it.

—Neal Matthews

Bodies

(continued from page 1)
seven-foot Scandinavian body into battles under the basket for ten years of professional basketball, including three years in the wild American Basketball Association. One season, with the pre-Donald Sterling San Diego Clippers, Nater led the entire NBA in rebounding, and it wasn't just because the Clippers missed a lot of shots. Nater was always under the basket, fighting for position, attempting to get his big body to jump.

Nater spent most of his career looking up some of the greatest centers in basketball history—Bill Walton (with UCLA and the Clippers) and Kareem Abdul-Jabbar (with the Los Angeles Lakers, where Nater finished his career two seasons ago). Nater was never quite fast enough or big enough; he never scored very many points, but he was always the guy the coach could count on to fight for a rebound. Last year Nater played in only two games with AIA, in which he grabbed thirteen rebounds in twenty-four minutes a game. This year Nater is scheduled to play only the three-game series

against the Russians, which besides San Diego, stops Friday in Sacramento and Monday in Los Angeles.

AIA coach Rle Nichols needed someone who can go out and, in the vernacular of the game, "hang bodies" with the Russians. Nater, thirty-six, will have to guard the twenty-two-year-old sensation Sabonis, as well as seven-foot-two-inch guard Vladimir Tkachenko, a veteran international star, and scrape and fight and gouge and kick for every loose ball—just like the good old days.

Forget the international rhetoric. It will be playground hoops. Two good teams flashing their stuff. It may not be the NBA for Nater and teammates such as former San Diego State forward Zack Jones—and they might not be true Eighties-type human pogo stick hoopers—but they can still show the world they can play the game.

Game time is 7:30 p.m., Saturday, November 1, at the San Diego Sports Arena. For ticket information contact 232-0800.

—Kevin Brass

Heart

(continued from page 1)
first professional theater company from the West to perform in the People's Republic of China. For two performances only, the National Theatre of the Deaf is coming to San Diego with its highly praised, twentieth anniversary production: an adaptation by Glenn Benneheim, of *The Heart Is a Lonely Hunter*, the celebrated novel by Carson McCullers about "a courageous man who cannot hear but who listens with his heart."

Set in Georgia in the 1930s, *The Heart Is a Lonely Hunter* is the story of John Singer, a deaf man deeply in love with Spiros Antonopoulos, a large Greek, also deaf, with whom he communicates in sign language. But when Spiros goes mad and is taken away, John Singer becomes the "ear" for the world around him. He listens to the problems of friends like Mick Kelly, Bill Bannon, Jake

Bloom ("the Red"), Dr. Copeland (a proud black doctor trapped between two worlds), and to many others. They crowd into his room in the Kelly home, rid themselves of submerged anger, and spin the sad tales of their lives. And Singer—"a mute singer, a bard, a maker of tones and textures, but without words"—becomes the calm center for these stormy people. At least as long as Spiros remains alive.

McCullers's novel has been compared to the works of Dostoevsky, Kafka, and Faulkner. Her stated theme is "man's revolt against his own inner isolation and his urge to express himself as fully as possible.... Each man must express himself in his own way—but this is often denied to him by a wasteful, short-sighted society." Asked in an interview to explain the title of her book, McCullers replied, "Every lover knows in his soul that his love is a solitary thing." She was twenty-three when she finished writing the book in 1940.

The event will take place at the Educational Cultural Complex Theatre, located at 4343 Ocean View Boulevard, as a presentation of the Cultural Affairs Office of the ECC. There will be a performance on Saturday, November 1, at 8:00 p.m. and a matinee on

Sunday, November 2, at 2:00 p.m. The show will offer both American Sign Language and actors, in the background, speaking the lines of the characters.

This technique, combining signed and spoken languages, is not new. In the kabuki theater of Japan and in bunraku puppet theater, actors perform in pantomime while singers and narrators recite their lines. What gives the NTD's performances their uniqueness, however, is the style of their sign language. According to David Hays, the company's artistic director, the NTD utilizes an "operative" version of signing, which he calls "sign-mime" or "visual vernacular."

This style, he says, is to normal sign language what an operatic aria is to street speech. "Because there are not as many signs in their language as we have spoken words," Hays says, "deaf people have been forced all their lives to color, to tilt each phrase, and sign with what can only be called acting. It's a hard-won right to express meaning with color and clarity and sharp emotional depth that jumps ready-made to the stage." The results, critics from around the world agree, are electrifying. For more information, call 230-2828.

—Meredith Rose

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Nov. 21, 2:00 pm
Nov. 22 & 23, 2:00 pm

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Nov. 18, 11:00 pm
Nov. 21, 11:00 pm
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READER'S GUIDE TO THE THEATER

Theater listings are compiled by Jeff Smith; commentary is by Jonathan Saville and Jeff Smith. Information is accurate according to material given us, but it is always wise to phone the theater for any last-minute changes and to inquire about ticket availability. Many theaters offer discounts to students.

ALL THE WAY HOME
The South Coast Repertory Theatre is staging the Pulitzer Prize-winning drama by Ted Mosel, based on the novel *A Death in the Family*, by James Agee. Set in rural Tennessee

in 1915, the play traces the reactions of an expectant mother and her six-year-old son to the sudden death of her young husband in an automobile accident. Martin Benson has directed this chronicle of family life in troubled times. (Sm.)

South Coast Repertory Theatre, through November 23; Tuesday through Saturday at 8:00 p.m. Sunday at 7:30 p.m. Matinee Saturday and Sunday at 2:30 p.m.

Skinner is Mr. Gibbs, Gary Kirkpatrick is Jonathan Brewster, Bob Dummitt is Dr. Einstein, and Rick Svehla is Officer O'Hara. (Sm.) Pine Hills Lodge, through November 8; Friday and Saturday, dinner at 7:00 p.m., curtain at 8:00 p.m.

so in love with coquettish Adina (soprano Carolyn Whyte) that he sells himself to the army for a commission to purchase a love potion from "Doctor" Ducamara (baritone Paul Horton). Sergeant Belcore (baritone William Nolan) takes Nemorino's money, and it

Lyceum Space, through
November 1; Thursday through
Saturday at 8:00 p.m.

HIGH BUTTON SHOES
The Lawrence Welk Village Theatre presents the musical comedy — written by screenwriter and novelist Stephen Longstreet — that recalls the author's childhood in New Brunswick, New Jersey. Set in the "Model-T era," the plot revolves around a pair of sharpies intent on bilking the wholesome and gullible denizens of New Brunswick. Ole Kittleson has directed the production. Cast members include: George Huttenbrauck, George Karnoff, David Schrage, David Jahn, Kathleen McCarthy, Pat White, Paul Grant, Sherilyn Draper, Mark Stevens, Bobby Haas, Kent Blacic, Mark Stevens, Dennis Bates, and...

I GOT TO BE IN PICTURES
The Showtime Dinner Theatre, San Diego's newest professional theater, opens its doors with the Neil Simon comedy about Herts, a once-successful Hollywood producer. He comes to his distant past when his teen-age daughter, whom he hasn't seen in sixteen years, comes to Timesnow to get his royalties, allegedly "but actually she's trying to talk him into giving her a share of his money." And also find a bit of lost love along the way. Frank Wayne has directed the production. Cast members are: John Sarno, Sam Hogg, Joe Glaz and Marjorie Mae Hull. The scenic designer is Marty Burnett. (Sm.) Showtime Dinner Theatre, Friday, October 31, through November 30, 1985, through November 30 at 6:30 p.m., curtain at 8:15 p.m.; Sunday, Dinner at 5:30 p.m., curtain at 7:15 p.m.; Matinee Sunday, buffet lunch at noon, curtain at 1:15 p.m. for information call 466-7459.

**LATE NITE FRIGHT NITE:
PHANTASM II**
Johnn Reaves Productions proudly presents the second annual Halloween extravaganza. This evening of comedy, music, skits, production numbers, and dancing will be hosted by the very best in show business and the very best in the town of New John Nite: Will Parsons, and Jim Mooney. The show will begin with the lobby of the Lyncum Theatre, where a "Trashy tour singer" may or may not be making his or her debut. Then back to the lobby where you will be mistaken for ceremonies for a show featuring Don Victor, Bev Sweeney, and the "Trashy tour singer" will be performed. Buttsky, the Jekyll and Hyde Dance, and the fearless yet intrepid Burnham Joines. The show, which will play for the next 15 minutes, will be a closed-circuit TV in the lobby for people allergic to live theater. (Sm.) Lyncum Stage, Friday October 31, at 10:30 pm. For information call 235-9601.

group of impermanent theater people gathered in Boston to try out a new play. Savage wrangles ensued when the production was supposed to be a flop. When the play turns out to be a hit, comradeship and goodwill reign supreme. *It's a Wonderful Life* is a serious play with comic undertones. Moss Hart revisits *Lights Up the Sky* and *My Darling Clementine* to a fair degree. The leading characters — a tearful director, an effusive star, an over-the-top producer, and a crazy wife — all were based on show business notables. Romyaine Davis has directed the production. (Smj) **12:00 PM** *It's a Wonderful Life*, 400 East Elder, Fallbrook, through November 9 Friday and Saturday 8:00 PM. For information call 310-PM. For information call 310-PM. DZ-0998

look at the relationship issues of two ultra-contemporary gay men they stage away an afternoon in a new-wave restaurant. *Dessert* deal with the awkwardness of a first date between two women — one an aggressive, new-wave lesbian, the other a retiring nonlesbian — as they share dessert in the former's apartment. Thomas Veiga is directed both productions. Cast members are: Robyn Samuels, Sherry Hopwood, N. Marc Dobkin, Jesse Haywood, Anthony Medina, Imrie Pool, and Devin. The sets are designed by Gregorio Torres, and the lights are by James Houchin. Admission includes dancing after the performance. (Sm.)

West Coast Production Company, 1854 Hancock Street (near 15 and Washington), San Diego through December 13. Friday and Saturday at 7:30 p.m. For information call 295-3724.

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ate

READER'S GUIDE TO THE THEATER


SAN DIEGO **REP**ERTORY THEATRE

Robert Louis Stevenson's
The Strange
Case of
**Dr. Jekyll &
Mr. Hyde**
Adapted and Directed by
Douglas Jacobs

"... the show rocks along like an infernal machine striking sparks of menace."
— Welton Jones, *San Diego Union*



Contributing Producer:
The Parker Foundation



"Rex Rabol is waxen with fear and driven duality as Jekyll, while Michael Lewis works his chill-inducing wickedness as the devilish Mr. Hyde... ingenious... dramatically satisfying."
— Lianne Stevens, *L.A. Times*

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ADAMS AVERAGE THEATRE
3235 Adams Avenue, Normal Heights
435-1100

ALPHA CHORUS
1531 Tyler Avenue, San Diego
681-7170

THE BOWERY THEATRE
180 Elm Street, San Diego
534-1100

CIVIC THEATRE
232 E. Street, San Diego
234-6100

CLUBHOUSE STUDIO
2600 Broadway
234-6100

CLUBHOUSE STUDIO
2600 Broadway, Suite D, San Diego
234-6100

CONCORD PLAYHOUSE
1755 Strand Way, Concord
435-4506

EAST COUNTY PERFORMING ARTS
1015 E. Main Street, El Cajon
440-2277

EL CAJON COMMUNITY CULTURAL CENTER
1345 Chenier Avenue, Southeast San Diego
591-2920

FIESTA DANCE THEATRE
9655 Camino Real, Spring Valley
477-8977

GLASS ARROW QUARTER THEATRE
10000 Community Development
234-5983

GRONSBOM COMMUNITY COLLEGE
14900 Highway 56, Escondido
8650 Gronsbom College Drive, El Cajon
441-2200

IMPERIAL BEACH PLAYERS
1000 E. Highway 101, Imperial Beach
435-5555

LA JOLLA PLAYERS
8100 La Jolla Village Drive, Suite 100
499-7777

JEWISH COMMUNITY CENTER
Front and Center Theatre
7340 La Jolla Village Drive, San Diego
586-3300 ext. 4

LA JOLLA PLAYERS
8100 La Jolla Village Drive, Suite 100
499-7777

LA JOLLA THEATRE COMPANY
Parker Auditorium, La Jolla High School
1250 La Jolla Village Drive, La Jolla
499-7773

LEWIS PLAYERS THEATRE
10000 Community Development
234-5983

LIGHTNIGHTS COMMUNITY THEATRE
San Diego Civic Arts Center
8053 University Avenue, La Mesa
596-1666

LAWRENCE WELLS VILLAGE THEATRE
10000 Lawrence Well Village, Escondido
747-5448

MARGUS PUBLIC THEATRE
MARGUS GALLERY THEATRE
256-5654

MIRACOSTA COLLEGE
11111 La Jolla Village Drive
Crestline University Center
792-2122

1536 PINEHOUSE
1536 Pinehouse Village
1936 Quivira Way, San Diego
726-0116

NORTH COAST REPERTORY
Lorna Santa Fe Plaza
Lorna Santa Fe Road, Solana Beach
762-1111

NORTH PARK THEATRE
1350 East Village Way
724-3421

2001 PARKWAY THEATRE
2001 University Avenue
692-0020

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329-2325

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Park Village Theatre, Suite B-9
10010 Park Village
310 Third Avenue, Chula Vista
945-3672

PALOMAR COLLEGE
Palomar College Theatre
San Marcos
745-4861

PNTO PLAYHOUSE
Vineyard Shopping Center
1915 E. Valley Parkway
Escondido
736-6565

PINK HILLS LODGE
2960 La Posada Way, Julian
785-1100

POINT LOMA COLLEGE
Point Loma Theatre
3900 San Vicente Drive, Point Loma
345-4444

PONTIAC ACTORS THEATRE
311 Eighth Avenue, downtown
761-4584

SAN DIEGO CITY COLLEGE THEATRE
Thurston and C streets
380-9776

SAN DIEGO GILBERT & SULLIVAN
COMEDY THEATRE
625 Broadway Theatre, Balboa Park
692-0712

SAN DIEGO JUNIOR THEATRE
El Centro del Prado Theatre, Balboa Park
692-0712

SAN DIEGO MESA COLLEGE
7250 Mesa College Drive
596-2600

SAN DIEGO MUNICIPAL THEATRE
Lemon Grove, Lemon Grove
79 Horton Plaza, downtown
340 North Avenue, Playhouse
260-2431
Avenue, downtown

SAN DIEGO STATE UNIVERSITY
Theatre and Experimental Theater
205-6884
SCOTT CAMPBELL
205-6947
SEASIDE PLAYHOUSE
42 Conover Street, Seaside Beach
735-7358
SANTIE COMMUNITY THEATRE
1000 San Bernardino Road, Lakeside
448-5673
SCRIPPS RANCH COMMUNITY
Wageningen Junior High School
949-448-1111
9230 Gold Coast Drive, Mira Mesa
949-448-1111
SHOWCASE SAN DIEGO
2244 Fourth Avenue, San Diego
526-2500 ext. 21
SHOWTIME INDEPENDENT THEATRE
1000 University Boulevard, La Jolla
466-7469
SOUTH COAST REPERTORY
THEATRE
6955 Town Center Drive, Costa Mesa
949-297-4033
SOUTHWESTERN COLLEGE
Armed Forces Theatre, Mayan Hall
1000 Laguna Road, Chula Vista
421-1180
STARLIGHT
2341 La Jolla Village, Balboa Park
for 2nd STARST
SUNSHY GALLERY
853 Eighth Avenue, downtown
595-0656
TAKE ONE STUDIOS
2400 Retriever Boulevard
downtown #12 downtown
238-1235
THE THEATRE IN OLD TOWN
2400 Tijuana Street, Old Town
258-0082
TETERIA
(see above) The Maison Restaurant
3681 First Avenue, Hillcrest
595-0881
UNITED STATES INTERNATIONAL
Zappa Theatre
1000 El Camarillo Road,
Carlsbad
Scripps Ranch
595-0656
UNIVERSITY OF CALIFORNIA
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Performing Arts
534-7474
UNIVERSITY OF SAN DIEGO
Theatre Department, Suite P-10
Linda Vista Road, San Diego
594-6600
AUDITION HOTLINE
541-4199
ARTS TX
Surrealist Theatre box office
12 Broadway, downtown
238-0110

has been the assistant director John Tardibugno makes his NCTC debut in the title role. Other members of the cast include: *Shakespeare as Miss Wells*, Robert Sherrington as Jonathan Barker, Robert Planchek as Dr. Charles Haines, Turner as Abraham Van Helsing, Robert Pettit as Werfield, Leonardo Formosa as Butterworth, and Cali Maus as Lucy Seward. (Sm)

NORTH COUNTY COMMUNITY THEATRE
Friday, October 31, through
November 23, Friday and Saturday
at 8:00 p.m. Matinee Sunday at
2:00 p.m.

ELIXIR OF LOVE
The Pacific Chamber Opera
presents Gabriele Donizetti's opera
that is set in San Diego's Old Town
in the 1950s. Trouble starts brewing
when the sleepy little town is visited
by a nucleus of chaotic peddling
patent medicines. Poor young
Hermione (tenor Gianni D'Abate) is

TWO MORE P

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A Druid Priestess seeks lo
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Fri., Oct.
Sun., Nov

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are engaged in one of the most passionate, consuming episodes of their fifteen-year erotic relationship. This experience on stage, only one thing is needed: access of tremendous emotional concentration. In the Urquiza Space, director Sam Woodhouse has deflected the center of attention from the setting to the stage itself, most prominently the theater of the mouth (and as a zoologist, on the basis of which actors Patrick Duggan and Dante Cain craft the badinage at moments of intense feeling. There is much in this production that is theatrically revealing (Dolanham when allowed to function as a caricatured actor, rather than as a circus crab, but the play's clever, inventive and fun displaying of sexual desire tends to enhance the play.)

San Diego Repertory Theatre.

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READER'S GUIDE TO THE THEATER

appellation of "misanthrope" that his friends jokingly call him when the play begins. The play has been directed by Claude Brasseur of Paris and will be performed — in French — by his company. The production is being produced by the San Diego chapter of Alliance Française, an international organization that promotes French culture. (Sm.) Camero Theatre, University of San Diego, Saturday, November 1, at 8:00 p.m.

NATIONAL THEATER OF THE DEAF
See the "events highlight" on page one of this section. Educational Cultural Complex, Saturday, November 1, and Sunday, November 2, at 8:00 p.m.

THE NORMAL HEART
Although Larry Kramer's play about the AIDS epidemic has some flaws of focus, structure, and proportion, it offers a theatrical experience of overwhelming emotional power, especially as its brilliantly acted and staged production as the one at Olive Blakstone's admirable North Coast Rep. The central character, played with shattering intensity by Douglas Roberts, conveys political tirades against a variety of social weaknesses and evils with the fanatical and noble self-contradictions of a tragic hero. There is also a tender gay love story leading to the death of one of the partners (bravely acted by Bruce McFadden) from this inevitably fatal disease. The ultimate political and moral message of the play is one that needs to be heard in San Diego, and it is given eloquent voice in this deeply moving staging. AIDS is not a gay problem, but a human problem, and differences between homosexuals and heterosexuals are completely superficial in comparison with the humanity all of us share, however nature may have shaped our sexual preferences. This is a show not to miss. (S+) North Coast Repertory Theatre, through November 16, Thursday through Saturday at 8:00 p.m., Sunday at 7:00 p.m., Matinee Sunday, November 15, at 2:00 p.m.



Oklahoma Rigs

OKLAHOMA RIGS
In this gentle, earnestly warm comedy, the fifth of playwright

David McFadden's works produced by the Lamb's Players Theatre, people are fundamentally good, no problem is insurmountable, and life is slow and oh, so mellow. Set in May of 1960, the play is about the Sampson family of Claremore,

Okla. who escape from their often funny and has several well-written scenes, but it is must-see to the family sitcoms of 1960 — *My Father Knows Best* — in the period itself. The play, which could be subtitled "When Bad Things Almost Happen to Nice People," is enveloped by the protective aura of sitcom fiction. Even though, to his credit, McFadden leaves some of his characters dilemmas unresolved in the end, the nostalgic spirit that pervades the play hints that, all along, these have been and will be no problems. While the play teases with more substance than it ultimately delivers, the production at Lamb's is up to that company's very high standards. Director Robert Smyth has given the play every chance to succeed, and there isn't a weak performance from the cast. Lamb's regulars David Cochran Heath, Kerry Cederberg, Deborah Gilmour Smyth, and Phil Carl all add another fine job to their lists of credentials. And Ken Wagner, who gets better with each role, is eminently likeable as young Tom Sampson, whose drama have been kick-started by reading David Carnegie's poem to optimism. For those on the lookout for a light soufflé, this show will surely win Friends. Those seeking a play that will influence people, however, should look elsewhere. (Sm.) Lamb's Players Theatre, through November 15, Tuesday through Saturday at 8:00 p.m., Matinee Saturday at 2:00 p.m.

THE OPEN STAGE EXPERIMENT
Take One Studios Theatre is offering a place where aspiring performers, amateurs, and professionals can do in-progress work before a live audience. Every Sunday at 7:00 p.m., the stage is available for audition pieces, simple ideas, device, theater, improvisation, music, comedy, drama, art, magic, and more. The Open Stage Experiment is the idea of Dinah Lindsey Smith, who asks participants for a 15-minute evening entry by 6:30 p.m. to sign up. (Sm.)

Take One Studios Theatre, No. 12, 2400 Fetter Boulevard (one block south of Laurel, second floor), San Diego, Sunday at 7:00 p.m. For information call 238-1235.

PICK OF LIES
The Gaslamp Quarter Theatre presents the West Coast premiere of Hugh Whitmore's contemporary drama that is based on an actual incident. The play focuses on a middle-class English family forced to choose between friendship and country when their best friends are suspected of being Soviet spies. Will Simpson has directed the production. Cast members are Lynn Tanner, Nicole Borsani, Sean Flannery, Laura Garza, Susan Herder, Paul Nolan, Dixon Pato, and Warren Perry. Designers are Robert East, settings; Matthew Cubitto, lighting; Diane Holly, costumes; and John Heuser, sound. (Sm.) Gaslamp Quarter Theatre, Thursday, October 30, through December 20, Wednesday through Saturday at 8:00 p.m., Sunday at 2:00 p.m.

PLAY DISCOVERY FESTIVAL: THE BOILER ROOM
As part of its program to develop new scripts, the Old Globe Theatre presents a workshop presentation of a new autobiographical drama by Ruden Gonzales. Located in the boiler room of a New York apartment building, the play details the struggles of a Puerto Rican

family to escape from its current lifestyle. Executive producer Craig Jones has directed the presentation, which will utilize minimal scenic, costume, and lighting effects. A discussion will follow the presentation. (Sm.) Casino Center Centre Stage, Friday, October 31, through Sunday, November 2, at 8:00 p.m., Matinee Sunday, November 2, at 2:00 p.m.

SDSG's PUT
For one evening only, San Diego State University's Musical Theatre Troupe Company, MT, will perform at the Main Stage Theatre. The company will present a musical revue that includes a tribute to Cy Coleman, songs about "time," and a rock-musical collage. Terry O'Donnell is the musical director and plays keyboards for the show. James C. Christian is the choreographer, and Justin Gray also plays keyboards. Cast members are Paul M. Abenanti, Jeff Bernard, John Bell, Roy Caputo, Michael Denard, Michael Kates, Brenda Lommen, Colleen Melton, Krian Nether, Maria Oropesa, Deb Smith, and Christine Stevens. (Sm.) Main Stage Theatre, Dramatic Arts Building, San Diego State University, Saturday, November 1, at 8:00 p.m.

STEAMBOAT
OnStage Productions presents the bewily comedy about life after death by Bruce Jay Friedman. The setting

is a steamboat, but at the same time, it is Friedman's microcosm. Especially when a Puerto Rican man begins giving orders to a TV monitor — ordering more rain for one area, two or crashes elsewhere, and a succubus for a youth in bed. Some have suggested that this man is Friedman's idea of God. The playwright has kept mum on the subject, though some of his lighting instructions in the script make one wonder: Tom Follett has directed the production. OnStage Productions recommends Steamboat "for adult audiences." (Sm.) OnStage Productions, through November 8, Thursday through Saturday at 8:00 p.m.

THE STRANGE CASE OF DR. JEXLYL AND MR. HYDE
The San Diego Repertory Theatre presents the world premiere of Douglas Jacobs' stage adaptation of the literary thriller, by Robert Louis Stevenson, about good, evil, and their interminable in the human condition. Jacobs has directed the production. Ben Rabold is Dr. Jekyll, and Michael Lewis is Mr. Hyde. Other members of the cast are Oller Nash, W. Dennis Hunt, Don McManus, Barbara Murray, Kathie Deagan, Terry Eator, Sabin Epstein, Kate Frank, Luis Oropesa, Amy Herzberg, Jim Mantley, and JoAnne Benes. Ladislav Vychodil, an internationally renowned Czechoslovakian cinematographer, has

designed the set. Mary Gibson has designed the costumes. Don Childs has designed the lighting, and Linda Vickersman, Bernie Janner, and Jim Mooney the sound. Christopher Villa is the overall choreographer. (Sm.) San Diego Repertory Theatre, Lyricum Stage, through November 8, Thursday through Saturday at 8:00 p.m., Sunday at 7:00 p.m., Matinee Sunday, November 2, at 2:00 p.m.

TOWARD ZERO
Escondido's Patio Playhouse presents the Aquatic Division's mystery of old love and the lust for revenge. A murder is about to be committed. This time, though, one isn't sure who the real victim will be since all the characters appear to be little more than happy vacationers. Pat Miller has directed the production. Members of the cast are Karen Bender Lust, Patricia Sipes, Sheila Miller, Jay Lopp, Raymond Carlborg, Steven Soden, Robert Stark, Joe Robertson, John Wickett, and Lee Donnelly. (Sm.) Patio Playhouse, Friday, October 31, through November 23, Friday and Saturday at 8:00 p.m., Matinee Sunday at 2:00 p.m.

WEST SIDE STORY
The International Company of USC's School of Performing and Visual Arts opens its new season with the Tony Award-winning musical that places the story of Romeo and Juliet in the

contemporary slums of New York City. Andrew Bernstein has directed the production. Stephen Brathwaite is Tony, and Jaime Dawn Gangi is Maria. Other cast members include Rita Rahn, Kirk Derry, Michael Berry, Connie Frady, Charles Jackson, and Walter Jones. John Berger is the scenic designer. Judy Ryerson the costume designer. Kerry Due the musical director, and Roy Mole the vocal director. Jack Tygett has choreographed the production. (Sm.) The Theatre in Old Town, through November 16, Wednesday through Saturday at 8:00 p.m., Matinee Saturday and Sunday at 2:00 p.m. For information call 286-0082.

WHEN YOU REACH SEPTEMBER
The Close-Up Studio is hosting the world premiere of a comedy by Jonathan Daly about the complications arising when a fifty-seven-year-old man becomes involved with a twenty-two-year-old free spirit. He takes her to a cabin in the mountains, where his wife and son eventually show up. The playwright runs the Stable Theatre in Hollywood, and his previous plays include Sanctuary, One Place On. The William, and Sonny Kim. Cynthia Thornell has directed the production. (Sm.) Close-Up Studio, Suite D, 2244 Fourth Avenue, San Diego, through November 23, Friday and Saturday at 8:15 p.m., Sunday at 7:30 p.m. For information call 226-5743.

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Performances	Friday 8 p.m.	Saturday 8 p.m.	Sunday 2 p.m.	Sunday 8 p.m.
BOILER ROOM	10:31	11:1	11:7	11:7
GENTLEMEN	11:7	11:8	11:9	11:9

TICKET PRICES \$7 AND \$9
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OLD GLOBE THEATRE
1500 PINE WOOD

OPENING TONIGHT! PACK OF LIES

by Hugh Whitmore
An engrossing drama about a middle-class English family forced to choose between friendship and country when their best friends are suspected of being Soviet spies.

GASLAMP QUARTER THEATRE
547 Fourth Avenue
Wednesday-Saturday at 8 p.m.
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Tickets \$9 and \$11
Call 234-9583 for reservations.



SAN DIEGO REPERTORY THEATRE
SAN DIEGO'S FAVORITE HOLIDAY TRADITION!
Charles Dickens' *A Christmas Carol*
Adapted by Douglas Jacobs
Directed by Sabin Epstein
Scenic Producer: Neryn
DEC. 2-28 CALL NOW!
Most performances sell out early.
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60th ANNIVERSARY INTERNATIONAL TOUR
Brought to you by:

Only West Coast Appearance This Year!

"Dancers like no others on earth!"
Christine Dakin in *The Rite of Spring*
Photo by Martha Swope

PERFORMING ARTS
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Thursday, November 6
Division of Angels
Denshawn Graham Solos
Cave of the Heart
Apollonian Spring

Friday, November 7
Plain of Prayer
"Temptations of the Moon"
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NOVEMBER 6 & 7 8 P.M. CIVIC THEATRE
TICKETS: \$37.50, \$30, \$20, \$10
At May Co., Mac Jacks, Civic Centre Box Office and Music Video Bank.
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SOUTHWESTERN COLLEGE presents
"NINE"
Tony Award Winning Musical

Book by **ARTHUR KOPIT**
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Adaptation from the Italian by **MARIO FRATTI**
Directed by **WILLIAM VIRCHIS**

November 7, 8, 13, 14, 15, 19, 20, 21 and 22
General Admission — \$5.00
Seniors and Students — \$4.00
For reservations 421-0349 Mayan Hall 8:00 p.m.
Broadway Production Directed by Tommy Tune
Original Cast Album on Columbia Records & Tapes

OKLAHOMA RIGS
"very funny... its real warmth comes from the humanity at work on the inside"
—Lianne Stevens LA TIMES
"an unflawed cast... another Lamb's success"
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"Few companies in San Diego integrate the elements of a show as consistently well as Lamb's"
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A warm and bright new comedy by David McFadden directed by Robert Smyth

LAMB'S PLAYERS THEATRE
Tue-Jat. 8 p.m. Sunday Matinee 2 p.m. through November 15
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FRAME SOMETHING Today!
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READER'S GUIDE TO THE MUSIC SCENE

Please send concert information and photographs to Reader Music Scene, P.O. Box 80803, San Diego CA 92138.

BY JOHN D'AGOSTINO

The reactions of the rock press to the release this past summer of an album by

Emerson, Lake, and Powell, or **ELP**, perfectly dichotomized the public's long-held opinions of this sort of "art-rock" music. In his critique in *Rolling Stone*, Jim Farber employed such terms as "epic," "pomp," "hot air," "formulaic," "lamebrained," and "bloated," as though they were interchangeable, perhaps without realizing that in so striving to discredit the album and the trio that recorded it, he had resorted to a critical angle that was as hackneyed as he purported the music to be.

Meanwhile, the more technical, more musician-oriented

Keyboard magazine trumpeted the reappearance on the record shelves of progressive-rock's all-time keyboard virtuoso with a cover banner that proclaimed, "Keith Emerson Returns!"

It is telling that both publications agreed on a major point: the new album, the first released by the trio since the "P" stood for (Carl) Palmer, sounded just like Seventies-vintage ELP. *Keyboard*'s Bob Doerschuk and, presumably, many of his readers thought that was pretty neat. But Farber and those who share his disdain for the smooty elitism of



EMERSON, LAKE, AND POWELL

ELP's classical-rock sound welcomed the issuance of *Emerson, Lake, and Powell* as one would the onslaught of a migraine. Me? I'm sittin' on a fence.

In at least one respect, the release of an album featuring Emerson fulfilled a personal, long-closed wish to see m'main man of the ivories return to the contemporary music scene after an eight-year absence. In his tenures with the Nice (1967-70) and with the original version of ELP (1970-78), Emerson had done for the electronic keyboard what the late Jimi Hendrix had done for the electric guitar.

brought those inclinations with him. A favorite trick of his while fronting the Nice was to arrange frenzied, jazz-rocking treatments of classical pieces by such composers as Bach, Sibelius, and Mozart, and the group's most popular recording was a Nice-ified version of "America," from Leonard Bernstein's musical *West Side Story*.

To offset the presumed stuffiness of such a repertoire, in performance Emerson went berserk, hammering at his keyboards, tossing his hair about, and generally carrying on as if to reassure his audiences that a theme lifted from the *Brandenburg* Concertos could be adapted for the rock and roll stage. He expanded both his musical scope and his theatricality when he, guitarist/vocalist Greg Lake, and

drummer/percussionist Palmer formed ELP in 1970, but conceptually the results were the same. ELP's original material alternated among the

three-dimensional, baroque grandeur one expects to hear at a coronation; the dense, bitonal chordings and rocket-fueled improvisations of avant jazz; the fantasy-cd swishes and swoops of experimental, electronic music; and an acoustic minstrelsy that leaned toward romantic, idealized themes.

Ironically, the last of those styles was largely responsible for Emerson's success in the rock market in the mid-Sixties, he

Emerson served as one of the first, and certainly the most important, bridge between the electro-acoustic laboratory and the world of the performing rock musician. Although not entirely conversant with evolving technologies, he kept abreast of developments in sound synthesis and became a musical test pilot for state-of-the-art synthesizers and electronic keyboards. Not content merely to introduce "cool" sounds to an eager public, he stretched and tugged at the new technology to produce exotic, alien textures and special effects that tingled the spine and probed the



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JERRY SEINFELD
Fri. • Nov. 14
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For more information call 534-4559



JEFFREY OSBORNE
Wed. • Nov. 26 • 7:30 pm
Civic Theatre

For more information call 236-6510 • Tickets for all events at TicketMaster

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San Diego Sports Arena

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Name: **SAM KINISON**
Date: **Dec. 11th 8 PM**
Place: **CALIFORNIA THEATRE**
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- ☒ **NO-PROP. 64**
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Friday,
October 31, 1986
10PM - Halloween

7 DAY CRUISE

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8PM
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Tickets \$15.50

Box office opens 9AM. Tickets available at: Plaza Music Shoppe, including
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OCTOBER 30, 1986 27

(Continued from page 24)

For ELP's great popularity as recording artists. Three of Lalo's gentle ballads — "Lucky Man," "From the Beginning," and "Still ... You Turn Me On" — were sizeable hits that led their respective albums to the Great Platinum Beyond. But it was Emerson whose musicianship, classical jazz mindset, and dramatic flair dominated both ELP's records and its live shows. On the heels of the band's most audacious album, 1973's *Brain Salad Surgery* (which included a bombastic version of the British hymn "Jerusalem" and Emerson's adaptation of the fourth movement of Argentinean composer Alberto Ginastera's First Piano Concerto), ELP toured the world with thirty-six tons of equipment and a stage show that featured lasers and quadrophonic sound. To rockers indisposed to art-rock, the tour represented the ultimate in irrelevant, decadent, musical indulgence. But those of you who attended the San Diego concert that year will, I'm sure, remember that the musicians' virtuosity and sense of futuristic sound, pageantry, and beefed-up classicism made the concert one of the best ever staged in this city.

Then, as now, whether or not one liked ELP was determined by one's attitude toward classical music, jazz, or the merging of those musics with rock and roll. It should come as no surprise, then, that a huge segment of the rock market found ELP unfathomable, too technically impeccable, too conceptually

high-falutin', and too grandiose. Or to dredge up the favorite description used by those inclined to hate art-rock on principle, ELP was (gosh!) pretentious.

ELP's demise coincided with the general, mid-Seventies slide of art-rock as a viable form, but the band went out with a louder thud than most of its peers. After a two-year hiatus, the trio released the third volume *Works* opus in 1977 to little fanfare and a year later issued the dreadful *Love Beach*, an album that only an ELP-hater could love. Still I was delighted to hear a few months ago that ELP had reformed, this time with Cozy Powell on drums in place of Palmer who had commitments to the band Asia. I figured eight years was sufficient time in which to recharge the creative batteries, and I was excited by the prospect of how Emerson might incorporate the incredible advancements in synthesizers and MIDI keyboards that have occurred since he left the scene.

Unfortunately, the results are a little disappointing. As the critics contend, on their new album Emerson, Lake, and Powell sound almost exactly like Emerson, Lake, and Palmer, right down to a predictable treatment of composer Gustav Holst's "Mars, the Bringer of War." Perhaps most puzzling is that despite availing himself of some fantastic new toys — including a slightly modified Kurzweil 250 sampling keyboard/synthesizer (price tag: \$18,000) — Emerson produces many of the same sounds that characterized his earlier work.

Similarly, the "snms" are extended tone-poems-with-vocals of the sort found on any of the band's Seventies albums. Only Powell seems to contribute something really new on *Emerson, Lake, and Powell*. He's been one of my favorite drummers for a long time — check out his work with the Jeff Beck Group — and he brings a rhythmic sock to ELP that the mechanical Palmer couldn't (or wouldn't).

Those things said, I have to admit I like the new album. Consider this a perfect example of one's bias superseding his objectivity. I loved ELP in the band's first incarnation, and I welcome the opportunity to hear new tracks, since at the very least I'm assured of hearing one of the world's great electronic keyboardists work his digital wonders. Besides, such tracks as "The Score," "Touch and Go," and "The Miracle" stand up quite well alongside the material on ELP's early records, which to my way of thinking makes them heads and shoulders better than most of the unrealized drek currently making the rounds.

Emerson, Lake, and Powell musically is far superior to the band's dying gasps of the late Seventies, which is an indication that the boys might be on a legitimate comeback trail. I, for one, would find that a very gratifying development. Emerson, Lake, and Powell will return to San Diego for a concert Saturday night at SDSU's Open-Air Theatre. "Welcome back, my friends, to the show that never ends!" In other contests this week, Jack Mack and the Heart

Attack bring their honied, Memphis-style soul to the Belly Up Tavern tonight. Thursday's bashes include the Ninth Annual Halloween Ball at the O'Brien Pavilion of the Del Mar Fairgrounds, this time featuring the Beat Farmers and the Jeff Scott Band; New Order and the Fall at SDSU's Open-Air Theatre; Matt "Guitar" Murphy at McDick's Pub in Ocean Beach; and the 91X Midnight Monster Bash at the El Cortez Century Room, downtown, featuring Dramarama.

An even busier Saturday schedule finds the Jeff Lorber Band and Chris Bliss at UCSD's Mandeville Auditorium; Billy Vera and the Beaters at the Belly Up Tavern; Specimen and Faces of Drama at the Saigon Palace, downtown; and Country Joe McDonald at McDick's Pub; the Bacchanal on Clairemont Mesa will host nine consecutive nights of the Willie Nelson Music Invitational competition, beginning Sunday with a "Rock Night" line-up featuring Powell, Crystal Four Eyes, Mojo Nixon and Skid Roper, Reflectors, Dealer, and the Ticket; continuing Monday with "Rhythm and Blues Night," featuring the King Biscuit Blues Band, Ella Ruth Pliginsk, Soul Patrol, Devocion, California

Executives, Rick Gaslay and the Voodoo Barbecue, and the Basement Blues; and finishing up Tuesday with "Country Night," featuring the Jack Ramphish Band, White Horse, Dunn and Warren, Stampede, the Lonesome Strangers, Tin Star, and the Basie Flores Band.

CONCERTS

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

Ninth Annual Halloween Ball: featuring the Beat Farmers and the Jeff Scott Band; Friday, October 31, 7 p.m., O'Brien Pavilion, Del Mar Fairgrounds, 15 at Via de la Valle, Del Mar, 279-7547.

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

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

91X Midnight Monster Bash: featuring Dramarama; El Cortez Century Room, Friday, October 31, 10 p.m., 730 Beech Street, downtown, 232-0800 or 740-2000.

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

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

The Jeff Lorber Band and Chris Bliss: UCSD's Mandeville Auditorium, Saturday, November 1, 8 p.m., UCSD campus, La Jolla, 534-4559.

Billy Vera and the Beaters: Belly Up Tavern, Saturday, November 1, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Make No Bones About It, Diego's Is The Only Place To Spend Halloween!

Friday, October 31 • Midnight Pacific Beach Costume Contest

5 contestants will be selected at the 10:00 PM preliminary costume contest held at both Diego's Solana Beach and Pacific Beach. Those finalists will then compete at the final contest held at the Pacific Beach Diego's for San Diego's

Largest Cash Prize \$600.00
plus hundreds in other prizes



This Monday, November 3

Miss Diego's Bikini Contest

Over \$5000.00 worth of prizes, including a

\$250.00 Cash Prize

For 1st Place

Diego's 860 Garnet Ave., Pacific Beach, CA 92109

Name _____

Address _____

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

Entries must include a picture and may be mailed or brought in person at Diego's Pacific Beach before 5 pm Monday, November 3, 1986. All entries will be reviewed by our judges and selected contestants will be contacted by phone to appear at Diego's Miss Diego's Bikini Contest. For additional information call John Chiss, 755-0481.

Diego's Solana Beach
Thursday, October 30, 7:30 pm

Benefit Halloween Party For Muscular Dystrophy Associates

Presented by the San Diego Police Forces

Entertainment • Dancing • Special contests • Prize giveaways

Special appearance by **Spinal Munkies**

Tickets \$5.00
For more information call 753-5455

Every Wednesday Pacific Beach

Raging At Diego's Dance Contest Part II Couples Only

Come watch San Diego's finest dancers as they compete for weekly cash prizes and a chance at the finals held in January

Wednesday, November 5 Solana Beach

Half-Way to Cinco de Mayo Party

\$1.00 margaritas, all day — all night

Also featuring **Tim Collins**, formerly of Dallas/Collins and Iru Fuchs and Riger of the Hives

The New Maze 102 PM DJ's will be giving away gifts and prizes, including 20 trips for 2 aboard the cruise ship *Encarnación Express*

Sunday, November 2 Live at Diego's Solana Beach

THE SHOW

featuring **Tim Collins**, formerly of Dallas/Collins and Iru Fuchs and Riger of the Hives

TIM MAZE PRESENTS AT PSYCHOTIC MOTEL

HALLWEEN SCREAM

SPECIMEN

WHAT DO YOU WANT BLOOD? BLOOD! BLOOD! BLOOD! BLOOD!

SPECIAL GUESTS

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SPECIMEN'S OLLIE WISDOM WILL PRESIDE OVER COSTUME DISPLAY & AWARD PRIZES FOR THE BEST - COME DRESSED!

1ST PRIZE: \$50 CASH & CHAMPAGNE

2ND PRIZE: LITTING PASS TIME MAZE PRESENTS SHOWS & CHAMPAGNE

3RD PRIZE: LITTING PASS PSYCHOTIC MOTEL & CHAMPAGNE

ALL HALLOW'S DAY SATURDAY • NOVEMBER 1 • 9:30 PM

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Outrageous Costume Contest \$100.00 cash prize

Tickets available through all TicketMaster locations and McDick's Pub

Friday, October 31

One night only — In concert Saturday, November 1

COUNTRY JOE MCDONALD

Woodstock legend Country Joe McDonald from Country Joe & The Fish

Tickets available at TicketMaster locations and McDick's Pub

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EVERY THURSDAY **JAZZ DANCE NITE** with Mark Walton of Channel 10 Thursday, October 30 **ZZAZJ**

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 CLIE
 October 31-November 3
HALLOWEEN PARTY
COSTUME CONTEST
PRIZES!!
 Dancing begins at 9:00 pm

MONDAY NIGHT FOOTBALL November 3 — **L.A. RAMS AT CHICAGO** 3 big screen T.V.'s • Free hot dogs, chili & popcorn • \$1.00 well drinks & draft beer

TUESDAY **CLASSIC OLDIES PARTY** Tuesday, November 4



The Fabulous
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 LIVE OUT JAZZ** with Art Good of KIFM 98.1 Wednesday, November 5



ELLA RUTH PIGGEE
 Dancing begins at 8:00 pm

Ella Ruth's **Jazz Dance Contest** Cash prize \$100 weekly, based on originality, style and dress

Complimentary hors d'oeuvres beginning at 6:00 pm
Fantasy Fashions presents their
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 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

Specimen and Faces of Drama:
 Saigon Palace, Saturday
 November 1, time to be
 announced, Fifth Avenue and
 Martin Luther King Way,
 downtown.

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

"Rock Night" of the Willie
 Nelson Music Invitational,
 featuring Flywheel, Crystal, Four
 Eyes, Mojo Nixon and Skid
 Roper, Reflectors, Dexter, and
 the Tickers: Bacchanal, Sunday
 November 2, call for times, 8022
 Clairemont Mesa Boulevard,
 560-8022.

"Rhythm and Blues Night" of
 the Willie Nelson Music
 Invitational, featuring the King
 Biscuit Blues Band, Ella Ruth
 Piggie, Soul Patrol, Devocan,
 California Executives, Rick
 Gasky and the Voodoo
 Barracudas, and the Basement
 Blues: Bacchanal, Monday
 November 3, call for times, 8022
 Clairemont Mesa Boulevard,
 560-8022.

"Country Night" of the Willie
 Nelson Music Invitational,
 featuring the Jack Tempchin
 Band, White Horse, Dunn and
 Warren, Stampede, the
 Lonesome Strangers, Tie Star,
 and the Roale Flores Band:
 Bacchanal, Tuesday, November 4,
 call for times, 8022 Clairemont
 Mesa Boulevard, 560-8022.

Midnight Stars: Sports Arena,
 Saturday, November 8, 8 p.m.

The Peter Sprague String
 Consort: First Unitarian Church,
 Sunday, November 9, 7:30 p.m.,
 4190 Front Street, Hillcrest,
 298-9978.

Gil Scott-Heron and Linton
 Kwesi Johnson: Bacchanal,
 Sunday, November 9, 8 p.m., 8022
 Clairemont Mesa Boulevard,
 560-8022.

John Lee Hooker: Belly Up
 Tavern, Sunday, November 9,
 9 p.m., 143 South Cedros Avenue,
 Solana Beach, 481-9022.

Stanley Clarke: Bacchanal,
 Tuesday, November 11, 8 p.m.,
 8022 Clairemont Mesa Boulevard,
 560-8022.

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

Leon Russell and Edgar Winter:
 Bacchanal, Wednesday
 November 12, 8 p.m., 8022
 Clairemont Mesa Boulevard,
 560-8022.

British Invasion Tour '86,
 featuring Gerry and the
 Pacemakers, Freddie and the
 Dreamers, Chad and Jeremy, the
 Mudhens, and the Searchers:
 Golden Hall, Thursday,
 November 13, 8 p.m., Community
 Concourse, downtown, 232-0800.

Mick Taylor: Belly Up Tavern,
 Thursday, November 13, 9 p.m.,
 143 South Cedros Avenue, Solana
 Beach, 481-9022.

Ron Thompson: Belly Up Tavern,
 Friday, November 14, 9 p.m., 143
 South Cedros Avenue, Solana
 Beach, 481-9022.

Dwight Yoakam and the
 Lonesome Strangers: Bacchanal,
 Sunday, November 16, 8 p.m.,
 8022 Clairemont Mesa Boulevard,
 560-8022.

Molly Hatchet: Bacchanal,
 Tuesday, November 18, 8 p.m.,
 8022 Clairemont Mesa Boulevard,
 560-8022.

The Smithereens: Bacchanal,
 Wednesday, November 19, 8 p.m.,
 8022 Clairemont Mesa Boulevard,
 560-8022.

Billy Joel: Sports Arena, Friday
 November 21, 8 p.m., 232-0800.

Chris Hillman: Belly Up Tavern,
 Sunday, November 22, 9 p.m., 143
 South Cedros Avenue, Solana
 Beach, 481-9022.

AS/SDSU CULTURAL ARTS BOARD presents

THURSDAY, NOVEMBER 6 — 8:00 P.M. MONTY'S DEN **ALL-STAR FOLK NIGHT** featuring **RICK SAXTON** **CINDY LEE BERRYHILL** **KURT KELLY**

SATURDAY, NOVEMBER 8 — 8:00 P.M.
 BACKDOOR



LOVEDOLLS
SUPERSTAR
 A film and performance by
THE LOVEDOLLS
 "BLUE"
 Tickets: Public \$6.00, SDSU students \$4.00
 ON SALE NOW!

THURSDAY, NOVEMBER 20 — 8:00 P.M.
 BACKDOOR



EVERYTHING BUT THE GIRL
 Tickets: Public \$10.00, SDSU students \$8.00
 TICKETS ON SALE FRIDAY!

"ALL AGES ALWAYS WELCOME"
 Tickets available at Aztec Center Box Office (265-6947),
 and
TICKETMASTER
 at the May Co., Mac Jack's, Plaza Music Shoppe,
 and Fleet Exchange. Ticketmaster charge
 \$9.99/\$4.99/\$9.99.

Produced by the
ASSOCIATED STUDENTS
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Belly Up

10 men on a mission
JACK MACK
 & THE HEART ATTACK

Tonight, Thursday, October 30 9:30 pm
 Tickets available at Belly Up & Ticketmaster

Friday, October 31 9:00 pm
 Tickets available at Belly Up & Ticketmaster
 Belly Up's 13th Annual
 Halloween Bash
 featuring
OUTER DOMAIN
 Total cash prizes \$350 plus
 gift certificates and more.

Saturday, November 1 9:30 pm
 Rockin' Rhythms & Blues
BILLY VERA
 & THE BEATERS

Sunday, November 2
CLOSED FOR REPAIRS
 Monday, November 3

Nonstop Rock 'n' Roll
THE MAR DELS

Tuesday, November 4 9:30 pm
 Tickets available at Belly Up & Ticketmaster
 1st Time Here —
 San Francisco's Premier
 Reggae Band
THE CARIBBEAN ALL STARS

Wednesday, November 5 9:00 pm
 Tickets available at Belly Up & Ticketmaster
 The Brightest Star on the Nashville Skyline
 Singer/Songwriter
RODNEY CROWELL
 and guests
JACK TEMPCHIN & THE DECISIONS

Thursday, November 6
 Tickets available at Belly Up & Ticketmaster
 Singer/Songwriter
JOHN STEWART
 and guests
PRESTON SMITH & THE CROCODILES

Country Side Restaurant
 and Lounge, 450 Douglas Drive,
 Oceanside, 757-6864. New
 Country, country, Wednesday
 through Sunday. Backdoor,
 country, Monday and Tuesday.

El Coco Loco Mexican
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 757-7757. Live Afro-Cuban and
 Latin music, Thursday through
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El Comal, 523 Encinitas
 Boulevard, Encinitas 944-1575.
 Wavy Gravy, dance music, rhythm
 and blues, Latin, jazz, and Top 40,
 Friday and Saturday.

FireSide Lounge, 439 West
 Washington, Escondido 745-1931:
 The Agents, rock, Thursday
 through Saturday; Circles, rock,
 Wednesday.

Five Points Bar, 1881 South
 Escondido Boulevard, Escondido,
 743-0765. Jack Johnson, country,
 Friday and Saturday.

The Flying Bridge, 1103 North
 Hill Street, Oceanside, 722-1944:
 Tony Carmen, nostalgia rock,
 Wednesday through Sunday.

Restless Heart: Bacchanal,
 Monday, November 24, 8 p.m.,
 8022 Clairemont Mesa Boulevard,
 560-8022.

Shriekback: Bacchanal, Tuesday,
 November 25, 8 p.m., 8022
 Clairemont Mesa Boulevard,
 560-8022.

BoDeans: Bacchanal, Wednesday,
 November 26, 8 p.m., 8022
 Clairemont Mesa Boulevard,
 560-8022.

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

North County Bar's Back Room, 119 East Broadway, Vista, 724-6101. Alaska, contemporary and country, Friday and Saturday.

Bella Via Restaurant and
 Nightclub, 2591 Highway 101,
 Cardiff, 942-1088. Hollis Gentry's
 Neon, jazz, Wednesday through
 Saturday; Karl Callman, rhythm
 and blues and soul music,
 4-8 p.m., Sunday; live jazz is
 featured during the Sunday brunch
 also.

Belly Up Tavern, 143 South
 Cedros Avenue, Solana Beach,
 481-9022. Jack Mack and the
 Heart Attack, rock and rhythm
 and blues, Thursday; Outer
 Domain (Private Domain), rock,
 Friday; Billy Vera and the Beaters,
 rock and rhythm and blues,
 Saturday; the Mar Dels, vintage
 rock, Monday; the Caribbean All-
 Stars, reggae, Tuesday; Rodney
 Crowell, singer-songwriter, and
 Jack Tempchin and the Decisions,
 rock, Wednesday. Afternoon
 Concerts: The Chicago Six,
 Thursday, jazz, 5:30-8 p.m., Friday;
 the Bob Long Band, pop and
 boogie, 5-8 p.m., Saturday.

BookWorks/Pantheon
 Coffeehouse, Flower Hill Center,
 2670 Via de la Valle, Del Mar,
 755-3735. Tobacco Road, vintage
 jazz and swing, 8 p.m., Friday.

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

Coffee-by-the-Sea, 1953 San
 Elito, Cardiff-by-the-Sea, 434-1231:
 Cici Porter, guitarist and singer,
 Friday and Sunday evenings;
 Friday: Paddy Shamrock, folk,
 Saturday; Mark and Sarah
 Schlabecker, classical guitar duo,
 Sunday brunch.

The Country Side Restaurant
 and Lounge, 450 Douglas Drive,
 Oceanside, 757-6864. New
 Country, country, Wednesday
 through Sunday. Backdoor,
 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, call club for information.

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

FireSide Lounge, 439 West
 Washington, Escondido 745-1931:
 The Agents, rock, Thursday
 through Saturday; Circles, rock,
 Wednesday.

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The Flying Bridge, 1103 North
 Hill Street, Oceanside, 722-1944:
 Tony Carmen, nostalgia rock,
 Wednesday through Sunday.

Bacchanal 8022 CLAIREMONT MESA BLVD. 560-8022

FRIDAY, OCT. 31, "HALLOWEEN NIGHT" AND
 SATURDAY, NOV. 1

REGULAR GUYS PRIZES FOR BEST COSTUME!

FRIDAY
HITZ
 NIGHT
 Hosted by Hergen

SATURDAY
NOB FM
 NIGHT
 Hosted by John Leslie
 \$1.00 OFF cover charge
 with NGB 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, MONDAY, TUESDAY,
 NOV. 2, 3, 4
 Willie Nelson / Winger
 featuring THE BEST OF ROCK, COUNTRY
 AND RHYTHM & BLUES
 (See our full page for details)

WEDNESDAY, NOV. 5
 "ADULT HUMOR"
 featuring
 LINTON KWESI JOHNSON
 SINGING THEIR BIG HIT "THE RODEO SONG"

BIRD & MACDONALD SINGING THEIR BIG HIT "THE RODEO SONG"

SUNDAY, NOV. 9 **GIL SCOTT-HERON**

WITH
LINTON KWESI JOHNSON

WEDNESDAY, NOV. 12
 Nightlife Productions presents
 LEGENDARY ROCK 'N' ROLL PACKAGE
 STARRING



LEON RUSSELL & EDGAR WINTER
 TOGETHER FOR ONE SHOW!

UPCOMING CONCERTS
 Sunday, Nov. 16 DWIGHT YOAKAM
 Tuesday, Nov. 18 MOLLY HATCHET
 Wednesday, Nov. 19 SMITHEREENS
 Sunday, Nov. 23 BELLAMY BROTHERS
 Monday, Nov. 24 RESTLESS HEART
 with WILD CHOR
 featuring CAL DAVIES
 SHIRLEY ANN
 BODEANS
 Tuesday, Nov. 25
 Wednesday, Nov. 26
 All tickets available at TICKETMASTER and the Bacchanal

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

The Grove, 3232 Mission Avenue, Escondido, 757-7711: Sound Investment, contemporary, Wednesday through Sunday.

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

Henry's, 264 Elm Street, Carlsbad, 729-9244: Tony Soraci and Co., contemporary, Tuesday through Saturday, with Jody Ames, Tuesday and Wednesday; the Belar Boys, vintage rock, Sunday and Monday.

Hungry Hunter/Rancho Bernardo, 11940 Bernardo Plaza Drive, Rancho Bernardo, 566-2400: The Roadcast

Brothers, contemporary, Thursday and Friday.

Ireland's Own, 656 First Street, Encinitas, 944-0233: Sean McVicker, Irish music and contemporary songs, Thursday; Sean McVicker, Paul Dunn, and Miles Tyner, Irish and contemporary, Friday and Saturday; Barbara Linnam McCarty, Irish music, Sunday.

Japanese Restaurant Yae, 11616 Brea Place, Rancho Bernardo, 465-0390: A man named Rolly sings mellow tunes, 5:30 p.m., Friday.

Jolly Roger/Oceanside, 1990 North Harbor Drive, Oceanside, 722-1831: Forecast, jazz, contemporary, and rhythm and blues, Thursday through Saturday; live music, Wednesday, call club for information.

Kopying's, 927 First Street in the Lumberyard Shopping Mall,

Encinitas, 942-8181: Aubrey Fan, Fran Lonkota, and Scott Von Ravensberg, jazz, Wednesday through Saturday; live music, Sunday through Tuesday, call club for information.

La Tapatia, 340 West Grand, 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, 690 West San Marcos Boulevard, San Marcos, 744-4220: Gregg Coad and Holy Cow, country, Wednesday through Sunday; Free clogging lessons, Monday, and country dance lessons Tuesday through Thursday.

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

Millie Fleur's, 6009 Paseo Delicias, Rancho Santa Fe, 756-3055: Joel Nash, piano show tunes, Wednesday through Saturday; Topaz, jazz, Sunday through Tuesday.

Mission Inn, 502 East Mission, San Marcos, 471-2029: The Belar Boys, vintage rock, Thursday through Saturday; the Sunday Edition (Harry Paul and Tom Conner), country, light rock, and Fifties music, Sunday through Tuesday.

Monterey Bay Cannery, 1325 Harbor Drive, Oceanside, 722-3474: Chris Clayton, contemporary, Thursday through Saturday; Barber and Ore, north and music, Wednesday.

Mulvaney's, 340 East Grand Avenue, Escondido, 741-0935: Too Much Fun, variety music from country rock to rock to Top 40, 4-7 p.m., Friday and Saturday.

Mulvaney's goes rock starting December 2.

Oakvale Lodge, 14000 Oakvale Road, Escondido, 749-3193: North Party, 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, 755-6611: The Stern Brothers, rock, Thursday through Sunday; Kat's Caravan, blues and rhythm and blues, Monday and Tuesday; Ella Ruth Figgie, jazz and blues, Wednesday.

Old Time Cafe, 1464 North Highway 101, Lucania, 436-4030: spoons and kazoo workshop with Kate O'Malley, spooner, 7:30 p.m., Thursday; Ronnie Sorrells, storyteller and songwriter, 7 and 9 p.m., Friday; Michael Cronies, 6:00, 7 and 9 p.m., Saturday; Tobacco Road, vintage jazz and swing, 7 and 9 p.m., Sunday; Old Time Host Night, 7:00 - 8:00 p.m., Sunday.

Clayton, folk singer, songwriter, and humorist, 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 and West Wind, show tunes, contemporary music, and more, Tuesday through Saturday; free country dance lessons, Wednesday, with Frank and the boys providing country tunes.

Pomerado Club, 12237 Pomerado Road, Poway, 748-1133: The Savory Brothers, country, Thursday through Saturday.

Ralph and Eddie's, 390 Grand Avenue, Carlsbad, 726-2989: Jack and the Rippers, rock, Friday and Saturday.

Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo, 777-2146: David Daniels and Flashback, contemporary, Tuesday through Saturday; the Rod Craft Band, oldies music, Sunday and Monday.

The Red Coach Inn, 130 North Pine, Escondido, 743-9796: The Agents, rock, Thursday; Messenger, rock, Friday and Saturday; Stereotype, rock, Sunday and Monday; Messenger, rock, Tuesday and Wednesday.

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

San Luis Rey Downs Golf Course Country Club, 31474 Golf Club Drive, Bonita, 728-3762: Dan Conner, oldies, country, and contemporary, Tuesday through Thursday; The Crescendos, hard dance music, 8-12 p.m., Friday and Saturday, and 7 p.m., Sunday.

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

Tepee Room, 1270 Main Street, Ramona, 788-3755: Roy Lundy, contemporary rock, Friday and Saturday.

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

The Top Spin, 205 Lighthouse Lane, Fallbrook, 728-9108: Quad Strider, rock, Thursday through Sunday; the Tractors, 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, 1727 South Mission Road, Fallbrook, 728-4797: Crossover country, Thursday through Saturday.

Vista Entertainment Center, 435 West Vista Way, Vista, 941-1032: Jockey Room: The Ergle, rock, Friday and Saturday; audition night with Private Session, rock, Wednesday.

Whiskey Creek, 14240 Poway Road, Poway, 748-7531: Richie Garry and Sundown, country, Wednesday through Saturday, with singer Gail Lee, Friday and Saturday; Jon Kendrick and Company, country, Monday and Tuesday.

CALIFORNIA TRANSFER
Tuesday-Saturday 8:30 pm

LEI'D BACK JAZZ
with
WINDOWS
Sunday & Monday

THE ISLANDS LOUNGE

Haruki Hotel
Hawale Hotel
Hawale Hotel, 2270 Hotel Circle North, Mission Valley 297-1101



Vic's RESTAURANT

Bill Wright at the piano
Tuesday through Saturday

The Don Glaser Trio
Wednesday and Thursday
through October

Bobby Jones Trio
Featuring Lila Brown
Friday and Saturday

456-3789 In La Jolla at Silverado and Fay Avenue.
Merrill Lynch Building. Validated underground parking. Courtyard dining. Reservations.

HALLOWEEN PARTY

TONIGHT - 8:30 PM THURSDAY, OCTOBER 30

Halloween Costume Contest 11:30 pm
\$800 worth of prizes
\$1.50 Drink Specials
75¢ drafts, \$5 cover

Friday, October 31 - "The Worst Costume Contest"
Prizes to fit the occasion

Friday & Saturday, 1/2 off cover for costume-wearers plus special drink prices all weekend long
Doors open at 8:30 pm

MANNIK
945 Garnet Avenue • Pacific Beach • 276-4653



THE RUSTY PELICAN
VERY FRESH SEAFOOD • LIVE ENTERTAINMENT

ROCKOLA
CONTEMPORARY HITS
TUESDAY WEDNESDAY THURSDAY 8:00-12:30
FRIDAY & SATURDAY 5:00-1:30

DANCING
MOST VALUABLE PLAYERS
JAZZ FUSION
SUNDAY & MONDAY 8:00-12:30

587-1886
ACROSS FROM UNIVERSITY TOWNE CENTRE
4540 LA JOLLA VILLAGE DRIVE

Now appearing at
Clarice's RESTAURANT

The Bob Campbell Trio
Appearing Wednesday-Sunday 9pm-1am

with Vocalist
Margo Reed
Fridays & Saturdays

Jazz & Contemporary Music Dancing
459-0541 Bar & Grill Menu served until 10pm

Atop the Summer House Inn.
7955 La Jolla Shores Dr.



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your party plan for this week.
home of the \$1.25 iced teas.

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\$1.25 coronas and \$1.25 iced teas
75¢ well drinks
mike & Dave chaos
\$1.25 iced teas and \$1.75 coronas
\$1.25 well drinks

"Halloween" costume party
1st prize - \$50.00 bar tab
2nd prize - \$25.00 bar tab
3rd prize - \$12.00 bar tab
drink specials 7:00 pm-10:30 pm
iced teas \$1.25 • corona \$1.00 • well 75¢
food specials till 10:30 pm
cover charge \$4.00 till 10:30 pm \$5.00 after
v.i.p. cards - no cover all night

all night long
\$1.25 iced teas • \$1.75 coronas • \$1.25 well
no cover charge till 9:00 pm \$4.00 after
plan your holiday party now
catered and catered private parties
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HALLOWEEN

AT THE
POOORTHOLE LOOOUNGE

"GIRLS & GHOULS"
COME IN COSTUMES & DANCE

\$50 EACH FOR THE TWO BEST COSTUMES

FRIDAY, OCTOBER 31, 9 PM TO 1 AM
1355 NORTH HARBOR DRIVE
232-3861



Tuesday: clogging lessons, Monday and Tuesday, country and western dance lessons, Wednesday and Thursday.

Whiskey Flats, 1260 West Valley Parkway, Escondido, 745-8640: France, rock, Thursday through Saturday; the Agents, rock, Sunday and Monday; Scarlet, rock, Tuesday and Wednesday.

Winner's Circle Resort, Murvint, 550 Via de la Valle, Del Mar, 755-7955: Don Tension, country and contemporary, 10 p.m.-1:30 a.m. (after dinner theater), Thursday through Sunday.

Beaches

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

"Bahia Belle," at the dock, Bahia Hotel, 998 West Mission Bay Drive, Mission Bay, 488-6551: The Rockaways, contemporary music for dancing, Friday and Saturday.

Bahia Hotel, 998 West Mission Bay Drive, Mission Bay, 488-6551: Zazi, jazz, Thursday; the Cue, rock, Friday through Monday; the Mar Delis, vintage rock, Tuesday, Wednesday.

Ella Ruth Piggie, jazz and blues, Wednesday.

Beefings, 5046 Newport Avenue, Ocean Beach, 223-5300: Indoor fireworks, rock, Thursday through Saturday; the Beat Club, rock, Sunday through Tuesday; Prans, rock, Wednesday.

Carlos Murphy's, 4303 La Jolla Village Drive, La Jolla, 457-4170: Robert Windolph, new-wave pop, Thursday through Saturday; the Star Maker Machine, recorded audio and video audience participation presentation, Sunday through Tuesday; the Hypnotic Revue with Karl Santos, rock, Wednesday.

Carlos Murphy's, 1904 Quivira Basin, Marina Village, 223-8082: The Hypnotic Revue with Karl Santos, Thursday; recorded music with D.J. Drew, Friday and Saturday; Star Wind, 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, 223-8555: Tim Price, contemporary, Wednesday through Saturday; David Lee's Spaghetti Western, rock, Sunday, Monday, and Tuesday.

Gilman Drive and La Jolla Village Drive, La Jolla, 534-2311: Acoustic music night featuring performers from the UCSD school of music, Thursday; live music, Friday, call club for information.

Chuck's Steak House, 1250 Prospect Street, La Jolla, 454-5325: Live jazz, Thursday through Saturday; call club for information; the Joe Marillo Quartet, jazz, Sunday; Aubrey Fay, jazz, Wednesday.

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

Ché Café, Revelle Campus, UCSD.

Halcyn, 4258 West Point Loma Boulevard, Loma Portal, 225-9559: Four Eyes, rock, Thursday through Saturday; with Buddy Blue and the Jacks, rock, Saturday; Indoor fireworks, rock, Sunday and Monday; Private Domain, rock, Tuesday and Wednesday; with Drop Control, rock, Tuesday; Secrets play jazz, 5:30 p.m. to 7:30 p.m., Friday.

Hennecy's Tavern, 4630 Mission Boulevard, Pacific Beach, 483-8847: Live music, Tuesday through Saturday; 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: The Elements, contemporary, Tuesday through Saturday; Isia dance with live variations, contemporary, 2:30-5:30 p.m., Sunday; "Me Luck's" pianist, performs at 9 p.m., Sunday evening; Crown Room: Doug Ulrich, pianist, 5:30-8:30 p.m., Friday and Saturday from 6-10 p.m. Palm Court (beginning at 5 p.m.): Jimmy LaBelle, pianist, Friday through

Monday; Ron Singer, pianist, Tuesday through Thursday.

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, 454-9832: The Bobby Gordon Quartet, jazz, 2:43-3:30 p.m., Sunday; the Kevin Quail Quartet, jazz, 7:30 p.m., Monday.

Jose Murphy's, 4303 Mission Boulevard, Pacific Beach, 270-2220: The Reflector, rock, Tuesday through Saturday; Four Eyes, rock, Sunday and Monday.

the Blonde Bruce Band featuring saxophonist Johnny Vial plays boogie, blues, and rhythm and blues, from 4-8 p.m., Sunday.

Judson's, 3111 Sports Arena Boulevard, 225-9090: Together, a variety, Thursday 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/Shooter's Lounge, 3299 Holiday Court, La Jolla, 453-5500: Piano Bar: Michael Rorah, Tuesday through Saturday.

La Valencia Hotel, 1132 Prospect Street, La Jolla, 454-0771: Bob MacLeod, piano and vocal variety, 6-10 p.m., Tuesday through Saturday.

Mannikin, 945 Garnet Avenue, Pacific Beach, 276-4653: Community F.K. rock, Wednesday.

Mary's by the Pier, 710 Garnet Avenue, Pacific Beach, 483-7844: Rick Gazdar and His Super Barracudas, blues and rock, Friday and Saturday.

McDuck's Pub, 1921 Bacon Street, Ocean Beach, 223-6822: The Border Tones, rock, Thursday; Matt "Guitar" Murphy, rock, Friday; Country Joe MacDonald,

Chuck's STEAK House
During November
AUBREY FAY
Wednesday & Thursday, 8:00 pm-midnight
Friday & Saturday, 9:00 pm-1:00 am
Coming December-Zazi

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

PARK PLACE
LIVE ROCK 7 NIGHTS A WEEK
FRIENDS
through November 1

KGB HALLOWEEN BASH
Special guest
PIKE MARTIN
Costume Contest
and prize
Bewitching Drink Specials
and a
Howling Good Fight!

November 3
KNIFE THROWER
LARRY CESEWSKI
Sunday & Monday
Dance to
PROCRUSTINIANS

TONIGHT STEVE SPILL
The Best of Comedy

1280 Fletcher Parkway, El Cajon • 448-7473
Starting Nov. 4 (no facts)

KOMMUNITY FK LIVE

"Kommunity FK delivers... High energy tunes... could break these underground favorites."
— Cash Box • 2/22/86 • Feature Picks

"Highly creative, gripping... new music."
— CMJ New Music Report

"The songs are excellent... a winner."
— Music Connection

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— Option Magazine

Wednesday, November 5 • 11:00 pm
Admission \$6 advance • \$8 at the door
Presented by
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The Mannikin • 945 Garnet Ave. • Pacific Beach • 276-4653

REFLECTIONS REFLECTIONS
presents

Devocean
Tuesday-Saturday from 9 pm

The Jets
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Wanderers
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Special Halloween Party
Lots of prizes, complimentary hors d'oeuvres, live music

Free Parking
No cover — No minimum
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W.D. Pabst & Co.
presents
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, 4:30-7:00 pm
For your dancing & listening pleasure
Thursday, Friday & Saturday night 9:00 pm-1:30 am
JET BACK TO THE '50s!
with
THE JETS
as they present
RAMA LAMA
ROCK 'N' ROLL REVUE
Coming...
Thursday, Friday & Saturday,
November 6, 7 & 8
THE IMPOSTERS

LET OUR SPIRITS RAISE YOURS
2901 Nimutz Blvd. at Rosecrans
Quality Inn 224-3655

FILTHY RICH BAND
THE ROXY • 9009 Sunset Blvd., Los Angeles
November 8
Ticket & party bus info: 271-7424, 563-9620

HALLOWEEN PARTY
FEATURING
OH! RIDGE

FRIDAY
OCTOBER 31
9:00 pm - 1:30 am

BEST COSTUME
COSTUME CONTEST
FOR THE WINNER
Village Resort

Gifts & certificates
for Sunday
Champagne Brunch

DRINK PRIZES
Make your plans for
Halloween now and enjoy
the Best Champagne Brunch
and the best party
in the area

VACATION VILLAGE
A PRINCESS CRUISE RESORT

DOCK MASTERS
In the Shelter Island Marina Inn
223-2572

DANCE!
to the hits of the '60s and '70s
Tuesday-Saturday, 9:00 pm-1:30 am
Sunday, 8:00 pm-12:30 am

THE FUN IS BACK!

FRIDAY, OCTOBER 31 HALLOWEEN COSTUME PARTY
• Happy Hour 4-9 pm
• 10¢ Well 75¢ Draft
• Big Screen Video
• Horror Film
• Costume Prizes

plus...
MONDAY NIGHT FOOTBALL HQ
Wide screen viewing
• 75¢ draft beer • 99¢ hot dogs
• \$1 well drinks • Free chips & salsa

rock, Saturday; jam session, 9 p.m., Sunday.

McP's, 107 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 Don Almon, Friday and Saturday; Piano bar: Randy Beecher, Sunday through Thursday.

Money Money's, 3995 Sports Arena Boulevard, Loma Portal, 223-5596: Crystal, rock, Thursday through Saturday; The Engle, rock, Sunday and Monday; France, rock,

Tuesday and Wednesday.

Mulaney's, 1031 Orange Avenue, Coronado, 435-4666: Full Coverage, contemporary, Friday and Saturday; Bing Crosby hosts talent night, Sunday.

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach, 270-7322: Ella Ruth Piggee, jazz and blues, Thursday through Saturday; Fathbinger, jazz, Sunday; the Siers Brothers, rock, Monday and Tuesday; Kats Caravan, blues and rhythm and blues, Wednesday.

Paradise Bay, 1935 Quivira Road, Marina Village, Mission Bay Park, 223-2335: Scarlet, rock, Thursday

through Saturday; Miyari, rock, Wednesday.

Pax Bar and Grill, 1025 Prospect Street, La Jolla, 454-9711: Elliot Lawrence presents a singer's workshop, with Joe Azarillo on keyboards, Thursday; the Mot Coot Trio, with vocalist Elliot Lawrence, jazz, Friday and Saturday; the Bill Cantor Trio, jazz, 4-8 p.m., Sunday.

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, 387-1886: Rockola, Beatles music and oldies, Tuesday through Saturday; the Most Valuable Players, danceable jazz, Sunday and Monday.

The Salmon House, 1970 Quivira Road, Marina Village, 223-2234: Flood Games, contemporary, Thursday through Saturday; Sunday and Monday.

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.

Stage Door, 1400 Ocean Boulevard, Pacific Beach, 483-6374: Jonathan Murry, acoustic guitarist performing oldies, contemporary music, and requests, Tuesday through Saturday; Christie Peak, oldies, everything and anything else, Sunday and Monday.

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

The Surfer Restaurant, 711 Pacific Beach Drive, Pacific Beach, 274-3209: Connie Alderman, easy-listening piano music with vocal accompaniment, 7 p.m., Friday and Saturday.

Tablan Flamenco Nightclub and Restaurant, 1567 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 Voltaire Street, Ocean Beach, 222-6895: Tim "Car" Courtney, blues, Thursday; the Sideswingers, blues, rock, and country rock, Friday and Saturday; Colored Rain, music of the Grateful Dead, Sunday; the Hitters, folk rock, and Van Orbiton, folk, Monday; Fred Heath and the Sideswingers, boogie and blues, Tuesday; the D.T.s, rock, Wednesday.

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

Vacation Village Hotel, Bay Lounge, Vacation Isle, Mission Bay, 274-4030: Old Ridge, comedy and music, Tuesday through Saturday.

Vic's Bar and Restaurant, 7825 Fay Avenue, La Jolla, 456-3789: The Don Glaser Trio, jazz, Wednesday and Thursday; the Bobby Jones Trio, featuring vocalist Lila Brown, jazz, Friday and 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 evening.

W.D. Pabst and Co., 2901 Nimitz Boulevard at Rosecrans, 224-1653: The Jets, featuring Kenny Morrill, vintage rock, Thursday through Saturday; Star Party, recorded music and video audience.

participation presentation, Tuesday and Wednesday.

San Diego North

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

Bacchanal, 8022 Clairemont Mesa Boulevard, Kearny Mesa, 568-8022: The Regular Guys, rock, Friday and Saturday; Flywell, rock, Crystal, rock, Four Eyes, rock, Mojo Nixon and Skid Roper, rhythm and blues outrageousness and novelty rock, the Reflectors, rock, and Decker, rock, Sunday.

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

Bogey's, 5353 Mission Center Road, 297-8361: Windjammer (with Preston Coleman and Jim Storey), jazz, Monday and Tuesday happy hours.

Borel's, 5323 Mission Center Road, Mission Valley, 295-6000: Kevan Melton, pianist, 5-8 p.m., Monday through Friday.

Bushby's, 9906 Mira Mesa Boulevard, Mira Mesa, 578-8666: The Procrastinators, rock.

Garlay and His Super Barracudas, blues and rock, and the Basement Blues Band, blues and rhythm and blues, Monday; the Jack Tempchin Band, country rock, White Horse, country, Datto and Warren, folk and country, Stampedee, country, the Lonesome Strangers, country, Tin Star, country, and the Rosie Flores Band, country, Tuesday.

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

Bogey's, 5353 Mission Center Road, 297-8361: Windjammer (with Preston Coleman and Jim Storey), jazz, Monday and Tuesday happy hours.

Borel's, 5323 Mission Center Road, Mission Valley, 295-6000: Kevan Melton, pianist, 5-8 p.m., Monday through Friday.

Bushby's, 9906 Mira Mesa Boulevard, Mira Mesa, 578-8666: The Procrastinators, rock.

Thursday through Saturday; the Snowball Effect, rock, Wednesday.

Celebrity Room, 4805 Convey Street, Kearny Mesa, 279-2444: Star Party, recorded music and video audience participation presentation, Thursday; the Roosters, vintage rock, Friday and Saturday; recorded music, Tuesday and Wednesday.

Crystal TV Emporium, 500 Hotel Circle North, Mission Valley, 294-9016: Shine It On, contemporary, Tuesday through Saturday.

The Godfather, 7878 Clairemont Mesa Boulevard, Kearny Mesa, 568-9595: Scott Skinner, variety music on the piano, Friday through Sunday evening.

Gourmet Lounge/Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131: Sharon, singing with piano accompaniment and honoring requests, Sunday through

THE NEW
BULLFROGS
LIVE ROCK-N-ROLL NIGHTLY

TONIGHT THROUGH SATURDAY

BEAT CLUB
INDOOR FIREWORKS
PRANX

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
TUE: BACKDANCE NIGHT \$1.50
WED: DOMESTIC BEER NIGHT \$1.00

8 WEST TO THE BEACH • 5046 NEWPORT AVE. • O.B. • 222-5300

CELEBRITY ROOM
HALLOWEEN PARTY!
Friday, Oct. 31st
PRIZES FOR THE BEST COSTUMES

Dance to the 50s & 60s with
THE ROOSTERS
Friday & Saturday, 8:30 pm

Tonight and every Thursday, 8:00 pm
Sing-a-long to your favorite song on stage, with
THE STAR PARTY Show
Make your own Music Video \$1 celebrity shooters!

4905 Convey St., San Diego, 279-2444

BELLA VIA
Italian Restaurant & Jazz Nightclub
2591 Hwy. 101
Cardiff
942-1108

NOVEMBER 1986
HALLOWEEN NIGHT
Prizes galore for best costumes & best carved pumpkins.
Costume prizes — 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.

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
Every Sunday BIFFET BRUNCH 10:00 am-2:00 pm All you can eat. One complimentary cocktail \$10.95	MONDAY NIGHT FOOTBALL 3 big screen TVs, free hot dogs, chili & popcorn, \$1.00 well drinks & beer	Every Tuesday GEMINI FASHIONS presents their FASHION AUCTION starting at 6:30 pm	Every Wednesday ELLA RUTH'S JAZZ DANCE CONTEST \$100 cash prize FANTASY FASHIONS AUCTION 7:00 pm	Every Thursday GEMINI FASHIONS presents their FASHION AUCTION starting at 6:30 pm	DRINK SPECIALS 7 nights a week!	1 THE CLUE 9:00 pm
2 THE CLUE 9:00 pm	3 THE CLUE 9:00 pm	4 THE FABULOUS MAR DELS 9:00 pm	5 ELLA RUTH PIGGEE 8:00 pm	6 HOLLIS GENTRY'S NEON 9:00 pm	7 THE CLUE 9:00 pm	8 THE CLUE 9:00 pm
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23 THE CLUE 9:00 pm	24 THE CLUE 9:00 pm	25 THE FABULOUS MAR DELS 9:00 pm	26 ELLA RUTH PIGGEE 8:00 pm	27 THANKSGIVING DAY BUFFET Mission Bay Ballroom 11:00 am-5:00 pm \$12.95 Includes free cruise on the new William D. Evans	28 THE CLUE 9:00 pm	29 THE CLUE 9:00 pm

Coming in December
December 5 & 6 **NEON**
December 12 & 13 **EDDIE HARRIS**

JAZZ HOTLINE
942-1487

NOVEMBER 1986

Bahia
RESORT HOTEL • 998 W. Mission Bay Dr. • 488-0551

Every Wednesday
KIFM 98.1 Lives Out JAZZ

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
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Thursday, October 30
FRICTION NIGHT
Drink specials & surpluses • 1/2-price potato skins & nachos • \$1.25 Brain Hemorrhages & free popcorn • 1/2-price admission with student I.D.

ipso facto

ROCKIN' WEEKEND

Friday, October 31

KITMOFF
HALLOWEEN HAPPY HOUR & COSTUME CONTEST
\$100 1st prize and other prizes

with guest host Art Good • 5:00-7:30 pm
Complimentary hors d'oeuvres
98¢ Champagne & Chablis

featuring **ELLA RUTH PIGGEE**
LEHR'S COSTUME CONTEST
\$250 1st prize and other prizes
1 free lottery ticket for each
paid admission with costume

Friday & Saturday,
October 31 & November 1

ipso facto plus MIARI

Two bands • Two dance floors
Three bars • Four video big screens
with music videos mixed by Lehr's VJs

\$3

Saturday - 2 for 1 covers, \$1.25 Coronas,
Blush Wine & Iced Teas 'til 9:00 pm

SUNDAY

Sunday, November 2

SUNDAY BRUNCH

featuring **ZZAJ**

FOOTBALL BRUNCH

LEHR'S KITMOFF 10:00 AM Sun. after
CHARGERS BUS BRUNCH PACKAGE
LEHR'S FAMOUS RAMOS TIZZ SUNDAY BRUNCH
(NEW & EXPANDED)
Includes—A Ramos fizz or cocktail
plus much more.
• Live jazz band • Bus to and from game
• Souvenir drink coin
Reservations recommended • 299-2828

In Lehr's Garden Theatre, Sunday night



MEDIA • MIARI CIRCLES

Congratulations to
Preliminary Winner #4 - FRANCE
Proceeds to benefit the
Muscular Dystrophy Association

MONDAY

Monday, November 3

MONDAY NIGHT FOOTBALL

LA RAMOS & CHICAGO HAWKS
Drink specials, carved roast beef sandwiches
75¢ Coors Light or Bud Drafts

TUESDAY & WEDNESDAY

Tuesday & Wednesday, November 4 & 5

THE SHOW

with Tom Collins

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

2828 Camino del Rio South, Mission Valley 299-2828

Thursday, Jeanette Rock, pianist,
performs Friday and Saturday

Haji Baba, 104 Mission Valley
Center West, Mission Valley
298-2010: Live Arabic music and
entertainment, Wednesday through
Sunday; the Flamenco Four
flamenco music, Tuesday

Hindquarter, 7040 Miramar
Road, Mira Mesa, 566-4292: Jo
Tranor, piano variety sing-along
music, Wednesday through
Saturday

Holiday Inn, Cricket's Lounge,
595 Hotel Circle South, Mission
Valley, 291-5720: The Decktail
Revue, vintage rock, Thursday
through Saturday

Islands Lounge, Hanalei Hotel,
2270 Hotel Circle North, Mission
Valley, 297-1101: The California
Transfer, contemporary, Thursday
through Saturday; Windows, jazz,
Sunday and Monday; the Sp4d
Brothers, swing, Motown, oldies,
and modern standards, Tuesday
and Wednesday

Kelly's Steak House, 284 Hotel
Circle North, Mission Valley,
296-2131: Piano Bar: Paul Grogg
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;
Maggie Harmon, Friday and
Saturday; Don Libbey, Sunday

King Leo Inn, 5125 Linda Vista
Road, Linda Vista, 291-4279: The
Bobby Gordon Trio, jazz, Friday
and Saturday

La Hacienda Cantina, Mission
Valley Inn, 878 Hotel Circle South,
Mission Valley, 298-8281: The
Spud Brothers, swing, Motown,
oldies, and modern standards,
Thursday through Saturday;
Michael Murphy, comedy and
music, Wednesday

Lehr's Greenhouse, 2828 Camino
del Rio South, Mission Valley,
299-2828: Ipso Facto, rock,
Thursday through Saturday; with
Muzart, rock, Friday and Saturday;
ZZaj performs jazz during the
Sunday brunch, and on Sunday
evening, rock bands perform in the
New Talent Showcase, call club for
information; the Show with Tom
Collins, rock, Tuesday and
Wednesday; Ella Ruth Piggee sings
jazz and blues during the Friday
happy hour

Monk's, 10475 San Diego Mission
Road, Mission Valley, 563-0060:
Forward Motion, Top 40 dance
music, Tuesday through Sunday;
the Border Tones, Top 40 rock,
Monday; the Basement Blues
Band, blues and rhythm and blues,
Tuesday

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

Navajo Inn, 8515 Navajo Road,
San Carlos, 465-1730: Kicks, rock,
Tuesday through Saturday; Media,
rock, Sunday and Monday

Pal Joey's, 5147 Waring Road,
Alond Gardens, 266-7873: The
Brighams Preservation Band,
Dixieland jazz, swing, and oldies,
Friday and Saturday

Pavilion Lounge, Town and
Country Hotel, 500 Hotel Circle
North, 291-7311: Precious Cargo
featuring Jon Sandvold and Lisa
McDowell, contemporary, Tuesday
through Saturday; Dining Room:
Kathy Lind, contemporary harp,
Friday and Saturday

Peter D's, 5149 Clairemont Mesa
Boulevard, 277-2217: Accent, Top
40 dance music and a little bit of
everything else, Friday and
Saturday; the California C-sharet
lets you be the star in an audience
participation sing-along
presentation, Wednesday

Road Runner Inn, 9379
Mira Mesa Boulevard in the Oak •
The Plaza, Mira Mesa, 566-0970:
David O and Life, featuring Gina
Eckstein, Top 40 dance music,
8 p.m., Friday and Saturday

Smuggler's Inn, 402 Fashion
Valley, Fashion Valley East,
291-7170: Dunn and Warren,
contemporary and oldies, Friday
and Saturday evening; Jessie
Gomez, light solo jazz, variety
Tuesday and Wednesday

Spirit, 1130 Buena Avenue, Bay
Park, 276-3993: The Surface (two
sets), rock, the Hitters, rock, and
the Tebeles, rock, Thursday; the
Jacks, rock, the Becky Curtis
Band, rock, Mojo Nixon and Skid
Roper, R&B-based outrageousness
and novelty rock, E Ticket, rock,
and Image Bureau, rock, Friday;
Eastern Island, rock, Hidingmask,
rock, Flavor rock, the Accessories,
rock, and Burning Bridges, rock,
Saturday; Chalice, rock, Mandrake,
rock, Sanction, rock, and
Guardian, rock, Tuesday; Liquid
Rhythm, rock, the Simplistics,
rock, Family Pet, rock, and Stal
Fish, rock, Wednesday

Stardust Hotel, 950 Hotel Circle
North, Mission Valley, 268-0511:
Coral Room: Passion from
San Diego, contemporary, Tuesday
through Saturday; the Deck Lopez
Trio, swing, contemporary, and
vocals, Sunday and Monday; Crane
Broom: Bert Torres, contemporary,
Tuesday through Saturday

Tio Leo's/Mission Gorge, 6333
Mission Gorge Road, Mission
Gorge, 280-9444: Dusty Best,
contemporary, Tuesday through
Thursday; First Effort,
contemporary, Friday and
Saturday; Frank Dexter,
contemporary, Sunday and
Monday

The Wellhouse, 10789
Terraanta, 560-6677: Ray and
Laine Corra, swing, pop,
nostalgia, and contemporary dance
music, Tuesday through Thursday;
Backet, vintage rock, Friday and
Saturday; Dan Connor country
and contemporary, Sunday and
Monday

Wrangler's Roost, 6608 Mission
Gorge Road, Mission Gorge,
280-9293: Street Crazy, country,
Tuesday through Saturday;
Hawire, country, Sunday and
Monday

San Diego South

Abbey Restaurant, 2825 Fifth
Avenue, Hillcrest, 291-4178:
Restaurant: Mike Lams, elegant
dinner music, 6-9 p.m., Wednesday
through Saturday; (Hillcrest)
local acts perform with Mike

Anchor Inn, 2222 San Diego
Avenue, Old Town, 692-0653: Jerry
Burton, contemporary, Friday and
Saturday

Anthony's Harborside, 1355
North Harbor Drive, downtown,
232-6358: Chain Reaction,
contemporary, Wednesday through
Saturday; Hollis Gentry's Neon,
jazz, Tuesday

Arize Bowl, Turquoise Room,
1336 Thirtieth 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 del Rey Moon, 1549 El
Prado, Balboa Park, 234-8511:
Piano Bar: John Garcia, Tuesday
through Thursday; Kristi Richter,
Friday through Sunday; pianist
MacLeod performs 8-12 p.m.,
Sunday evening

Caravaggio's, 1119 Sixth Avenue,
downtown, 232-2747: Jay Traylor,
classical guitar, Tuesday and
Wednesday lunch hours; Mark and
Sarah Schleibacher, classical guitar
duo, Friday and Saturday

Club Cult/The White Shop,
2236 Fern Street, Golden Hill,
284-2845: Joyce Rooks and the
Zebra Club, rock, Wednesday

The Coo-Coo Club, 4383
University Avenue, 283-8213: Live
music, Friday and Saturday, call
club for information

Dock Masters, 2051 Shelter
Island Drive, Shelter Island,
232-2572: The Ricker Wells Band,
vintage rock, Tuesday through
Sunday

Doodies, 4225 El Cajon
Boulevard, East San Diego,
283-6881: Piano bar: Paul Gregg,
Tuesday through Saturday; Patti
Glen, Sunday and Monday

Drowey Maggie's, Thirty-first and
Universities, North Park, 298-8584:
David Kendall and Richard
Tibbitts, Halliwell music,
Thursday; Purple Mountain,
popular, folk, and topical music,
Friday; the Paradise Street Band,
Irish music, Saturday; Pato Sevilla
and Rodrigo, concert flamenco
guitar in solo and duets, Sunday

The Escape Lounge, 421
University Avenue, Hillcrest,
295-8282: John Van Dyke and
Nathan Free, contemporary jazz,
and show tunes, Thursday through
Sunday; Eddie Gold,
contemporary, Monday; Barbara
Casper, contemporary, Tuesday and
Wednesday

Fat City/China Camp, 2137
Pacific Highway, downtown

Gabriel's Grille, 2825 Fifth
Avenue, Hillcrest, 291-4779: Mike
Lamy sing your favorite show
tunes and requests, 2 p.m. until
closing, Wednesday through
Saturday

Hamburgueses, 4056 Wallace
Street, Old Town (in the Basaar
del Mundo), 295-0584: Charlie
Morre, contemporary, Friday and
Saturday

Holiday Inn/Embarcadero, Port
Hole Lounge, 1355 North Harbor
Drive, downtown, 232-3861: Coral
Thart, jazz vocalist, performs with
the Joe Diorio Trio with Bob
Magnuson and Jim Plank,

Thursday and with the Bill Cantus
Trio with Hank Dobbs and Billy
Mintz, Friday and Saturday;
Denise Jeter and Bob Morris, jazz,
Tuesday and Wednesday

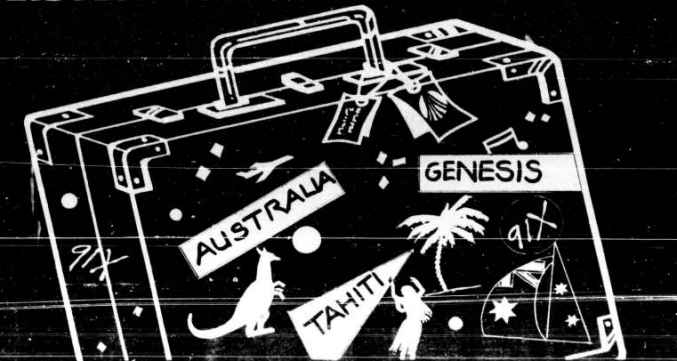
Hotel San Diego, 339 West
Broadway, downtown, 234-0221:
Harry's Bar: Live music, Friday
and Saturday, call club for
information

Humphrey's, Half Moon Inn,
2241 Shelter Island Drive, Shelter
Island, 234-3577: Live piano bar
music, Tuesday through Saturday,
call club for information; Indoor
stage: New Shoot, jazz, Thursday
through Saturday; Hollis Gentry's
Neon, jazz, Sunday and Monday

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

"The Invaders", at the dock, 1066
North Harbor Drive, downtown

91X
BRINGS YOU AN
ENDLESS SUMMER
ALL YOU NEED IS A
91X STICKER ON
YOUR VEHICLE TO WIN.
AUSTRALIA—GENESIS—TAHITI
LISTEN TO 91.1 FM FOR DETAILS.



SMUGGLER'S INN
1130 Buena Avenue • 276-3993
Cocktails • Dance • A/C • 21 and up
Try the great food from PRESS PRODUCE

THURSDAY, YOUNG Doing the first two sets:
THE SURFACE with THE HITTERS and THEBELLS

FRIDAY, OCTOBER 31 • 1/2 PRICE ADMISSION • 21 and up
NEW GEMER TICKET STYL
Tab & Hidingmask

THE JACKS
We'll put a seal on you sets. Plus
very special guests just returning
from their tour

MOJO NIXON
• SKID ROPER plus
BECKY CURTIS formerly Beck's & the Hitters plus
• TICKETS and MAGNIFICENT open at them. If you
think your heart can take it, come for the work

SATURDAY, NOVEMBER 1 • 1/2 PRICE
BURNING BRIDGES & THE
ACCESSORIES HALLOWEEN SHOW with
the band that opened for Miami Sound Machine (featuring from Lenny
FLAVOR plus HIDINGMASK and LASTER LAND
opening of their show

TUESDAY, NOVEMBER 4 The debut of
GUARDIAN with SANCTION and
MANDRAKE plus CHALICE

WEDNESDAY, NOVEMBER 5
STEAL FISH with FAMILY PET and
SIMPLISTICS plus LIQUID RHYTHM

TOMORROWS Now folk: **SOLDIERS OF FORTUNE**, UNCALLED 4
TWELVE ELEVEN, and COLORED RAIN. Nov. 7th: 91X's Reggae
Melodrama presents **ROD E** and guests. Call club for more info. Nov.
22nd: From New York, Link Records, in their first West Coast ap-
pearance: **WINTER HOUR**.

ROVING EYE MUSIC REPORTS Sat., Oct. 18th: The night good music
came, so has stayed away. And you know I wouldn't expect it any other
day. You come in handy for the first but skip the good stuff. He opened
with **Punks**, they're real live people here - what shall we do? Oh well and
a drink and have them here in the band, they aren't just kids. Burned and
the other two entertained them immensely once a loud small came in. The
Cats. Which one of you brought it? The other member answered: "The
bally someone on the guest list, they usually bring in everything." **Shut
Fish** - good thing they got it. I missed otherwise I'd get a double whammy
in a very compact and one would expect their money back. I know how
it feels in long time. They're completely random. I don't think I've seen
terrible, but sounds better. Rich's hair is longer and so is his equipment. The
dreadlocks gave us a bit of the singer now and the other guy (don't remember
name) is helping in the back. The new material sounded like a breath of fresh
air. Oh in the fourth or so. In the fourth or so. In the fourth or so. In the fourth or so.
They did. Rich likes them - course she likes me too. Last to be sacrificed,
Playground and they did so well. Marcello even dropped his drawers
and showed off his socks. Then came some more exciting. A **Sonnet** night
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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, 284-9220: Talent show and host night with Eileen Hay performing everything from country to folk and contemporary, 7-30 p.m., Wednesday.

Jolly Roger, 807 West Harbor Drive, Seaport Village, 233-4300: L.A. rock, Thursday through Saturday; Folk Salad Armie, contemporary, Sunday and Tuesday; Forecast, jazz and rhythm and blues, Wednesday.

Jonah's, 1875 Second Avenue, downtown, 232-6436: Michael Music, twelve-string guitarist, 5-9 p.m., Friday.

Kensington Club, 4079 Adams Avenue, Kensington, 284-2848: Nuff and nuff, vintage rock, Friday evening.

Mandelita Wind, 308 University Avenue, Hillcrest, 292-3017: The Jacks, rock, and guests, Thursday; Rat's Caravan, with Johnny Vias, saxophonist, blues and rhythm and blues, Friday and Saturday; Joyce Rooks and the Zebra Club, rock, Tuesday; Dick Flame and the Infernos, 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; The Brighams' Preservation Band, Dixieland jazz, 3-7 p.m., Sunday.

O'Hungry's, 2547 San Diego Avenue, Old Town, 298-0333: Kenny Gary, contemporary, Thursday and Sunday; Terry and Pat, contemporary, Friday and Saturday.

Our Place Pub at Miki-san's, 2424 Fifth Avenue, Hillcrest, 232-1723: Clarence Bell's Bits and Pieces, jazz, Thursday; Denise Jeter and Bob Moss, jazz, Friday

and Saturday; Ron Ogden, jazz, Sunday.

Papagayo Restaurant, 861 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: The Brighams' Preservation Band, Dixieland jazz, early evening, Thursday; the Blonde Bruce Band, blues and rhythm and blues, Friday and Saturday; Ray and Company, oldest and contemporary, Tuesday; City Lights, contemporary, Wednesday.

P.J.'s Warehouse Restaurant, 200 Fifth Avenue, downtown, 234-2200: Jimmy Consaro and vocalist Sherry Andrews, jazz, 5-8 p.m., Tuesday through Friday; the Jimmy Consaro Trio and vocalist Sherry 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, 291-1570: Sander Hiroh and Fortune, Top 40 dance music, Tuesday through Saturday.

Rosie O'Grady's, 3402 Adams Avenue, Normal Heights, 284-7666: Bryan Baines,

contemporary music, Thursday; the Kitty Kiffer Dues, contemporary, Friday and Saturday; live music, Wednesday, call club for information.

San Diego Harbor Excursion, Harbor Drive and Broadway, downtown, 234-4111: David Watson and the Gathering, contemporary, Friday and Saturday; the Aubrey Play Trio featuring vocalist Fran Loskuta, jazz, Sunday brunch.

Sheraton Harbor Island East, Reflections, 1380 Harbor Island Drive, Harbor Island, 291-2900: Devocean, Top 40 dance music, Tuesday through Saturday; the Jets, featuring Kenny Merrill, vintage rock, Thursday happy hour; the Wanderers, vintage rock, Friday happy hour; Sundowner Lounge, John Austin Butsch, classical and contemporary piano, Tuesday through Saturday; Sheppard's Restaurant: Phil Beeber, classical guitar, Wednesday through Saturday; Gal Dietsche, classical harp, Tuesday.

Smalley's Baseball Inn, 502 Fifth Avenue, downtown, 233-8519: Eddie Preston, vintage pop, contemporary, and jazz, Thursday and Friday.

Sternwheeler 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 Han's Lighthouse, 2150 Harbor Island Drive, Harbor Island, 291-9110: Dusty and Melissa, contemporary, Wednesday through Sunday; Donna Cole, contemporary, Monday and Tuesday.

Top of the Park, Park Manor Hotel, 525 Spruce Street, Hillcrest, 295-2181: David Hart, pop and contemporary, Thursday; dance to the big-band swing sounds of the Al Thomas Orchestra, Friday and Saturday.

Peggy Minale, jazz, Sunday; John Van Dyke and Nathan Frye, jazz, Tuesday.

The Trojan Horse, 6179 University Avenue, East San Diego, 582-1079: Not Cully, rock, Thursday through Saturday; Strangers, rock, Sunday and Wednesday.

Toby Mar's, 2551 University Avenue, North Park, 295-9426: The West Coast Band, rock, Friday; the Drastics, Top 40 and light rock, Saturday.

Upstart Crow and Company, 835 West Harbor Drive, Seaport Village, 232-4855: Live music, Thursday through Saturday, call

club for information.

U.S. Grant Hotel, 326 Broadway, downtown, 232-3121: Lobby: Peter Rubbecht, ten time pianist, performs from 2-4:30 p.m., Monday through Thursday, and Saturday, and from 2-8 p.m., Friday.

Via Veneto Restaurant, 1745 India Street, downtown, 233-6306: Friday and Saturday: Luigi Luciano and others sing pop Italian songs at your table accompanied by Arati, pianist, after 10 p.m., songs by Herman Salerno accompanied by Eduardo, pianist, and Manny, guitarist; opera highlights by Herman Salerno and

the Salerno singers accompanied by Dan Copenhafer, 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; Peggy Keller, show tunes and light classical piano music, Sunday through Tuesday evenings; Le Fontainebleau: candlelight dining with jazz piano music, 6:30-10:30 p.m., nightly; piano music is featured during the Sunday brunch.

Westside Bistro, 1702 India Street, downtown, 233-1699: Brian Kilmer, classical guitarist, 8-11 p.m., Friday and Saturday.

Winters Restaurant and Nightclub, 5800 El Cajon Boulevard, 582-1813: The Redcoats, vintage rock, Wednesday and Friday.

Words and Music Bookstore, 3806 Fourth Avenue, Hillcrest, 298-4011: Peter Sprague and Bob Magnusson, jazz, 8 p.m., Friday; Bob Holtz, pianist, trombonist, and teacher performs and discusses jazz, with an appearance by Lila Brown, vocalist, 6:30-8 p.m.

REGGAE NITE
at the
UCSD TRITON PUB
Reggae at its finest!
Featuring
L.A.'s Premier Reggae Band
RAS AFFINITY
Plus local favorites

RAINBOW WARRIORS
&
RAM JAM
HI-FI WITH
PAPA JACKSON

8 PM - MIDNIGHT
\$3.50 with UCSD ID - \$4.50 without
Tickets available at UCSD Book Office
text all **TRITON** locations
17 and up - Associated Students UCSD

P.J.'s
Halloween Ghost Convention
Friday Night - October 31st
Costume Contest ...
1st prize \$50.00, 2nd prize \$25.00, 3rd prize \$15.00
Judging at midnight
Grand Prize Drawing ...
Palm Springs weekend for 2!
Drawing of midnight! Must be present to win.
Midnight Buffet - only \$4.95
Face Painting by the Wicked Witch
Come in costume and get your face painted from 8 to 10 pm
Open Jam Session
with Jimmy Consaro Trio
Guest artists welcome - Sunday 7 till 10 pm

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

2020
Presents
an evening with
GIL SCOTTERON & LINTON KWESI JOHNSON
(Dub-Poet)
Sunday, November 9
The Rascallan Winch
8022 Clairemont Mesa Blvd.
560-8022
Tickets at:
All Ticketmaster locations
House of Africa
(Soyuz Beach)
2020 Studios (298-7473)
Trade Route (2040 Fern St.)

FAT CITY TROPICAL CAFE
presents
Harvey and the 52nd Street Jive
playing "50s & 40s swing,
50s rock and country swing
Thursday, 8 pm to midnight,
Friday & Saturday, 9 pm to 1 am

Halloween Costume Party and Dance
Friday, October 31, 9 pm to 1 am
In our courtyard
Prizes for best costumes; special drinks, fat snacks
Also introducing Fat City's new dinner menu
Affordably priced from \$5.95 to \$13.95
2137 PACIFIC HIGHWAY, DOWNTOWN BY THE BAY • 232-0686

TIO LEO'S
in Mira Mesa
Mexican Restaurant and Cantina presents our
5th Annual Halloween Costume Party
Friday, October 31

Private Session
Drink Specials! Fun & Friends!
"Come Join the Tradition!"
10787 Camino Ruiz
Mira Mesa • 695-1461

BONITA RESTAURANT
South Bay's #1 Night Spot

Bolton / Dallas
October 30, 31 & November 1

Halloween Bash
October 31st
Drink Specials
No cover with costume

Ducktail Revue - every Tuesday

- Puerto Nuevo lobster-style dinners, served daily
- Meat, fish, seafood, chicken, steaks
- Sunday champagne buffet brunch
- Open daily for lunch and dinner

4014 Bonita Rd., Bonita (one mile east of 805) • 479-3537

HALLOWEEN PARTY
FRIDAY, OCT. 31
Continuous dancing from 8 pm to 7 am
Costume party **\$1,000**
in cash and prizes

Monday
Start out with Monday Night Football
\$1.00 draft and free hot dogs
See it to believe it
offer 9 pm.

Heart Beat

Tuesday
On-campus Night
Bring any school ID and we will give you a HeartBeat Buck plus \$1.25 margaritas.

Wednesday
Screamers Night
\$1.25 drink special and you call the special.

Thursday
Corona Grave
\$1.25 Coronas all night.
All-you-can-eat spaghetti \$4.25, 8 different sauces.

Friday
Dusk to Dawn: All Night Party
San Diego shows New York how to party. Party starts at 8 pm and goes until 7 am.
\$2.25 Bloody Mary 6 am and breakfast will be available.
First 91 people enter free.

Heart Beat Spaghetti House
open from 11 am-2 pm and 5 pm-10 pm.
ALL-YOU-CAN-EAT SPAGHETTI \$4.25
includes hot bread and green salad.
\$1.00 OFF WITH THIS COUPON

ONLY OPEN MONDAY THROUGH FRIDAY
CLOSED SATURDAY AND SUNDAY
Location: 6205 E. Cajon Blvd. (Not in El Cajon)
Across from Campus Shopping Center
(Near SDSU - in the heart of San Diego) • 287-7037

GET CONCHED!

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

East County

Alpine Stage Depot, 2754 Alpine Boulevard, Alpine. 445-2550: The Southern Express, with Carl Simmons and Eddie King, country, Wednesday through Saturday.

Antonio's Hacienda, 700 North Johnson, El Cajon. 442-9827: Ditty Best, contemporary, Friday and Saturday.

Barney Stone Two, 7059 El Cajon Boulevard, College area. 463-2263: Tony Cummins, Irish music, Wednesday through Sunday.

The Boondocks Restaurant, 8320 Parkway Drive, La Mesa.

465-3660: Eddie Gold, contemporary, Tuesday through Saturday; Craig Jones, contemporary, Friday happy hour; Jim Moore, guitar variety, Sunday and Monday.

Bronco Billy's, 13377 Woodside Avenue, San Diego. 448-8778: Coyote, country, Wednesday through Saturday.

Bull and Bear, 690 North Second Street, El Cajon. 440-5757: Magic, contemporary, Wednesday through Saturday.

Camel Inn, 897 San Marcos Boulevard, San Marcos. 744-1332: George performs Scottish tunes on the accordion, Thursday; the Paradise Street Band, Irish music, 8 p.m., Friday, and 7:30 p.m., Saturday.

Sunday: Bryan Baines, contemporary and Irish tunes, Saturday.

Carlos Murphy's/Grossmont Center, 5500 Grossmont Center Drive, La Mesa. 698-9757: The Two Times, rock, Thursday through Saturday; Robert Windolph, new-wave pop, Sunday and Monday; the Callies, vintage rock, Wednesday.

Carlton Oaks Country Club, 9200 Inwood Drive, San Diego. 448-4242: Joe and the Stringers, contemporary, Friday and Saturday.

Circle D Corral, 1013 Broadway, El Cajon. 444-7443: Country Casanova, country, Tuesday through Saturday; Alaska, country.

Sunday and Monday: dragging lessons, Monday and Tuesday.

Crown Room, North Second Street and Oakdale Avenue, El Cajon. 447-0456: Lee Whittington, contemporary, Wednesday through Saturday.

Doe's Landing, 1185 East Main Street, El Cajon. 442-0258: Duke performs on the piano, Wednesday through Friday evenings, and 5-8 p.m., Saturday and Sunday; Carol Crawford, contemporaries, Saturday through Tuesday evenings; Don Miller plays piano, Monday through Friday happy hours.

Don's East, 13321 Business Highway Eight at Los Coches, El Cajon. 443-2444: Elton, J.R., and the Country Gold, country, Friday and Saturday.

Don's West, 5286 Baltimore Drive, La Mesa. 462-0533: Passage, contemporary, Tuesday through Saturday.

Flan Springs Inn, 15505 Highway 90, El Cajon. 443-9568: Live music, Saturday, call club for information.

George Joe's Restaurant, 9568 Murray Drive, La Mesa. 469-6156: Gerri Anderson, piano and vocal, Friday and Saturday.

Horseshoe Tavern, 7664 Broadway, Lemon Grove. 469-6344: Sh-Shon, Fifties and Sixties rock, Thursday through Sunday.

Kelly's Pub, 6344 El Cajon Boulevard, college area. 286-0400: Brent Flowers, pop favorites on acoustic guitar, Thursday; Featherstone, mellow rock from the Sixties, Seventies, and Eighties, Friday; live music, Saturday and Wednesday, call club for information.

Lakeland Resort, 14916 Highway 79, Lakeside. 445-0736: Carl Ross and the Whatever Band, a variety from country to rock, Friday and Saturday.

Lakeside Hotel, 1940 River Street, Lakeside. 443-9591: Ron Morin, country, Wednesday and Thursday; Apache, country, Friday and Saturday, and hosting a jam session Sunday.

Lorena's, 596 Broadway, El Cajon. 442-9696: Bogart, contemporary, Wednesday through Saturday; New Shores, jazz, Sunday; Gino Koktine and Jim, contemporary and jazz, Tuesday.

Magnolia Mahoney's, 8861 Magnolia Avenue, San Diego. 448-8550: The Beat Club, rock, Friday and Saturday.

Mother Murphy's, 177 West

Parkway Plaza, El Cajon. 579-6606: The Drastics, Top 40 and light rock, Friday; Palace, Sitties, Seventies, and Eighties rock, Saturday.

Nite Owl East, 667 North Millison Avenue, El Cajon. 447-3854: Live music nightly, call club for information.

Ole Wagon Wheel, 8646 Mission Gorge Road, San Diego. 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. 454-9067: Laredo, Drive, country, Friday and Saturday.

The Ox Bow Inn, 9816 Campo Road, Spring Valley. 469-9616: Dan and Terry, contemporary, Tuesday through Thursday; Alton and the Ox Bow Country Lads, country, Friday and Saturday.

Park Place, 1280 Fletcher Parkway, El Cajon. 448-4111: Friends, rock, Thursday through Saturday; the Procrastinators, rock, Sunday and Monday; Ipo Facts, rock, Tuesday and Wednesday; Dr. James Downs, hypnotist, performs Monday

evening, and comedy is featured at 10 p.m. and midnight, Thursday.

Pelican Pub, 7528 Broadway, Lemon Grove. 464-9284: Live music, Thursday, call club for information; Encore, contemporary rock, Friday; True Grit, rock and rhythm and blues, Saturday; Mike Wilkes, light rock, Monday and Wednesday.

Pizza Plus, 764 Jamaica Road, El Cajon. 444-3300: Three Speed, vintage rock, Friday; Perfect Stranger, rock, Saturday.

Rodeo Room, 8300 Broadway, Lemon Grove. 469-5137: The Ozark Hillbillies, country, Friday and Saturday.

MONSTER WASH BASH

Friday... OCTOBER 31

\$500 & \$100 CASH PRIZES for best costumes!

Gruesome mania will brew as Confetti hosts the wildest, most deranged and exciting Halloween Costume Party in San Diego! Bewitching surprises and great dancing all night — it's sheer lunacy to make you howl!

Sunday
HAI MUZZIN' NIGHT! San Diego's best alternative music dance scene. 25¢ DRINK BEER AND WINE TO 9 PM. First 50 people are too cool to pay cover.

Monday
MONDAY NIGHT FOOTBALL! \$1.00 draft and free pizza and chili dog! MONDAY MADNESS 9 to midnight. Any drink only \$1.75 and free pizza!

Tuesday
STUDY BREAK! Flash a school ID and enter free, plus start the party with TWO 25¢ DRINKS! BAR WARS \$1.00 drinks from 8 to close for bar and restaurant employees with pay stubs.

Wednesday
SAVAT THE ISSUE! Wear a shirt, get in free and receive 25¢ EACH!

Saturday... NON-STOP PARTY!

Confetti

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

THE OLD **del mar** CAFE

2730 Via de la Valle
Del Mar
455-0920

Your Ticket to Live Music and Dancing

the OLD pacific beach CAFE

4287 Mission Boulevard
Pacific Beach
270-7522

Halloween Fright Night - Friday, Oct. 31
Costume Contest • Drink Specials
SIERS BROTHERS

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

BATTLE of the SAXES Special guest **SIERS BROTHERS**
• Battle of Saxes •

KAT'S KARAVAN

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

ELLA RUTH PIGGEE

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

Halloween Fright Night - Friday, Oct. 31
Costume Contest • Drink Specials
ELLA RUTH PIGGEE

San Diego's Finest Jazz • Dining 'til 3 am Fri. & Sat.

FATBURGER BAND
Jazz • Jazz • Jazz • Jazz • Jazz • Jazz • Jazz

SIERS BROTHERS

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

KAT'S KARAVAN

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

Stuart Anderson's MONSTER BASH
FRIDAY, OCTOBER 31st
Costume Contest Drink Specials
Dancing / Videos / Top 40
1st PRIZE - LAS VEGAS TRIP
available at these locations only
BLACK AROUS
MIRA MESA SPORTS ARENA **FRIARS RD.**
693-3453 223-5604 563-5862

HALLOWEEN AT CRICKET'S
Costume Contest
1st Prize . . . \$100
2nd Prize . . . Dinner for 2
(Cricket's Restaurant)
Dance to the **Ducktail Revue**
Thurs-Sat. 9:00-1:30
Drink specials all night
Cricket's Lounge
Holiday Inn
Hotel Circle • Mission Valley

come hear what all the noise is about . . .

No matter what kind of music you love, you can find it at North County's first compact disc store. Del Mar Discs offers over 2,500 titles, CD players and accessories. Last weekend to enter our drawing for free discs.

1130 Camino Del Mar
in the heart of Del Mar

259-1554

Mon-Thurs 10-7
Fri. 10-9
Sat. 10-6
Sun. Noon-5



MIKISAN
Traditional Japanese Restaurant

LIVE JAZZ
at Our Place
Thursday, October 30
CLARENCE BELL
9 pm-1 am

Friday & Saturday,
October 31 & November 1
DENISE JETER
with
BOB MORSS
9 pm-1 am

Sunday, November 2
RON OGDEN
9 pm-1 am

2424 Fifth Avenue
Hillcrest (south of Laurel)
Dinner 235-6144 • Music 232-1773
Free parking

TIO LEO'S
in Mission Gorge

Mexican Restaurant and Cantina presents...

HALLOWEEN PARTY
October 31
Cocktails, Fun, Drink Specials

DUSTY BEST
Every Tuesday
Wednesday & Thursday

FIRST EFFORT
Every Friday & Saturday

Every Monday - Ladies' Night. Free carnations for every lady! Every Tuesday - '50s night. '50s attire and music!

6333 Mission Gorge Road - 280-9944

TIJUANA NIGHTLIFE
SALADS & OTHER NEVER A COVER CHARGE

Reggie & Cosmos DISCOS

THE TICKETS
Fridays & Saturdays
Live rock band and drink specials.
Carnitas offers you a free lunch plate
Fridays & Saturdays 12 pm-7 pm

SAYS SO!
REGIO
BEMBI
LES GIRLS

The Spud Brothers

Tuesday-Saturday from 8:30

MEXICAN
LA HACIENDA
RESTAURANTE

875 Hotel Circle South, Mission Valley 298-8281

Showtime Dinner Theatre, 7578
El Cajon Boulevard, 466-9997.
Cheatham's Jazz Quartet, jazz,
6:10 p.m., Sunday.

TNT Lounge, 63281 Imperial
Avenue, Encinitas, 263-2993. The
Celebrity Band, jazz, 5-8 p.m.,
Friday. The Ted Pisoni Quartet,
jazz, 7:11 p.m., Sunday.

Van Winkle's, 10055 Mission
Gorge Road, Santee, 449-0000.
Corduroy, country rock, Friday and
Saturday.

Viscount Hotel, Palm Grille, 1960
Harbor Island Drive, Harbor
Montealeone 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; contemporary rock, Friday
and Saturday.

South Bay

Bohita Casa Restaurant and
Lounge, 1475 Bontia Road,
Bontia, 267-7700. Circles rock,
Thursday through Saturday.

Casa Don Diego Restaurant,
5080 Bontia Road, Bontia,
475-5444. The Jaime Moran Latin
Jazz Ensemble, Latin jazz, Friday
and Saturday.

Country Bumpkins, 1862 Palm
Avenue, Imperial Beach, 429-1381.
White Horse, country, Tuesday
through Saturday; live country
music, Sunday and Monday, call
club for information.

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

The Lanterns, 1322 Third Avenue,
Chula Vista, 427-4200. Robyn
Bans, rock, Friday and Saturday.

Marion, 1680 Broadway (at Main
Street), Chula Vista, 429-8045. Los
Lupus, Mexican cowboy music
(norteno), Thursday, Colorado
Latin music, Friday and Saturday;
Mesaico, salsa and Cumbia music,
Sunday evening, with Los Lupus,
early evening Sunday.

Oasis Bar, 1121 Third Street,
Chula Vista, 426-2977. Gold'n
West, oldies and country, Thursday
through Sunday (live jam session).

TRIP WEST
MUSIC VIDEO - TICKETS

IMPORT LPs + Tapes
JAPAN • AUSTRALIA
BRITAIN • FRANCE

Island • Preyer
Beccol • Star
Coccol • Warr • 17
DOMESTIC RELEASES

Billy Idol
Post Malone
Howard Jones
A-HA

NEED CASH?
Buy • Sell • Trade
LPs • Movies
Tapes • CDs

USED LPs + VIDEOS
TAPES • CDs
Guaranteed quality
Low prices
New stock daily
1000s in stock

MUSIC VIDEOS
SALES • RENTALS
Judith Priest-Fuel for Life
Quiet Riot-Back in the Saddle
U2-Rattle and Hum

RECORDED
NOW OPEN
"THE VINEYARD"
MUSIC + VIDEO
+ TICKETS
489-TRIP • 489-0244

SAN DIEGO
4279 Genesee
472 Fletcher
(at bottom)
268-8444
447-5025
(next to target)
(across from
Parkway Plaza)

Dance Machine, 1862 Palm
Avenue, Imperial Beach, 429-1361.
Franks, rock, Thursday through
Saturday; live rock, Sunday, call
club for information; Crystal, rock,
Monday through Wednesday.

Da Vinci's, 626 E Street,
Chula Vista, 427-8880. Nick
Montana, contemporary country,
oldies and Latin music, Thursday
through Saturday; live music,
Sunday through Wednesday, call
club for information; jam session,
2:30-7 p.m., Sunday.

Dock's Cocktails, 317 Third
Avenue, Chula Vista, 422-1566.
Diane Gillman, contemporary
Wednesday and Thursday; Wayne
Gire, country, oldies and
contemporary, Friday and
Saturday; Bill Somers, variety,
Sunday through Tuesday.

Hutch's, 1463 Palm Avenue,
Imperial Beach, 423-3479. Grand
Central Station, country, Friday
and Saturday; free country dance;
lessons with Russell Naples,
7:30 p.m., Wednesday.

Joe's, 415 Broadway, Chula Vista,
420-8529. Louie and Loose
Change, contemporary and oldies,
Wednesday through Sunday; City
Lights, contemporary and oldies,
Monday and Tuesday.

La Maze, 1441 Highland Avenue,
National City, 474-3272. Prince
Robbins, contemporary, Sunday
through Thursday; East Coast,
contemporary, Friday and
Saturday.

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

The Lanterns, 1322 Third Avenue,
Chula Vista, 427-4200. Robyn
Bans, rock, Friday and Saturday.

Marion, 1680 Broadway (at Main
Street), Chula Vista, 429-8045. Los
Lupus, Mexican cowboy music
(norteno), Thursday, Colorado
Latin music, Friday and Saturday;
Mesaico, salsa and Cumbia music,
Sunday evening, with Los Lupus,
early evening Sunday.

BRITISH INVASION TOUR 1986

STARRING—DIRECT FROM ENGLAND!

"DON'T LET THE SUN
CATCH YOU CRYING"

THE SEARCHERS

"NEEDLES & PIN"
"LOVE PETER PAN"

"TERRY ACROSS THE MEASLEY"

FREDDIE & THE DREAMERS

"DO THE FREDDIE"
"I'M TELLING YOU NOW"

"YESTERDAY'S GON"
"SUNSHINE BOY"

CHAD & JEREMY

THE BROTHERS

"BERRY KING OF LOVE"
"THE GAME OF LOVE"

**SAN DIEGO CONVENTION CENTER/
GOLDEN HALL**
THURS., NOV. 13, 7:30 PM

Center Box Office (619) 236-6510
Ticket Master (619) 236-2110 (2110)
RESERVE SEAT AT 7:30 PM

ANOTHER ENCORE ENTERPRISES INC. PRODUCTION

Sunday at 8:30 p.m.: Midnight
Fire, country, Monday through
Wednesday.

Old Bonita Store Restaurant,
4014 Bonita Road, Bonita,
479-3537. Bolton/Dallas, rock,
Thursday through Saturday;
the Duck-All Revue, vintage rock,
Tuesday; live music, Wednesday,
call club for information.

Zoralla's, 603 Palomar Street,
Chula Vista, 425-1626. The Warfil,
Latin music, Friday through
Sunday.

PERFORMERS

Performer listings are compiled by
Ron Jennings. If you wish to be
included, please call 285-5382
Thursday afternoon or Friday
before 5:00 p.m. The listings are
free.

Rock & Roll

The Accessories: Spirit
The Agtates: Private Lounge,
Whiskey Flats

Backstreet: The Wellhouse
The Beat Club
Mulaney's/Excondido
Bullfrogs

The Belles: Begg, Henry's, the
Mission Inn/San Marcos
Bolton/Dallas: Old Bonita Store
Restaurant

The Border Towns: McDick's Pub
Mank's

Burning Bridges: Spirit
The Cat-Back: Carver
Murphy's/Oncament Center
Challenger: Spirit

Circles: Friends Lounge, Bonita
Casa Restaurant

The Clues: Bahia Hotel
Conspiracy: Win Cody's Saloon

Crystal: Bacchanal, Dance
Machine, Mony Mony's

Dexter: Bacchanal
The Drastics: Mother Murphy's
Tuba Man's/University Avenue
Drop Country: Halcyon

The D.T.s: Texas Teahouse
The Ducktail Revue: Holiday
In/Station Valley, Old Bonita
Shore Restaurant

Easter Island: Spirit
Elvis Excitement starring Aaron
Hearts: Live Out, Springs

The Erge: Mony Mony's, Vista
Entertainment Center

E Ticket: Spirit
Family Pub: Spirit
Featherstone: Kelly's Pub
Flavor: Spirit
Flywell: Bacchanal

Four Eyes: Halcyon, Job
Murphy's, Bacchanal

Francis: Mony Mony's, Whiskey
Flats

Friends: Park Place
Rick Gashay and His Super
Barracudas: Mony's by the
Pier: Bacchanal

G.C. and the Lap of Luxury:
Carlos Murphy's/Marina
Village

Guardians: Spirit
Hidingmaak: Spirit

The Hitters: Texas Teahouse
Image Bureau: Spirit

Indoor Fireworks: Bullfrogs
Halcyon, Tio Leo's/Mesa Mesa

Ipsa Factor: Park Place, Lehr's
Greenhouse

Jack and the Rippers: Ralph and
Edie's

The Jacket: Spirit, Halcyon
Mandarin Wind

The Jets, featuring Kenny
Harrill: W.D. Huber and
Company, Sheraton Harbor

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 Gerry Siva

MIKE'S
6th & Revolution (between Reginas)
1-700-685-3634

The Horseshoe Lounge

Well-Beer 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

KIRIN BEER FESTIVAL!
November 1 • through November 15

EVERYONE WINS!
Order a large bottle of Kirin Beer during
lunch or dinner and win a free prize
through our drawing.

Kinokawa II
Japanese Restaurant
3904 Convey Street • 279-8091

Lunch Mon-Fri. 11:30 am-2:30 pm Sat. 12:00 pm-2:30 pm
Dinner Mon-Thurs. 5:00 pm-10:00 pm
Fri. & Sat. 5:00 pm-1:30 am Sun. 3:00 pm-10:00 pm
Closed Sundays

Join the movers and the shakers.

Come shake it up to the sounds of the
popular PEOPLE MOVERS, playing
Top 40 music Wednesday thru Saturday.
Dancing and entertainment nightly,
9 pm-1 am.

Stop by for Happy Hour and enjoy your
favorite libations and complimentary
hors d'oeuvres, Monday-Friday, 4-7 pm.
It's all happening now at the Cargo
Bar, the San Diego Hilton's lively
nightspot on Mission Bay. Make your
move tonight!

CARGO BAR

SAN DIEGO HILTON BEACH & TENNIS RESORT
1775 E. Mission Bay Drive • San Diego, CA 92109 • 619 276-4010

Mony Mony's

Live music 7 nights per week!
3595 Sports Arena Blvd. • 223-5439 • Across from the Sports Arena

Oct. 29 through Nov. 1 Nov. 2 & 3 Nov. 4 through 8

CRYSTAL **FRANCE** **ERGE**

Thursday, Oct. 30
HALLOWEEN PRE-PARTY
\$100.00 FIRST PRIZE
For those too excited to wait!

ROCKY HORROR
HALLOWEEN PARTY
\$500.00
GRAND PRIZE
Along with many other prizes
\$100.00 cash all night!

Saturday: No cover and 75¢
best beer, both until 8 pm
Sunday: 25¢ beer, five bottomless
taco bar, 60¢ rock & roll, all 'til 7 pm
Monday: Free cover and 75¢ all 'til
7:30 pm
Tuesday: BEAT THE CLOCKS - All
drinks 75¢-1.49 pm; 51¢ 5-8 pm
51¢ 9-10 pm
Wednesday: 91¢ Happy Hour with
Brown Jones and Barb, Master of
the Breakfast Club, 25¢ beer, 91¢
entertainment schappas, five amiches
6-9 pm

Null and Void: Kensington Club
Palace: Mother Murphy's
Perfect Strangers: Plaza Plus
Puzzle: Dance Machine, Bullfrogs
Prime Suspects: Red Coach Inn
Private Dossiers: Halcyon, Belly
Up Tavern

Private Session: Tio Leo's/Mesa
Mesa, Vista Entertainment
Center

The Prosecutors: Park Place
Barbary

The Rockin' Waters Restaurant
and Nighthawk

The Reflectors: Jose Murphy's
Bacchanal

The Regular Guys: Bacchanal
The Rhythm Method: Red Coach
Inn

Robyn Bans: The Lantern
Nichols: Rusty Pelican
Joyce Books and the Zebra
Club Club Culture: Whiskey
Stop, Mandarin Wind

The Roosters: The Celebrity
Room

Sandwich: Spirit
Scarlets: Whiskey Flats, Paradise
Bay

Sh-Room: Horseshoe Tavern
The Show with Tom Collins:
Mandarin Wind

The Sidersiders: Texas Teahouse



THE BEAT BROTHERS, Friday, Del Mar Racegrounds

Island East
Kamehakei Carriage House
Kaleidos: Nantico Inn
Kommunity: F.R. Mounin
L.A.: Jolly Roger/Coastal Village
Daisy's Pub
Candy's Pub

Liquid Rhythms: Spirit
Country Joe MacDonald:
McDuck's Pub
Jack Mack and the Heart
Attack: Belly Up Tavern
Hansel and Gretel
The Max Debs: Belly Up Tavern

Bahia Hotel
Media: Nantico Inn
Myer's: Lehr's Greenhouse
Paradise Bay
Matt "Caltex" Murphy: McDick's
Pub
Not Guilty: Thym Horse

The Sierr Brothers: *Old Pacific Beach and Del Mar Cafe*
 The Simplices: *Spirit*
 The Snowball Effect: *Banbury's*
 The Spud Brothers: *Islands Lounge, La Hacienda Cantina*
 Steal Fish: *Spirit*
 Strangers: *Beacon House*
 Striders: *Top Spin*
 The Surface: *Spirit*
 Three Speed: *Pizza Plus, McP's*
 The Tractors: *Top Spin*
 The Trebels: *Spirit*
 True Gift: *Peikim Pub*
 The Two Tonnes: *Cordis*
 Murphy's/Crossmont Center
 Billy Vera and the Beaters: *Belly Up Tavern*
 The Wanderers: *Sheraton Harbor Island East*

The Ricky Wells Band: *Dock Masters*
 The West Coast Band: *Tuba Man's/University Avenue*

Contemporary/ Top 40

Accent: *Peter D's*
 Judy Ames: *Henry's*
 Dean Atkinson: *Mexican Village*
 Bryan Baines: *Rosie O'Grady's, Cornhole Inn*
 Randy Beecher: *Mexican Village*
 Dusty Best: *The Leo's Mission*
 George Antonio's: *Hacienda*
 Bogart: *Lorenzo's*
 Brent Bowers: *Kelly's Pub*

The B Street Band: *the "Snouder"*
 Jerry Burhardt: *The Anchor Inn*
 California Transfer: *Islands Lounge*
 Chain Reaction: *Anthony's Harborside*
 City Lights: *Patrick's II, Joey's*
 Chris Clayton: *Monterey Bay*
 Cunnors: *Martini*
 Norman Clifford and Frankie Ferlin: *Victor's*
 Dan Connor: *Silver Fox Lounge, San Luis Rey, Lorenzo's Golf Course and Country Club, Wellhouse*
 Ray and Laine Correa: *The Wellhouse*
 Donna Cote: *Tom Ham's Lighthouse*
 Carol Crawford: *Doc's Landing*
 Darci Daniels and Flashback: *Rancho Bernardo Inn*
 Devocans: *Rochamand, Sheraton Harbor Island East*
 Frank Dexten: *The Leo's Mission*
 Duane Warren: *Rochamand, "Smuggler's Inn"*
 Dusty and Melissa: *Tom Ham's Lighthouse*
 East Coast: *Cafe La Maze*
 Gina Edeline and Jinx: *Lorenzo's*
 The Elements: *Hotel del Coronado*
 Ed Ellis and Tapestry: *Sandtrap*

Lounge
 Racers: *Publik Pub*
 First Effort: *The Leo's Mission*
 Gorge
 Delores Fisher: *Drunsy Moggie's*
 Forward Motion: *Monk's*
 Full Coverage: *Mulwney's/Coronado*
 Floyd Gaines: *Salmon House*
 Wayne Gire: *Doc's Cocktails*
 Greg Glover: *Popoqui's*
 Eddie Gold: *Escape Lounge*
 The Sunday Edition: *Sunset Lounge, Mission Inn*
 Don Tension: *Harbor Lights, Winner's Circle Resort*
 Too Much Fun: *Mulwney's/Escondido*
 Bert Torres: *Stardust Hotel*
 Triple Play: *Hilton Hotel*
 Twogether: *Judson's*
 The Variations: *Hotel del Coronado*
 David Watson and the Gathering: *San Diego Harbor Excursion*
 Wavy Gravy: *El Comal/Encinitas*
 Brian Whitaker: *Kelly's Pub*
 Lee Whittingham: *Crown Room*
 Mike Wilson: *Publik Pub*

Sharon: *Gourmet Lounge/Plum and Country Hotel*
 Sheri and the City Street Band: *Active West*
 Shine It On: *Crystal T's*
 Emportant
 Tony Sorrel and Company: *Henry's*
 Sound Investment: *the Grove*
 Southside: *Huyt Island*
 Star Winds: *Corbis*
 Murphy's/Marina Village
 The Sunday Edition: *Sunset Lounge, Mission Inn*
 Don Tension: *Harbor Lights, Winner's Circle Resort*
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 Lee Whittingham: *Crown Room*
 Mike Wilson: *Publik Pub*

Country/ Country Rock

Alaska: *Circle D Corral, Barn-X Ranch House*
 Alton and the Ox Bow Country: *Lulu's On River Inn*
 Apaches: *Lakeside Hotel*
 Brambles: *Athlete's Country Saloon*
 Buckshot: *Country Side Restaurant and Lounge*
 Pier Group: *Sheraton Harbor Island East*
 Gregg Good and Holy Cow: *Leo's Little Bit of Country*
 Dan Connor: *San Luis Rey*
 Duane Warren: *Golf Course Country Club, Silver Fox Lounge, Wellhouse*
 Country Casanova: *Circle D Corral*
 Coyote: *Brown Billy's*
 Crossover: *Valley Fort Restaurant*
 Dakota: *Valley Center Inn Saloon*
 Elton, J.R., and the Country

SEA SHORES INN

Our prices are
always Happy
Hour prices
All well drinks
& beer \$1.00
Complimentary snacks
Hours 6:00 am-2:00 am
2914 Canon St.
Point Loma

MONDAY NIGHT FOOTBALL

Wide-screen T.V. • 1-pound crab \$3.50

Other specials:
 Seafood tostada • Homemade chips with salsa guacamole
 Harborside Seafood Sampler:
 3 oysters or clams on the half shell \$1.00
 Available in Sunset Lounge only Monday 6:00-9:00

Tuesday, Nov. 4, 7:00-11:30 pm

NEON

Wednesday-Saturday

CHAIN REACTION



11th Annual Harborside Halloween Bash

Party starts at 9:00 and goes until 1:30
 Great prizes for best costume
 1st \$150 gift certificate
 2nd \$75 cash
 3rd \$25 cash

Anthony's Harborside

Acoustically rated as one of the finest showroom lounges
 Larger dance floor • Wide screen TV • More room to dance & party
 Free validated parking • Check it out! 232-6358

CARLOS MURPHY'S LA JOLLA

457-4170

CELEBRATE WITH US
ON

HALLOWEEN! —FRIDAY, OCT. 31st—

- COSTUME CONTEST
1st PRIZE: \$100!!
- LIVE ENTERTAINMENT:
ROBERT WINDOLPH!!
- DRINK SPECIALS:
VAMPIRES DELIGHT AND
WITCHES BREW FOR ONLY
\$1.00!
- ASK ABOUT THE GREAT
PUMPKIN CONTEST!
DON'T MISS THIS PARTY!



JOSE MURPHY'S NIGHTCLUB & PUB

4302 Mission Blvd., P.O. 270-3220 • Daily 10 am-2 am



THE
REFLECTORS
Thursday - Saturday &
Tuesday & Wednesday

FOUR EYES
Sunday & Monday

BLONDE
BRUCE BAND
Sundays, 4-8 pm

Friday, October 31 • 8 pm

JOSE'S RAD HALLOWEEN BLOWOUT

Entertainment by the Reflectors, 9 pm

COSTUME CONTEST
1st place: 100 lottery tickets
2nd place: 50 lottery tickets

WARM-UP PARTY 6-8 PM
ALL COCKTAILS \$1.00
IMPORTS \$1.50



Coors
PRESENTS

THIS FRIDAY MIDNIGHT MONSTER BASH

DRAMARAMA

Plus Special Guests
PLAYGROUND SLAP

El Cortez
Century Room
730 Beech St.
Downtown

Friday,
October 31, 1986
10PM - Halloween

7 DAY CRUISE

around the
Hawaiian Islands
3,500.00 Value

Prizes for Costumes

WIN
Candy - Thrills
Hundred
Dollar Bills

Includes: including May Co. and J&J's Plaza Music Shoppe
 Special Services and the Aztec Box Office
 For more information call (619) 570-1911. To change by phone call (619)
 232-0800 or (714) 742-0300. Show check-in at the International Inn
 4301 La Jolla Village Drive, San Diego, CA 92037

Proceeds to benefit the San Diego Regional Cancer Center
 Heights Community Health Center

Gold's Den's East
 Rosie Flores: Bacchanal
 Four Star Country: Landmark
 Cocktail Lounge
 Richie Carry and Sundown:
 Whiskey Creek
 Grand Central Station: Hark's
 Gold'n West: Oasis Bar
 Haywire: Wrangler's Room
 Jim and Jon: Abilene Country
 Saloon
 Jack Johnson: Five Points Bar
 John Kendrick and Company:
 Whiskey Creek
 Red Lane: Rudi's Hidden Acres
 Laredo Drive: The Outpost
 The Lonesome Strangers:
 Bacchanal
 Lone Star Country: Country Side
 Restaurant and Lounge

Midnight Fire: Oasis Club
 Ron Morin: Lakeside Hotel
 North Forty: Oakdale Lodge
 The Ozark Hillbillies: Rodeo
 Room
 The Savory Brothers: Pomerado
 Club
 Southern Express with Carl
 Simmons and Eddie King:
 Alpine Stage Depot
 Stampede: Bacchanal
 Steppin' Out: La's
 The Jack Tompkins Band:
 Bacchanal, Belly Up Tavern
 Don Tension: Winner's Circle
 Resort
 Tio Star: Bacchanal
 White Horse: Bacchanal, Country
 Rumples

Folk/Ethnic

Eamon Carroll: Camelot Inn
 R. Roy Clayton: Old Time Cafe
 Colour: Martini
 Michael Cooney: Old Time Cafe
 Tony Cummins: Blarney Stone
 Too
 Los Lupes: Martini
 Louie and Loose Change: Jody's
 Barbara Leman McCarty:
 Ireland's Own
 Marfil: Zorilla's
 Sean McVicker: Ireland's Own
 John and Julie Moore: That
 Pizza Place
 The Jaime Moran Latin Jazz
 Ensemble: La Avenida, Casa
 Don Diego/Bonita

Mosquito: Martini
 Cahir O'Doherty: Blarney Stone
 Pub
 Van O'Brien: Texas Tachouse
 Paradise: Street Band: Camelot
 Inn
 Purple Mountain: Emerald
 Maggie's

Blues/R&B Reggae

The Basement Blues Band:
 Bacchanal, Monk's
 The Blonde Bruce Band: Jose
 Murphy's, Patrick's II
 The California Executives:
 Bacchanal

The Caribbean All-Stars: Belly
 Up Tavern
 Tom "Cat" Courtney: Texas
 Tachouse
 The Becky Curtis Band: Spirit
 Ed Ellis and Tapestry: Sandtrap
 Lounge
 Dick Flame and the Infernos:
 Mandolin Wind
 Forecast: Jolly Roger/Oceanside
 and Support Village
 Fred Heath and the
 Slidevaders: Texas Tachouse
 Rick Gazlay and His Super
 Barracudas: Mom's by the
 Pier, Bacchanal
 Kat's Caravan: Old Del Mar Cafe,
 Mandolin Wind, Bella Via
 Restaurant

Ella Ruth Piggie: Old Del Mar
 Cafe, Old Pacific Beach Cafe,
 Bahia Hotel, Bacchanal, Lehr's
 Greenhouse
 The Soul Patrol: Bacchanal

The Chicago Six: Belly Up
 Tavern
 Jimmy Corrao: P.J.'s Warehouse
 Restaurant
 Gina Eckstine and Jinx:
 Restaurant
 Ed Ellis and Tapestry: Sandtrap
 Lounge
 Fatburger: Old Pacific Beach
 Aubrey Pys, Fran Ledatos, and
 Scott Van Rosenburg
 Kipling's
 The Aubrey Pys Trio: San Diego
 Harbor Excursion
 Forecast: Jolly Roger/Oceanside
 and Support Village
 Mel Goot: Piz Bar and Grill
 Hollis Gentry's Neon: Anthony's
 Villa Restaurant
 The Don Glaser Trio: Vic's Bar
 and Restaurant
 Jesse Gomez: Smuggler's Inn
 The Mel Goot Trio: Piz Bar and
 Grill
 The Bobby Gordon Quartet:
 Jazz Nine Records
 The Bobby Gordon Trio: King

La's Inn
 Harvey and the 52nd Street
 Jive: Fat City/China Camp
 The Daniel Jackson Quartet:
 Oasis Club
 Denise Jeter and Bob Moras:
 Our Place at Miki's
 Holiday Inn/Embarkadero
 The Bobby Jones Trio, featuring
 Lila Brown: Vic's Bar and
 Restaurant
 Elliot Lawrence: Piz Bar and
 Grill
 The Bob Long Band: Belly Up
 Tavern
 Fran Ledatos: San Diego Harbor
 Excursion, Kipling's
 The Joe Marillo Quartet:
 Chuck's Steak House
 Peggy Minadeo: Top of the Park
 Paul Montesano's Tropical Jazz
 Don Viscouni Hotel
 Paul Montesano'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 Pickens
 New Shoes: Lorenza's,
 Humphrey's
 Ben Ople: Our Place at
 Miki's
 The Ted Picon Quartet: TNT
 Lounge
 The Kevin Quatt: Jazz
 Nine Records
 Ella Ruth Piggie: Old Del Mar
 and Pacific Beach Cafe, Bahia
 Hotel, Bacchanal, Lehr's
 Greenhouse
 Margo Reed: Elario's
 George Remo: Avanti's Restaurant
 Secrets: Halcen
 Southwind: Hyatt Islandia
 Peter Sprague: Drossey Maggie's
 Words and Music Bookstore
 Coral Thuet and the Bill Cantos
 Trio with Hank Dobbs and
 Billy Winst: Holiday
 Inn/Embarkadero
 Coral Thuet and the Joe Diorio
 Trio with Bob Magnusson and
 Jim Plank: Holiday
 Inn/Embarkadero

Tobacco Road: Old Time Cafe,
 BookWorks/Pamper
 Coffeehouse
 Topaz: Mike Plours
 John Van Dyle and Nathan
 Frye: Escape Lounge, Top of
 the Park
 Windjammer (with Preston
 Coleman and Jim Storey):
 Rodeo's
 Windward Islands Lounge
 Zazki: Bahia Hotel, Lehr's
 Greenhouse

Everything Else

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 International folk music on the
 harp with vocals, Drossey
 Maggie's
 Connie Alderman: easy-listening
 piano music with vocal
 accompaniment, Surfer
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 Barber and Orr: north and
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who, when using himself as a guinea pig, manages to hybridize himself with a stowaway housefly). The realism comes in most useful when the action is most nearly human. Which means in the preliminary and expository stages. The measured pace of the remake helpfully stretches out the stowaway, and there is an additional sort of twilight period when the hero begins almost imperceptibly his total physical transformation. This is the big innovation in the remake: that the scientist doesn't come out of the experiment as a mutant, with a fly's head, but goes instead through a gradual, head-to-toe change. (Who's to say that this is more real?) Certainly the filmmakers have done some diligent entomological research, with educational results. However, the hero's high-minded ravings about liberation of the flesh about purification and higher life

forms, are of little thematic relevance when you consider the stoner and the eventual destination). And by the time he starts to vomit a milky fluid onto his food in order to dissolve it and ingest it, realism has begun to relax its claims. It refuses, though, to relax its grip — and this, as the movie's grossly grossed-out and eventually reaches the threshold of pain. Jeff Goldblum, Geena Davis, John Getz. 1986.

(*) *Camino Cinema 4: Carousel Cinema 6, Casino, from 10/31: Mira Mesa Cinemas, from 10/31: New Line Cinema, from 10/31: Rancito Bernardo 6, from 10/31: Santee Drive-In, from 10/31: Santee Village 8, from 10/31: UA Chula Vista 6; UA Glasshouse 6)*

From Beyond — Halfway decent pulp science fiction. The decent first half, give or take a few minutes, is straightforward and unpretentious

storytelling in the mode of H.P. Lovecraft (in whose story it is more or less based) and that an invention called the Resonator, intended to stimulate the pineal gland and awaken our dormant Sixth Sense so that we may see the luminous eters and ethyls and other such things—beginning with all about us in another dimension. I wanted to see more! cries the determined inventor. "More than any man's ever seen!" The innocent second half is given over to blatant sexual symbolism and slimy special effects. And the average age to which the one appears to diminish at the rate of about one year per minute. Barbara Crampton, Jeffrey Combs, Ken Foree, directed by Stuart Gordon. 1986.

(Carousell Cinema 6
College, from 10:31; Oceanside 8
Parkway from 10:31; Plaza Bonita,
Sports Arena 6; Spring

Ghostbusters — Three parapsychologists, having had their academic grant rescinded and their research equipment confiscated, go into private practice as exterminators of actual and supernatural pests. Just in case, too, it seems, has Art Deco skyscraper on Central Park West has been designed as an antenna to pull in assorted demons of ancient Sumerian mythology, and Judgment Day could suddenly be just round the corner. The movie, presented in a straightforward and old, around and about, the correct form for this sort of thing — although the special effects are always effective. Too undisciplined to be a genre parody in the company of Polanski's **FEARFUL SYMPHONY KILLERS**, it is more like a concretization of the wisecracks

which habitual watchers might make while watching better movies than this one on the Late Show. The nearness in title to the old Bob Hope comedy, *GHOST BREAKERS*, is perfectly apt." Two of the stars, Dan Aykroyd and Harold Ramis, also wrote the script, which may explain why they came into the character and stay there, while the more prominent star, Bill Murray, bounces around as the very embodiment of the movie's amiable sloppiness. 1964 ** (College from 10/31)

ends of the earth to get rid of "the evil thing," and on his trek encounters white people, political terrorists, automobiles, among other things. The humor is sometimes pushed too hard, through pixilation techniques or elbow-in-the-ribs music or know-it-all narration, but amateurishness puts the brakes on pushiness. With Marius Weyers, Sandra Prinsloo, and an authentic Bushman named Nkxai, 1980
** (San Marcos Cinema)

Gung Ho — In the previous movie by this name, the American attitude toward the Japanese (with Randolph Scott showing the way) favored annihilation. This one, forty-odd years later, about a Japanese takeover of an American auto plant, inclines toward compromise. Which is not to say that the face-off between Japanese regionalism and American rowdiness won't produce plenty of xenophobic potshots at a

of autobiographical chest-clearing. Nicholson's cast that she can't perform, a little too self-centered or self-righteous, doing nothing to offset this. But Meryl Streep strives very hard not to take advantage of the built-in slant. She is too serious about an actress who stands off a public personality, to avoid herself of the mounds of self pity and self-laceration in Ephron's script. The character she creates, with strong hints of the wit and brimstones and throwdowns toward the top of the page, is not the one who is perched dangerously near the tip of her nose, etc.) and none toward soap-operaic nobility, comes across as independent and courageous in the face of the world. She does not feel she has to make herself look good in order to make her antagonist look bad. With Stockard Channing, Richard Masur, and Maureen Stapleton, directed by Mike Nichols, 1986.

1987 Century Twin, from 1031

Jabberwocky — An almost unexportable English comedy, one which takes its pleasure in the common schoolboy practice of fantasizing about the piggish conditions of life in the olden days. Even for viewers who've received a proper English education in Arthurian legends, it is probably not awfully intelligible. In the slough of messy atmospherics and murky lighting, you have to fish around for

the jaws; and what you dredge up, often than not, is a handful of garbage, dung, or gore. The funniest bits have to do with a countryside-terrorizing dragon which has sprung out of a bottom-drawer Japanese monster movie: Starring Michael Palin and directed by Terry Gilliam, both of the Monty Python group 1977.
* (Ken, 11/1)

Jumpin' Jack Flash — A British secret agent, marooned behind the Iron Curtain with no way out, taps into a computer at the Manhattan First National Bank in search of help. Fortunately for him, but not always for us, the operator of that other computer is Whoopi Goldberg. Much of the action requires her to be alone on screen and talking to herself, and she can't seem to do that without behaving as if she is front of a Carnegie Hall sellout. (Her best "bit" — *Intimate Strangers* — *Quill* — *W*)

ture in search of a clue — is a nice comment on the intelligibility of rock lyrics and their articulation.) The plot, oddly enough, is enjoyable when the jokes don't get in the way, with an inventive use of computers as vehicles to a pen-pal relationship, and with a predictable but satisfying face-to-face payoff. With Stephen Collins, Carol Kane, and John Wood, and cameos by Michael McKean, Tracey Ullman, and Jonathan Pryce, directed by Penny Marshall, 1986.

Leos — The Taviani Brothers' omnibus film of four Pirandello short stories (Ken, 11/2 through 4)

Part II. (And this time, John G. Avildsen gets to direct the sequel himself, instead of being replaced by, say, Ralph Macchio or Pat Morita as he was by Sylvester Stallone.) The most attractive parts of the prerunner, of course, were the bonding between old man and boy, East and West, and the teaching of the ways of karate. With those already accomplished, the sequel is freely given over to two pan-in-the-

...to persistently try to goad our
...icist heroes into fights. Naturally
...ere is still a thing or two for the
...rate Kid to learn about his art,
...rticularly from a miniature drum on
...stick, with two miniature leather balls
...beat either side of it. This shows
...n how, when things really get
...ugh in combat, to strike back with
...ft and a right. And a left and a
...ht. And a left and a right. And so

hunter — The title figure is a uniquely whiskered FBI special investigator named Will Graham, who is a Lear Jet at his beck and call. Helicopters awaiting him on landing, sole crews of forensics and computer wizards sitting by the

phone to follow up on any of his
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Private parties and nonprofit organizations may place classifieds over the phone or at the Reader office, 635 State Street, downtown, at the rate of \$12 for 25 words or less plus 60¢ per extra word. The deadline is 3:00 pm Monday.

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Due to the large volume of free classifieds, the Reader cannot handle visits or phone inquiries concerning them. Please do not call us to ask how to place free classifieds, to attempt to cancel ads, or to request information from ads seen in past issues. The Reader reserves the right to edit or refuse classified ads due to inappropriate content, space considerations, etc.

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By the San Diego Historical Society



World War II, women worked in traditionally male jobs, especially for the local industry. In order to acquaint the public with the new image of women doing work, downtown store windows advertised "Women at War Work" displays. In a photograph, taken on November 10, 1943, a female worker demonstrates to the crowd her skill at assembling an electric harness for a B-24 bomber.

Edythe Vultee (now General Dynamics Convair) created the display for the Walker Department Store at Fifth and Broadway in downtown San Diego.

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ANTHONY'S CHULA VISTA 215 West Boulevard, Chula Vista, 425-4200. The

1. *Journal of the American Medical Association*, 1997; 277: 1033-1038.

1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 26

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READER'S GUIDE TO RESTAURANTS

heartily from this make your own take-out at minimal prices. The same salad and the same portions, cheerful atmosphere, quick service. Open daily. Continuous service, lunch and dinner. Low to moderate.

CHIL LOMA 1132 Loma Avenue, Carmelita 415-5641. Among the best restaurants in Carmelita. Chil Loma, located in a dry house, serves lovely fresh lunches (chicken breast in Oregano mustard, pork chops with two potatoes, egg, jam, jam, and scallions) and outdoor, or inside, and equally delicious dinners. The dinner includes soup and salad, and the supreme of choice (beefsteak, chicken, turkey, or pork), served with mustard sauce, duck in green pepper sauce, and a variety of sides, especially tempting. Mouthwatering in down Sunday brunch. Closed Monday, Tuesday, Friday through Sunday. Lunch, 11 a.m. to 2 p.m.; dinner, 5 p.m. to 10 p.m. Moderate to expensive.

THE OLD BOWTIE 4001 North Blvd., Santa Ana 415-5537. Two main attract large crowds here: the Puerto Rican style lobster dinner and the Sunday brunch. The lobster dinner will provide you with an entire lobster, beans, rice, and tortillas, and the brunch is unusual because new items are constantly brought out in addition to the ones displayed on the table. If you're out, you'll miss the homemade chicken, turkey, and fruit juice are extra. For dinner in brunch, arrive when the doors open to avoid the crush. Open daily, lunch, Monday through Friday; dinner, nightly. Moderate.

THE SCORCHERS 515 Farm Avenue, Imperial Beach 619-2979. If you're in the area and want a change, the Scorchers is a must. The menu is a mix of Italian, Mexican, Chinese, and Thai dishes, and one would be hard-pressed to find the authenticity of any of these preparations. The shrimp soup with salmon, pork with chives and beef, beef with red curry and coconut milk, and chicken with pork and green beans are all excellent. The experience of dining here is amazing—the best food, the best service, the best atmosphere. The menu is a mix of Italian, Mexican, Chinese, and Thai dishes, and one would be hard-pressed to find the authenticity of any of these preparations. The shrimp soup with salmon, pork with chives and beef, beef with red curry and coconut milk, and chicken with pork and green beans are all excellent. The experience of dining here is amazing—the best food, the best service, the best atmosphere.

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low prices and home style cooking, this cafe offers hearty meals, some chicken, most are served with a side of rice. The menu is a mix of Italian, Mexican, Chinese, and Thai dishes, and one would be hard-pressed to find the authenticity of any of these preparations. The shrimp soup with salmon, pork with chives and beef, beef with red curry and coconut milk, and chicken with pork and green beans are all excellent. The experience of dining here is amazing—the best food, the best service, the best atmosphere.

POINT LOMA & SPORTS ARENA AREAS **CHAMBERLAIN'S** Sheraton Harbor Island West, 1100 Harbor Island Drive, Harbor Island 442-2777. Though the dining room boasts a view, Harbor Island, which is a bit of a night club, the California cuisine is well achieved, and the prices are moderate. All items are a la carte. The pasta dishes, especially angus hot dogs, are excellent. The menu is a mix of Italian, Mexican, Chinese, and Thai dishes, and one would be hard-pressed to find the authenticity of any of these preparations. The shrimp soup with salmon, pork with chives and beef, beef with red curry and coconut milk, and chicken with pork and green beans are all excellent. The experience of dining here is amazing—the best food, the best service, the best atmosphere.

CHINESE RESTAURANT 1004 Riverside Drive, Santa Ana 415-5537. Newly renovated and with dining on Fridays and Saturdays, this Chinese restaurant offers a mix of Chinese, Japanese, and Thai dishes. The menu is a mix of Italian, Mexican, Chinese, and Thai dishes, and one would be hard-pressed to find the authenticity of any of these preparations. The shrimp soup with salmon, pork with chives and beef, beef with red curry and coconut milk, and chicken with pork and green beans are all excellent. The experience of dining here is amazing—the best food, the best service, the best atmosphere.

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THE BEACHES **THE BELRIAN LANE** 2265 Brea Street, San Juan Capistrano 949-2000. Consistent quality, the Belrian Lane is a gem. The menu is a mix of Italian, Mexican, Chinese, and Thai dishes, and one would be hard-pressed to find the authenticity of any of these preparations. The shrimp soup with salmon, pork with chives and beef, beef with red curry and coconut milk, and chicken with pork and green beans are all excellent. The experience of dining here is amazing—the best food, the best service, the best atmosphere.

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2 FOR 1
Buy one meal at our regular price and receive the second meal of equal or lesser value.
FREE
Present coupon when ordering.
In-house items only.
The Westside Bistrot
In the heart of Little Italy!
Lunch & dinner • Monday-Saturday
Classical guitarist
Mr. Brian Kilmer
Friday & Saturday 8-11 pm
1702 India Street
Food to go, too!
253-1699

3rd Anniversary Weekend Special
Whole Lobster Dinner \$10.95
Newport-style
Dinner includes salad, rice, beans & tortillas. Plus a complimentary margarita. Through November 2, 1986.
Mama Carrillo's Family Restaurant
Authentic Mexican Cuisine
4656 Mission Blvd. (between Diamond & Emerald)
7 days a week, 7:30 am-11:00 pm
581-3006
Private parties accommodated

2 for 1
on any nightly dinner special
(Limit one per person through 11/6/86.)
Fresh catch of the day, Blackened Ahi, Shrimp Creole, Grilled Garlic Chicken, Barbecued Shrimp, pasta dishes, cappuccino bar, fresh juices, muffins, coffees, teas, corn cake, cheese cake.
Saturday & Sunday Champagne Brunch served all day.
LA JOLLA SPICE CO.
7556 Fay Ave.
La Jolla 454-4662

99¢ BREAKFAST, LUNCH OR DINNER
Buy one meal, get the second of equal or lesser value for 99¢.
TRY OUR NEW MENU!
• Steak & Eggs • Pork & Eggs • Omelets
• Shrimp & Steak • New York Steak • Lamb Chops
• Liver & Onions • Teriyaki Chicken • Shrimp Scampi
• Neptune Creep • Halibut • Croissant Sandwiches
• Waffles
10450 Friars Road
in Friars Village Shopping Center
280-6933
Coupon expires 11/1/86

MEXICAN DINNER FOR TWO \$9.95
Choose from selected authentic Mexican.
SUNDAY MARGARITA BRUNCH...\$5.25
(9:00 am-1:30 pm)
CASA MACHADO
Montgomery Airport
Off Aero Drive, Kearny Mesa 292-4716
"Enjoy a spectacular airport view!"

FEAST ITALIAN STYLE \$8.95 FOR 2
Includes cheese pizza, salad, lasagna or ravioli or spaghetti and garlic bread. Dining room only.
\$2.00 OFF ANY PIZZA
(Dining room or pickup only)
VESUVIO ITALIAN RESTAURANT
4863 El Cajon Blvd. • 287-8286 • 287-8295
Coupon

HALL GO!!!
Every day, all day long, at each of our five locations the Baltimore Bagel bakers are busy baking another batch of tender, chewy Baltimore Bagels.
Twenty-two terrific varieties. Naturally low in calories and salt, with no added shortening or preservatives.
Take 'em home by the bagful. Or let us build you a big, fat, fully packed sandwich. Now check out our hole-hearted free offer.
FREE BAGEL & BUMPER STICKER.
A fresh baked Baltimore Bagel and a bumper sticker, free with any purchase and this coupon. Just one per customer, please. Offer good through November 30, 1986.

BALTIMORE BAGEL CO.

San Diego
1712 Camino del Rio South
San Diego 237-9076
La Jolla
1712 Camino del Rio South
La Jolla 454-0716
Rancho Bernardo
1712 Camino del Rio South
Rancho Bernardo 454-0716
Hillcrest
1712 Camino del Rio South
Hillcrest 295-1510

GRAND OPENING!
We've got a great new look and a great new menu.
Your favorite entree served TEN (!) delightfully delicious and different ways. Featuring shrimp recipes from around the world, including Cajun style, Mediterranean stir-fry, Texas barbecue, and Hawaiian.
Shrimp entrees from \$10.95—includes Salad Bar, Potato or Rice, Hot Bread & Butter.
1413 Camino del Rio South
San Diego, CA 92108
(619) 260-0111
Radisson Hotel San Diego

36 OCTOBER 30, 1986

[illegible]

LA PAJARA AZUL, 1500 N. 15th St., 546
Vista Arroyo, Santa Barbara 93104
Very nice, low-priced Mexican restaurant
serves from 10 a.m. to 10 p.m. The menu
includes latitudes and meridians, as well as
a variety of meats, including pork, chicken,
steak, and lamb. The house specialties are
santitas, and green chile burritos, are the
most popular. The food is good, the prices
are reasonable, and the atmosphere is warm.
Closed Monday. Continuous service, lunch
and dinner. **BBB**

POBLES 149 (Gervasee River, Santa Barbara
River, 1000 N. 15th St., 546) is a small, low-
priced Mexican restaurant. The menu
variety is what you will enjoy here and in
the other restaurants in the area. The menu
includes a variety of meats, including pork,
chicken, and lamb. The house specialties
are santitas, and green chile burritos, are
the most popular. The food is good, the
prices are reasonable, and the atmosphere
is warm. Closed Monday. Continuous service,
lunch and dinner. **BBB**

THE PIN HADLEY 640 Via de la Vaca, Del
Mar 92028, 394-1111, is a small, low-priced
Mexican restaurant. The menu variety is
what you will enjoy here and in the other
restaurants in the area. The menu includes
a variety of meats, including pork, chicken,
steak, and lamb. The house specialties are
santitas, and green chile burritos, are the
most popular. The food is good, the prices
are reasonable, and the atmosphere is warm.
Closed Monday. Continuous service, lunch
and dinner. **BBB**

FREDERICK'S 128 South Arcadia Avenue, Sausal Beach 755-2132. Through the years, Frederick's has been a place where you can find everything from the finest of fine dining to multicourse, farm-fresh California cuisine to a casual, family-style eatery. At Frederick's, we change things up. We have a menu that wanders, and the diners consist of both soap and salad, eaters with and without a fork. We have a bar, and there's always a choice of two or three beers. We have a lounge, and one of our rooms is arranged every fifteen minutes to suit the needs of the moment. At Frederick's, it's easy to claim, but those who haven't tried are in for a treat. Closed Sunday and Monday. **Reservations:** 755-2132. **Expense:** Moderate.

THE VINE 2234 Carmel Valley Road, Del Mar 431-7077. Consistently one of the best restaurants in the area, The Vine is the vine in a place where you can't get around eating every thing we've prepared and then some. The menu is a mix of the best of the house and the champagne chateau, shrimp and lobster, foie gras, and the best of the best (pewh Calavados brandy), and fish in green sauce. The wine list is a mix of French and wheat-berry bread baked on the premises. Salads are a la carte. Superior service. The wine list is a mix of French and wheat-berry bread baked on the premises. Salads are a la carte. Superior service. **Reservations:** 431-7077. **Expense:** Moderate.

LA VITE 2234 Carmel Valley Road, Del Mar 431-7077. Consistently one of the best restaurants in the area, La Vite is the vine in a place where you can't get around eating every thing we've prepared and then some. The menu is a mix of the house and the champagne chateau, shrimp and lobster, foie gras, and the best of the best (pewh Calavados brandy), and fish in green sauce. The wine list is a mix of French and wheat-berry bread baked on the premises. Salads are a la carte. Superior service. **Reservations:** 431-7077. **Expense:** Moderate.

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homemade
harmless, like
eye through
Sunday, low
LA 615-255-2155
Box 947-180

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PET GARDENS 1444 E. Main St., Encinitas, 92024 (760) 947-1100. This place has a lot to offer. The menu is a mix of local and imported produce. The lunch buffet (Monday through Friday, 11:30 a.m. to 2 p.m.) includes a variety of soups, a choice of meat or fish, a choice of vegetable, a choice of starch, a choice of salad, a choice of dessert, and a choice of beverage. The seafood buffet (Monday through Friday, 2 p.m. to 5 p.m.) includes a variety of seafood, a choice of meat or fish, a choice of vegetable, a choice of starch, a choice of salad, a choice of dessert, and a choice of beverage. The seafood buffet is a great choice for a family meal. The lunch buffet is a great choice for a quick meal. The seafood buffet is a great choice for a special occasion. The lunch buffet is a great choice for a family meal. The seafood buffet is a great choice for a special occasion.

anywhere. The market is a place where you can find anything you need, from a pair of shoes to a new car. It's a place where you can find everything you need, from a pair of shoes to a new car. It's a place where you can find everything you need, from a pair of shoes to a new car.

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when life's a beach,
relax!

margaritas and corona beers for \$1.00

**all day friday!
11:30 am — 11:00 pm**
every day — tuesday thru sunday
11:30 am — 6:00 pm
closed mondays

fridays
carnitas taco grande plate — \$3.00
with rice, beans and guacamole

la playa grill
mexican food & bar

ocean view • patio dining
lunch • dinner
mesquite broiler • carnitas

coast walk
1298 prospect • la jolla
(next to el crab catcher)

underground parking available,
entrance opposite the cave on coast blvd.



HEY, PAL! MIAMI VICE EATS FISH TACOS!

How about you?

THE SCENE: The glittery, energized streets of San Diego.
SONNY: Hey, Rico, whatta ya say we grab something to eat at Rubio's Deli-Mex, before we nah that slimebag?

RICO: Good idea bro! I just happen to have my coupon right here in my designer silk jacket.

SONNY: Just get in the car pal! When I get hungry, I get real mean.

THE NEWEST CONCEPT IN MEXICAN FOOD EATERIES

Rubio's deli-mex

Home of the Fish Taco.

S.D.S.U. 5157 College Ave. Suite C (next to Jack in the Box) Mon.-Sat. 10 am-10 pm Sun. 11 am-9 pm 286-3844	PACIFIC BEACH 4504 E. Mission Bay Drive (across from Pacific Datsun) Mon-Thurs. 10 am-10 pm Fri. & Sat. 10 am-11 pm Sun. 11 am-10 pm 272-2801
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**ANY COMBINATION DINNER
JUST \$2 WITH COUPON**

\$2.69-\$3.50 value. Choose from any of our 5 combinations (two items with beans and chins). Two dinners per person. One coupon per person.

GOOD AFTER 3 PM. EXPIRES NOV 12, 1986

THIS COUPON NOT VALID WITH ANY OTHER COUPON OR DISCOUNT OR DISCOUNT

COUPON

SEA IT THIS FRIDAY



All You Can Eat Seafood Buffet Every Friday

Only Outdoor seating available
(weather permitting).
Reservation: required
Fridays from 5 pm to 10 pm

A bountiful harvest from the sea, featuring mahi mahi, shrimp, poached salmon, two snappers, scallops, and one whole, live Maine lobster.

\$19.95
Per Person

Plus garden fresh salad bar, homemade Boston clam chowder.




Torrey Pines Inn

11480 North Torrey Pines Road
La Jolla 453-4420

"WHERE IS SUNDAY BRUNCH
MOST SPARKLING?"

"AT THE GRANT, OF COURSE."

.....



IN THE OPEN, AIRY AND LITTERLY CHARMING
GARDENS ROOM, FROM 10:00 A.M. UNTIL 2:50 P.M.,
EACH SUNDAY, YOU'LL FIND A BOUTSTILL BRUNCH
CHOOSE FROM THE BUFFET FOR \$14.50 PER PERSON
(INCLUDING A GLASS OF VINTAGE CHAMPAGNE), A
BRAND NEW A LA CARTE MENU OF IMPERFECTABLE
ENTREES, OR JUST SAVOR THE LUXURY OF THE
CHAMPAGNE AND CAVIAR CART. CHILDREN ARE HALF
THE ADULT COST, AND MOST WELCOME.
THE GARDENS ROOM.

FOR RESERVATIONS: 232-5121

Atlas Grant

OPERATED BY ATLAS HOTELS, INC.

136 BROADWAY, SAN DIEGO, CA 92101 • 212-3121 • MEMBER PREFERRED HOTELS WORLDWIDE

Ille Italy

PIZZA
4376 University Ave.
(Just east of Fairmount)
281-2988
Open 11:00 am-2:00 am

With this ad
Large
PIZZA*
ANTIPASTO
SALAD &
2-liter bottle of Coke
ALL FOR
\$9.95
Feeds 4 generously
*With one topping
Dine in, pickup or delivery
Offer expires 11/6/86.

GOURMET
530 University Ave.
(In the heart of Hillcrest)
291-8919
Open 11:00 am-11:00 pm

With this ad
Large
DINNER
FOR TWO
\$14.95
Roast Chicken and Potatoes
SUNDAY ONLY
DINNER FOR TWO
\$9.95
Offer expires 11/6/86. Dine in only.

ALL YOU CAN EAT
Delicious Chinese Buffet
Lunch \$3.25
Dinner \$4.25
Buy one lunch or dinner and receive a second meal for half price, with this coupon through 11/13/86. (Not valid with take-out.)

NEW CHINA TOWN
CHINESE RESTAURANT
1749 Garnet Ave. 270-1888. Take-out available.
Lunch 11:00 am-4:00 pm
Dinner 4:00 pm-9:00 pm Sunday/Thursday;
4:00 pm-10:00 pm Friday & Saturday
Open 7 days a week

Ille Italy

PIZZA
4376 University Ave.
(Just east of Fairmount)
281-2988
Open 11:00 am-2:00 am

With this ad
Large
PIZZA*
ANTIPASTO
SALAD &
2-liter bottle of Coke
ALL FOR
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Feeds 4 generously
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Large
DINNER
FOR TWO
\$14.95
Roast Chicken and Potatoes
SUNDAY ONLY
DINNER FOR TWO
\$9.95
Offer expires 11/6/86. Dine in only.

UPTOWN

THE ARMY 2635 Fifth Avenue, Hillcrest.
276-4774. Under the able supervision of chef Orlan Hahn, the Army is better than the Army. The 3-4 course dinner menu specializes in chef, weekly, and its nouvelle cuisine is well received.

CAFE ELVERO 1402 University Avenue.
291-8919. Under the able supervision of chef Orlan Hahn, the Army is better than the Army. The 3-4 course dinner menu specializes in chef, weekly, and its nouvelle cuisine is well received.

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291-8919. Under the able supervision of chef Orlan Hahn, the Army is better than the Army. The 3-4 course dinner menu specializes in chef, weekly, and its nouvelle cuisine is well received.

Coast Carbo Station
...fuel for active people

FREE Energy Booster Shake
with purchase of
High-Carb/Low Fat sandwich, soup or salad
Good through November 13, 1986
Celebrating available

125 N. Hwy. 101, Solana Beach
481-9800

El Gringo

CARNE ASADA DINNER FOR 2 \$11.95

Served with refried beans, tortillas, guacamole and your choice of sauce or salad.

Authentic home-style cooking
Lunch specials \$7.00 to go
4445 Clairemont Mesa Blvd.
(At Genesee) San Diego
272-9130

Special expires 11/13/86 w/d

Early Bird Dinner Specials
from \$5.50
5:00 pm to 8:00 pm

All items prepared fresh and hand scratch by our chefs.
For large orders call 544-1554. Open from 11:00 am until 8:00 pm for lunch and dinner.

Century Schools for Culinary Arts
1665 San Avenue
Located in the Century Building
on the corner of 5th & National
2 blocks south of Laurel in Hillcrest

"A Natural Foods Buffet"
Judy's
VEGETARIAN EXPRESS
Luccadia, California

1/2-PRICE SPECIAL!!

Buy one meal at the regular price and your guest pays only half. Our lunch buffet includes a beautiful 20-item salad bar with unique choices, 2 homemade soups, organic brown rice, and delicious bread. Lightly beginning at 4:30 pm, we serve 3 hot entrees. With the kind of nutritionally balanced meal you're reading and hearing about. You'll leave with a smile on your face, feeling good.

Open every day 11:30 am-9:00 pm (closed Wednesdays)
1470 N. Hwy. 101, Luccadia meet to Old Time Cafe
Call for specials and directions 242-2320. Good through Nov.

Recommended by Jack White, Channel 10

La Terraza
RESTAURANT & CANTINA

Seafood Dinner Special

Your choice by mentioning this ad:

- Charbroiled swordfish
- Crab & shrimp burrito
- Red snapper Veracruz

Includ: Salsa or salad with vegetables, chips and salsa

\$8.95*
(\$15.95 value, save \$7.00)

Plus a delicious 12-oz. margarita

We're still serving our \$12.95 complete Mexican dinner for two

Outdoor dining on our terrace
Tuesday-Friday 11 am-10 pm
Saturday & Sunday 5 pm-10 pm

2830 Canon St., on the balcon, Pt. Loma, 224-2777
Expires 11/13/86

Coupon

FREE ITALIAN DINNER

Buy one dinner at our regular price and get a second one FREE with this coupon.*
For dining room only. Expires 11/13/86.

Recommended in past eight months by
Jack White, Channel 10 News,
Pennysaver Restaurant column and
the San Diego Reader.

Pre-item must be of equal or lesser value.
This coupon not valid with other specials.
Maximum \$6 value.
*Must submit this coupon for this offer.

Milano
ITALIAN Family RESTAURANT
5231 University Ave.
287-2791

Come Experience a Mystery

- Witness Incidents
- Uncover plots • Find clues • Arouse suspicion • Eliminate red herrings • Interview leads • Interrogate suspects • Become a suspect • Spy • Hit man • Bodyguard • Ace detective and SOLVE the case!

Friday, Oct. 31
at 8:00 pm

Reservations necessary

- Elegant buffet dinner • Wine • Chilling intrigue • Original mystery

THE ABBEY
5th Avenue at Olive
697-7545

6th ANNIVERSARY CHINESE DINNER SPECIAL

Choice of soup
Appetizer: Mongolian Game Hen with Evergreen
Entrée: Grilled Red Snapper with Beef with Black Bean Sauce
Kung Pao Chicken or Pork Ching King Chinese Broccoli with Mushrooms
Dessert: Ice Cream or Lychee

If six persons or more, we will add
Chef's Shrimp and San Shen Wo Bar
\$8.95 each. Three-person minimum.

Szechuan
正宗四川菜
Mandarin

Open 7 days a week. (Closed Thanksgiving)
5855 Mission Gorge Road, San Diego, off I-15
280-4600

Chaz's Seafood Galley
The Only Dining on Historic Crystal Pier

\$9.95 1 1/4 LB. LIVE MAINE LOBSTER DINNER

Includes cole slaw, corn on the cob, fresh fruit and garlic bread
1:00-5:00 pm 7 days a week

Complimentary Crab Chowder
with Lobster Dinner Special Saturdays and Sundays 1:00-5:00 pm.
Offer valid with this ad through November 9, 1986.

Chaz's — Over the Pacific Ocean
8:00 am-5:00 pm • 241-6446

Crystal Pier is open to the public
7:00 am-7:00 pm every day

Chaz's Seafood Galley
The Only Dining on Historic Crystal Pier

\$9.95 1 1/4 LB. LIVE MAINE LOBSTER DINNER

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8:00 am-5:00 pm • 241-6446

Crystal Pier is open to the public
7:00 am-7:00 pm every day

READER'S GUIDE TO RESTAURANTS

Continued from page 113

ANDERSON'S RESTAURANT 2424 Friar Road, San Diego 275-4144. Housed in a lovely building, the restaurant offers you 36 on the Friar Road. The menu is a mix of classic and contemporary at a price level and is intended for two or more. The dinner that offers the greatest variety is called the "Line One Menu Special" and includes salmon, special steak, turkey, shrimp and scallops, chicken and scallops, lamb chops, and chicken and scallops. The menu is a mix of classic and contemporary at a price level and is intended for two or more. The dinner that offers the greatest variety is called the "Line One Menu Special" and includes salmon, special steak, turkey, shrimp and scallops, chicken and scallops, lamb chops, and chicken and scallops.

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South-of-the-Border Lobster Special \$9.95

Sink your teeth into the delicious Lobster Special at La Hacienda. Dinner includes mouthwatering lobster, a scrumptious cheese enchilada, rice, beans and guacamole.

Arriba!
"Un grande" meal...
"Un poco" price!



At the Mission Valley Inn
875 Hotel Circle South
(619) 298-8281



Gaetano's Italian Restaurant All You Can Eat

15-20-course meal includes: veal, chicken, lasagna, pasta, beef ribs, seafood, salad, soup, rolls, eggplant, sausage and pizza!

Italian Brunch \$5.95
Sunday 10:30 am-2:30 pm • Includes champagne

Lunch Buffet \$4.45
Monday-Friday 11:00 am-2:30 pm

Dinner Buffet \$5.95
Monday-Sunday 5:30 pm-9:00 pm

*These above specials good only at Mission Gorge location

\$2.00 OFF large pizza!
Pick-up only.

Mission Gorge
6171 Mission Gorge Rd.
283-6261

Point Loma
1125 Rosecrans St.
223-2553



Two Dinners \$9.95
Cottolone Farmigiana, Cotoletta Scalloppini,
Chicken Cacciatore, Eggplant Farmigiana.
Dinner: Chicken soup, salad, garlic bread, coffee.
Expires November 15, 1986

Sanfilippo's
Fine Italian Cuisine
Dining under the stars - food to go
3515 5th Ave., San Diego, CA • 299-6080

served nightly. Don't miss breakfast and the seafood fish and veal. Excellent baked goods are open daily. Continental breakfast, lunch, and dinner. Late evening on Friday and Saturday.

ANTHONY'S LA MESA 9330 Murray Drive, La Mesa 463-2388. Located on a spring-fed natural site, this restaurant is set in a beautiful setting. The menu is extensive and includes: Italian, Mexican, and American. Open daily, 11:00 am-10:00 pm.

ANTHONY'S 2811 Lemon Grove Avenue, Lemon Grove 489-8212. Among the best of this small Italian restaurant are the superb pizza made from scratch and the delicious daily menu. Open daily, 11:00 am-10:00 pm.

COLLEGE RESTAURANT 4695 El Cajon Boulevard, San Diego 469-1902. A haven for those on a budget, this restaurant is noted for its fresh chicken, dinner, with choice of soup or salad, potatoes, and hot biscuits. Not fancy, but plentiful and fresh. Open daily, 11:00 am-10:00 pm.

DANISH TEA ROOM 8430 La Mesa Boulevard, La Mesa 463-0840. For a taste of Sweden, Danish, and Danish cuisine, this restaurant is open daily, 11:00 am-10:00 pm.

LA MESA 464-1915. A true taste of Italy, this restaurant is open daily, 11:00 am-10:00 pm.

JOHN'S 4235 University Avenue, La Mesa 463-4800. The best of Italian, this restaurant is open daily, 11:00 am-10:00 pm.

LIDO'S ITALIAN RESTAURANT 1252

FREE TAKE-OUT
For each couple in
Halloween costume!
FREE GIFT
for the best costume
customer each hour!

SUSHI-DELI
828 Broadway
downtown, San Diego
231-9597

brothers. Lemon Grove 469-9190. To get the most enjoyment out of this family-style, open-house restaurant, try the half dozen of pasta, especially the lasagne "special" cannelloni. The chef's special is served Friday and Saturday. Open daily, 11:00 am-10:00 pm.

LORENZO'S 1196 Broadway, El Cajon 442-9596. One of El Cajon with its traditional dining room has a wide range of menu items. Open daily, 11:00 am-10:00 pm.

PIZZA IN PASTA 915 Broadway, San Diego 463-2388. A true taste of Italy, this restaurant is open daily, 11:00 am-10:00 pm.

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chicken are all fresh and popular. Extensive menu offers combination plates, chicken, seafood, and more. Open daily, 11:00 am-10:00 pm.

FRANCESCO 7011 Hill Street, San Diego 454-7436. The menu includes fresh fish, chicken, and more. Open daily, 11:00 am-10:00 pm.

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READER'S GUIDE TO RESTAURANTS

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egg combinations are all generous and well prepared. One of the few places where you can get a good meal for under \$10. Open daily, 11:00 am-10:00 pm.

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breakfast, lunch, and dinner. Open daily, 11:00 am-10:00 pm.

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you feel?**

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Micrographics Center



L-CR-94

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