

## WHAT ON EARTH AM I SETTLING FOR?



So we didn't knock  
around Europe this year.  
Had some kids.  
Got a loan.  
Bought a home.

Childhood is the one luxury that almost any father can afford for his children. That is, a father can extend childhood in one form or another to offspring long beyond the time when they need it, say, into their twenties or thirties. The effect isn't bad necessarily; older children may give themselves entirely to their careers and be all the better for it. No, a prolonged childhood is not the mark of the spoiled or pampered. But it is a disadvantage in one way at least. It is so luxurious that anything that succeeds it seems, at first anyway, a comedown.

I know. I'm not saying how old I am, but the average age in my marriage is twenty-eight and a half. We have two point zero children, who are twins, average age sixteen months and half a minute. As a group, we have literate friends, plenty of milk, and a Trinitron. Contentment is our lot, and yet, for my part, happiness reached a high and thrilling plateau that stretched geographically from Bordeaux to New York, about ten years ago, when for tax purposes I was technically still of my parents' household. And until recently, I thought that I — we, with Jane and the kids — could have that happiness again for the asking.

With Jane's money and mine, we had easily enough to finance one or two once-in-a-lifetime adventures before it was too late. Nothing was definite, nothing planned, but to take a year off and spend half of it in Nice and the other half in a stone village in Yorkshire, for example, was an ex-

perience as plausible and as richly unfulfilled as tomorrow's front page. We could almost call it to the door: "I really want to travel a lot when the girls are little," Jane would say before they were born. "That's when they're most portable."

Actually we did go to L.A. a lot to visit Jane's folks and mine, and wonderful visits they were. But they were also the limit of our big plans, for a slow and ineluctable change took place while we were fantasizing, and (if I may apologize for this recollection), until I've written this out I won't know exactly what happened.

"Goddamn it," said Jane one evening about six months ago when I answered the door of our apartment in Golden Hill and found her on the stoop, Jeanne sliding out of her arms and a sack of groceries spilled at her feet. "Go down and get Julie, she's screaming in the car. I can't believe this. It takes half an hour to unload anything around here. I hate these stairs."

(continued on page 8)

By Joe Applegate

# City Lights

## Pippin Squeaks By?

The "electrified" production of Pippin is playing this week at downtown's Fox Theatre. It's been there since November 20, the longest run the movie has enjoyed since the debut screening Labor Day weekend at La Jolla's Sherwood Hall. David Sheehan, a former CBS-TV film critic who says he spent more than two million dollars to produce and promote the film version of the former Broadway musical, liked the La Jolla location. "It's sort of the cognate space there," he says. "We could charge \$7.50 [per ticket] and we had lines of people all the way down the street."

Sheehan had a good time himself. He used office space and telephones at Sherwood Hall and on opening night stretched a big Pippin banner in front of the auditorium, which was lit by red searchlights. But Sheehan shouldn't have and the phones or commandeered the office space. And he was asked not to raise the banner or light the searchlights. Sheehan still owes \$2400 in back rent and phone bills from the La Jolla run, which he said last week will be paid from box office receipts at the Fox.

When the La Jolla screenings ended, Sheehan and Pippin danced over to San Diego State for three shows, all on September 26. Russ Wright, manager of SDSU's Cultural Arts Board, scooped the cashier's box clean before Sheehan could even touch the receipts. That totaled \$1235.50, with ten percent (\$123.50) going for rental of Montezuma Hall, the rest to cover advertising that Wright had placed in local newspapers. But the student-funded Cultural Arts Board still lost more than \$1000 on Pippin, and Wright didn't like the experience. He says Sheehan was "always trying to expand and change" their rental contract, and remembers that Sheehan once called the Union-Tribune advertising department and attempted to order a bigger advertisement — which would be paid for by the university. "No person I've ever worked with here comes close to being as time-consuming and difficult to work with as Sheehan," says Wright.

Next came a ten-day stint at the Old Globe Theatre. Globe business manager Tom Hall says he had no problems with Sheehan. "We were all taken care of [financially]," says Hall, who collected a \$10,000 cashier's check up front to cover rental costs. Hall says he's sure Sheehan didn't make a profit on the shows, that the audiences ranged from "sparse" to "about fifty-percent" full during the run.

Sheehan, a chain-smoking, coffee-gulping, nonsmoking talker,

says not staying longer at the Globe "was our worst mistake... it really hurt us financially. We were doing well. I was so dumb for booking short there." And what came next was even worse. Sheehan says Jacquelyn Littlefield, owner of downtown's Speckles Theatre, saw Pippin at the Globe. "She fell in love with it," recalls Sheehan, and the two agreed to show the movie at the Speckles. But negotiations broke down and the screening was canceled November 17, one day before the movie's scheduled opening. Sheehan claims that friends told him "Littlefield has a reputation for being difficult to work with." Today he says, "That statement doesn't even begin to scratch the surface. . . . She totally underestimated, and

remembered one day what she'd said the day before." Sheehan says he was so "desperate" to find a home for Pippin after its run at the Globe that he signed a "Mickey Mouse contract giving her [Littlefield] \$10,000 up front." When he demanded outright revisions, the deal fell through, though attorneys for both Littlefield and Sheehan worked an entire weekend to patch it up.

Sheehan says announcement of the Speckles' cancellation came so late that a number of patrons still showed up for the opening performance. "I was next door having a drink and these people arrived. There wasn't a sign or anything telling them about the cancellation," he recalls. "I ended up spending \$200 out of my pocket to pay their parking and buy them drinks."

(Littlefield declines to discuss

the contract hassles, though she did mail a page-long press release to local media, claiming Sheehan made "unacceptable" changes in the contract prior to the showings. And last week Littlefield filed a lawsuit against Sheehan for breach of contract. Sheehan says he'll counter-sue.) Sheehan claims he's spent \$80,000 to promote Pippin in San Diego, a test market for the movie's eventual theatrical release (it has been broadcast over pay television in two other cities). Even theater managers who disliked working with Sheehan say the film is "impressive," and Sheehan plans to stay at the Fox, perhaps through December 11. But he isn't looking forward to another city and more screenings. "I just want to sell [the production] to investors," he said last week.

— P.K.

## Tickets, For Favor

A litter of José Cuervo Gold tequila for \$1.50 and a kilogram of tortillas for two cents are good Tijuana shopping bargains, but how about a round-trip flight to Washington, D.C. on TWA for \$1907 or Hawaii and back for \$170 on United Airlines? Not just tempting, but available due to the vagaries of the peso/dollar exchange and the cooperation of some Tijuana travel agents.

No flights leave Tijuana for destinations inside the U.S., so Tijuana travel agents have long sold to Tijuana residents tickets for domestic U.S. air travel aboard American, TWA, Pan Am, and Continental airlines. The Mexican travelers pay in pesos, with the ticket prices calculated at the current peso/dollar rate and charged through the airlines' Mexico City offices. But it's by the official Mexico City exchange rate remains severely pegged to the dollar, while San Diego's state park rangers to let him in. His thirty-four years at that location have suddenly come to an ignominious end.

Fousek isn't talking away quietly, however. "I'm fighting for the right to have a two-year lease," he explains, sitting outside the locked-up and mostly empty restaurant, and the right to sell it. Whether or not he has anything to sell is probably the issue. In 1999 the state exercised its right of eminent domain and purchased from Fousek's family the building and the property it sat on for about \$77,000. This move was part of the state's scheme to develop Old Town Historical Park. But the Fouseks kept operating the restaurant by leasing it from the state. A few Fouseks believe that the state didn't purchase the "business," but only acquired the real property. However, the manager of the state's concession program says, "As far as the state is concerned, it bought everything, and then leased it back to Mr. Fousek."

This point is an important one because now the state has opened up the bidding process for operation of another type of restaurant at the site, one serving food typical of that eaten by early San Diego settlers from the East. Fousek, though, can't see bidding on the operation of a restaurant that his family has run for more than three decades — especially since the state came to him in 1980 and offered him a five-year lease if he completed some maintenance on the building and built a small fireplace on his outdoor patio. He did these things and then signed the lease. The state has never certified it. This five-year offer was a "mistake," according to state administrators. Concession law allows only limited exceptions to the rule that leases of more than two years' duration must

be offered for public bid. Fousek didn't qualify as an exception. Another thing that let Fousek continue in the manager of the liquor license that was going along with the property when and if a new bidder takes over. He's been trying for years to get a liquor license from the state parks and recreation commission, but to no avail. Meanwhile, Bazaar del Mundo enjoys four separate licenses, which it secured when the commission had a different makeup. Fousek says this inability to permit managers has been a major factor in the decline of his business throughout the 1970s and up to the present. The commission losses finally forced him to close his restaurant in October and concentrate his efforts in his other La Casa Blanca, nearby on San Diego Avenue. According to state officials, this closure was a breach of Fousek's month-to-month lease, so park rangers had the building's locks changed after they were unable to obtain keys from Fousek.

Fousek says he had a buyer lined up to purchase the business, but that without a lease he has nothing to sell but a dispute with the state. He's filed a petition to halt the public bid, and the state has granted him a hearing for early January.

— N.M.

# City Lights

wide-field, forty-eight-inch Schmidt reflecting telescope back in the late 1940s. The photographs produced by that project were distributed to observatories worldwide and since have been used as a standard reference to the northern heavens.

When similar Schmidt telescopes were finally installed in observatories in southern Chile and Australia during the 1970s, surveys of the southern skies were also undertaken. By then, however, the surveying tools had improved dramatically. For example, far more sensitive photographic emulsions have been developed, according to Brucato. Furthermore, a new lens has been invented for the Schmidt telescope which allows for better focusing. Given these technological advances, the National

Geographic Society has dug \$300,000 out of its pockets to help fund a new Palomar-based survey, which this time is also being supported by grants from the Alfred P. Sloan Foundation and ExxonMobil.

Armed with the new instruments, Palomar's survey team should be able to record objects one-quarter the brightness of those detected in the last celestial study. That means the new work should probe twice the distance and include a section of the universe eight times larger than that scrutinized before. Brucato says it's hard to say exactly how far away the newly equipped Schmidt will be able to "see" — but the scientists expect that the distance will likely be greater than fifteen billion light-years. The object of this exercise is not actually to count the stars, quasars (quasistellar objects), and other celestial entities. (In fact, in parts of the Milky Way all these objects cluster so densely that they'll appear to run together on the photographic plates, and thus will be uncountable.) Instead Brucato says that astronomers will be able to compare this survey with the old one and note such events as exploding stars, called novae.

Brucato says the new lens is now being ground in England and won't be completed and shipped to northern San Diego County until 1984. Once there, the photographing will begin almost immediately. Results, however, will come with something less than Polaroid speed. Brucato says this survey will require the astronomers to photograph 684 different fields of the sky several different times — with every single exposure lasting from an hour to an hour and a half. Moreover, the brightness of the moon interferes with the work so much that the photographic sessions will be restricted to those two weeks per month when the moon is new or partially illuminated in the night sky — so figure five to ten years for all the results to develop, Brucato says.

— J.D.

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## Worth A Thousand Pictures

Announcements at the Palomar Observatory were joyous last week over the San Diego City Council's decision to install yellow-orange street lights, which came less light pollution than other forms of illumination. Their relief is more than merely theoretical. The astronomers are now preparing to survey all the

celestial bodies visible from the Northern Hemisphere, the most inclusive such survey ever undertaken, and one which would have been seriously restricted by brighter San Diego street lights.

Palomar's assistant director, Robert Brucato, explains that this is a truly comprehensive celestial survey which has been done at Palomar. The National Geographic Society sponsored the first one shortly after the observatory obtained its

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## The Centers Are Holding

A few years ago you could risk a horse down El Camino Real in Encinitas and go some distance before you found anything of which to hunch it. (El Camino is about three miles east of and roughly parallel to Interstate 5.) Today they call the three-mile section of that road north of Encinitas Boulevard and south of La Costa Avenue the "golden corridor." Fully a dozen shopping centers have opened up along it in the last six or seven years, half within the past eighteen months.

And what dizzying choices now confront the North County shopper drawn to this mercantile paradise? In Encinitas Village he can visit Ralph's, Long's Drugs, Licorice Pizza,

and Dorman's Tires. Villa Encinitas Plaza beckons with a branch of San Diego Trust and an arm of Boll Weevil. Encinitas Park offers a Carl's Junior, Mountain Vista Plaza coxas coxas, and a group of Dalton's, State Farm Insurance, H&R Block. Automotive services are available from a group of businesses collectively known as El Camino Tire and Brake Center. Chiropractors and Chinese food and computers — among other things — are to be found in the Village Squares (1 and 2), in Little Oaks Plaza, and in La Costa Plaza. If the names of the shopping centers and their tenants tend to run together, you know you're in the Wiegand Plaza Number One (or Wiegand Plaza Number Two, both just north of Encinitas Boulevard on the main drag), because they're the ones with the neo-Western architecture. Plaza de la Costa Real is the one with the

neo-Spanish Colonial. Apparently all this building hasn't yet satiated the area's commercial appetite. A 44,000-square-foot office condominium development, scheduled to open in the 300 block of El Camino Real this fall, is already sixty percent presold, according to its developer. And Los Angeles developer Ernie Collins, of the Collins Company, says that although the recession forced him to delay construction of his proposed 150,000-square-foot "Fashion Terrace Mall" (just south of the intersection of El Camino Real and Encinitas Boulevard), he nonetheless expects that he will soon proceed with the project. "I think that all the centers [along El Camino Real] have really done pretty well."

— J.D.



David Sheehan

Photograph by David C. Calkins

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## Landmark Decision

We don't know who your source was for some of the information published in "It's in the Mail," in your November 24 "City Lights," but we do know that person was wrong.

Landmark Communications, Inc., is based in Norfolk, Virginia, not Florida. Landmark Community Newspapers, Inc., is the division of the corporation that oversees the Daily Californian's operations. It is based in Shelbyville, Kentucky.

It was Landmark, not the Baker family, that invested money in a new press. And that happened in 1977, the year Landmark took over the paper.

Landmark bought the building it

now occupies in El Cajon's industrial zone at 1000 Pioneer Way, but it did not build that building. It was already there and had been on the market for a long time when our corporation approached the seller.

## Letters

Finally, calling out "Today's publications" "weekly advertisers" is an insult to everyone involved this year in converting our weekly "Buyer's Guide" shoppers into quality, full-fledged community weekly newspapers. It's not our fault that our weekly newspapers could not find segments of our East County circulation area.

The zoning of our weekly product has been the major change in California Publishing Co.'s marketing strategy this year. That seems to escape the attention of reporters trying to get the scoop on our study of the feasibility of going a.m.

Harold Odom, publisher  
Daily Californian

## A Pair For Bariletti's

Urduo Martinez last week (November 24, in Paul Krueger's "The Inside Story") accurately credited former Washington Redskins football coach George Allen with the quote: "The game's not over till the fat lady sings."

Wrong, Mr. Martinez. The owner of that quote was a sportscaster for the San Antonio Spurs. And Dick Moss, former coach of the Washington Bullets basketball team, was the one who took it to the bank.

Anonymous DeCarlo  
San Diego

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Ms. DeCarlo's reference to the anonymous Texas sportscaster may or may not be accurate; we were unable to verify the phrase's origin. However, informal recollection suggests that the wording of the published phrase itself is correct. The question should read: "The opera's not over till the fat lady sings." — Ed.

## The Parallels

One often reads excellent articles, but to read feelings and ideas as if the writer had explored your own mind and heart? It had been one week since my abortion when your article "One Woman, One Man, One Baby" by David Swanson appeared on November 18. I know countless people have been through this experience before, but one cannot truly know the extent of emotions this brings without firsthand experience.

When I missed my second period, I called my doctor. My husband ("I'll call him Barry") and I casually discussed the possibility of pregnancy before my appointment. I had an IUD which was ninety-eight percent accurate, so it was probably a hormone problem. If I was pregnant, I'd have the abortion. My doctor said that pregnancy was a matter of choice. Then: "Your test is positive."

I'm pregnant. Only a woman who has said those words knows what it feels like — especially in a case like mine, where previous medical problems had left my childbearing abilities in question. (Like Kelly, I obviously was fertile.) To know after so many years of wondering — but to find out under these circumstances?

We are in our midtwenties and weren't sure when or if we wanted to have a child. We could live on his salary (I'm currently unemployed, but those extra expenses? We were hoping to build up some savings to get on through

a child's first year or so, but it would have meant a great sacrifice of our financial and personal freedoms. Also, if we continued the pregnancy, the IUD would have to be removed (at the risk of causing a miscarriage). And our lifestyle included a bit of partying — which meant occasional large amounts of alcohol — how much had my eight-week-old baby been damaged?

All of this swam in my head that afternoon as I waited for Barry to come home from work. I wondered how to tell him. It was all wrong: our first child was supposed to be a happy, planned event. He was stunned. He had known I wasn't pregnant (ninety-eight percent, remember?). He gently rubbed my slightly swelling tummy, and I knew the decision wasn't going to be so automatic after all. Suddenly, hypothetical was irrelevant; it was our child, a part of us and our love.

We tried not to think much of a couple of days before beginning any heavy discussions. Kelly was lucky she had her girlfriend to talk with. Barry and I only had each other, as we felt we couldn't confide in our families or friends. It took Barry most of the afternoon to make his decision; there were too many factors against having a child at this time: against have this child. Now my turn — or did I have a choice? I had been afraid to think about my opinion up until now, knowing we both had to want the child to keep it. I was very emotional, even more than normal under the influence of maternal feelings and the hormones of pregnancy, and Barry was the logical one (more parallels with the article). The next few days were hell for me. Logically, I had to agree with Barry; the problem was dealing with my emotions. I read later so much of our pain and feelings in David and Kelly's journals. We both keep journals, too, although we were almost afraid to write too much down during this time. Some excerpts from my journal: "... I know the facts. ... but I don't want any more. ... I'm sorry it happened and it's unpleasant but it's there and it matters to me. ... I can't play God like this. ... why does this have to be all logical and sensible? Why can't it be emotional, too? I thought I knew how I felt and I could make sense of it all, but I can't. I feel so alone."

I called my doctor and said we had decided on the abortion. I was scheduled for a D&C a week later. I wondered if I would get cold feet at the last minute. Barry arranged to have the day off to be with me. I (continued on page 36)



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## Straight from the Hip

Dear Matthew Alice:  
Can you tell me about some giant bees I have in my back yard? A friend said they were Japanese king bees. They are between one and two inches long. Most look like big fat bumblebees, but a few have long thin bodies with the front half yellow and the other half black, without stripes. The curious thing is that their hive is underground in a poplar hole. Are they more dangerous than regular bees? How can I get rid of them?  
Susan Kurri  
Clatsworth

Do you live near a toxic-waste disposal site? I think we have the makings of a great movie here. Giant bees... living below ground... weird unidentifiable creatures, perhaps of Japanese origin... possible genetic mutations... terrified citizens...

Science knows of only two species of bumblebee in San Diego, *Bombus croceus* and *Bombus sonorus*. The former inhabits higher elevations and is very unlikely in your back yard; it is predominantly black. *Sonorus* is the common species on the coast; it is black with yellow stripes. Your spin neighbors are probably bumblebees, since they are colonial and live in holes in the ground. But your description is inadequate for specific identification (for example, wing venation is one identifying characteristic), and I can only guess what they are. There is an almost endless supply of wasp species, should they be wasps (some are colonial), but no colonial wasp is two inches long. In short, the best way to identify them is for you to take one to the entomology department at the natural history museum in Balboa Park. My guess is that you may be seeing two different species together, and your imagination is running wild.

Bumblebees are not aggressive and present no danger to most people. The colony



Illustration by Rick Gray

will die off over the winter anyway, leaving only a queen to start a new colony next spring. Many wasps also follow the same life cycle. I recommend you leave them to go about their business of pollinating plants, and enjoy the results.

Dear Matthew Alice:  
What countries drive on the left side of the road and how did the custom originate?  
Eddie Cann  
San Diego

Though the sun does set these days on the British Empire, one legacy of England's near-global domination still remains: driving on the left side of the road. The only civilized countries that do not drive on the right-hand side are Britain and some nations presently or at one time under its rule: Ireland, India, Pakistan, Sri Lanka, Hong Kong, Singapore, Malaysia, Australia, New Zealand, and all of Southern Af-

rica. Japan also travels on the left side of their roads, but I'm not sure where they picked up this quirky behavior.

Two theories (at least) have been advanced to account for this distinctly British tradition. One speculates that the English wagoner, who walked on the left side of his horses, did not want to be caught between his wagon and the wheels of an approaching wagon, so pulled his horses toward him when making a turn. A better explanation blames coachmen for the rule. In fact, had the coachman sat on the right, so as to free his whip hand for action. Since from this position he had a better view of the right-hand wheels, he could maintain more control by turning to the left upon meeting another vehicle coming the opposite way. (Remember, most roads at this time were single-lane affairs.) In Europe, though, coachmen rode on the left side of the stage, so turned to the right.

How, then, did the British colonies ever have avoid this sinister practice? One explanation involves oxen. These beasts were the animal of choice for draft purposes in the early colonies, and were guided by voice and whip, not reins. Since the driver almost invariably used his right hand for the whip, it was natural that he walk on the left side of his oxen for better control. And to better avoid the danger of collision, he turned his team to the right, just as the English wagoner using reins turned to the left.

Traditions die hard, wherever they are followed, and Okinawa is no exception. Since the closing days of World War II, when American troops took over the island, Okinawans had driven on the right-hand side, as opposed to the rest of Japan on the left. But that all came to an end in 1978 when, under the rules of an international treaty on road safety that prohibits two driving systems in the same country, the traffic was reversed to the left side of the road. On July 29 all traffic was halted for eight hours while all road signs were switched from right to left; at 6:00 a.m. on July 30 signs signified the change, and as a story in the *New York Times* said, it was "off to the races." The \$150 million spent by the government to educate its people about the change may have done some good, but its complete effectiveness was belied by the fifty-six accidents on the first day under the new system. Lieutenant Bob Whaley, in charge of coordinating the switchover efforts of the American military and Japanese agencies, summed it up by saying, "We are at this moment gaining an awful lot of very valuable information and experience that will never be of any use to anyone ever again."

Got a question you need answered? Get it straight from the hip. Write to: Matthew Alice, c/o the Reader, P.O. Box 99093, San Diego, California 92138.

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## SETTLING

(continued from page 1)

These last words were spoken to my back as I descended the stoop, inwardly counting the fifteen steps. Later, putting the food away, Jane went on, "Don't you think that this apartment is a little too big for the girls getting a little too big for the apartment? All they do all day is hang into furniture."

"I guess."

"So do you think we could maybe start looking for another place?"

"Sure," I said. We'd already had this discussion, and rather than hold my ground and incite a disagreement, I was using my Russian defense — in the face of opposition on the home front, retreat forever.

"So what does that mean?" Jane said, having none of it. "Do you think I should go out and look for a place?"

"I don't know. Go ahead."

"But it's stupid. I mean, why do you love this place so much?"

I thought of everlasting showers from the solar water heater, of gas bills of three or four dollars a month, of our Lindy landlord, a friar among men, who was present in time of trouble and absent in time for the party; I thought of the entertaining variety of neighbors, the children, the singles, Navy, Marines, the dressy young men who smelled good when you passed them on the walk, and of our view surmounting the alley in back, where once we'd

witnessed two adults and a child engaged in a custody fight which ended with two taxis chasing past the soft colors of backyard fences and garages before turning onto Thirtieth Street, and I replied, "No good reason. Except that I hate grass."

She laughed. She was cracking. "Why?"

"Where I grew up, we had a full suburban lot, fifty by a hundred, just for the lawn."

"So?"

"So never again."

"But the girls only need a little patch where they can play while I keep an eye on them. I don't understand why..."

"I'm not living in suburbia."

"You don't have to live in suburbia. That's the point. I'll look for a little house in the neighborhood and we won't move until we find a place with a yard that's small enough for me to take care of, all right?"

"Sure. Start looking. You win."

"I didn't win," she said, tucking flat an empty bag and folding it in thirds against her. "We just... decided on my compromise."

"During her days off through the next few weeks, she wheeled the girls around the neighborhood, reconnoitering. Two sunny houses were for rent, and those that were were either on the golf course side of Golden Hill Park and were too expensive, or on the low-riders' side and were too close to the fighting. Eventually she found a rental on Broadway that deserved looking into, and arranged for the landlord to meet us and the children there one Sunday morning. We rolled the stroller up to the gate at the foot of bare concrete steps. The yard, which was backed behind a retaining wall, was an eye-level display of dry grass and scat.

The house stood to one side of the yard, disowning it, and at the back we could see a backlot of apartments with bars over the ground-floor windows. I asked if this were the best she could find. "You don't know what's out there," she said. "I've been looking. You should look for a while."

I intended to, though she didn't know it. My strategy was to wait for this house-idea to go bust, assuming we'd find nothing both close to town and with a yard Jane would be willing to mow, and then to look for an apartment or condominium close to a side of Balboa Park where I'd concede to stroll the babies every day. That way I'd get out of having to care for a yard, and the babies would enjoy a broader playground than they would otherwise know.

The landlord arrived, extending a thick hand and asking us to call him Dale. His hair was cut in a flat-top, with needles of gray, and he was wearing Sears jeans and an inside-out sweat-shirt with the arms cut raggedly off. He introduced his wife and son, who were toiling up the sidewalk with mops and a bucket of cleanser between them. The son was about fifteen, and had his father's low ears and his mother's pageboy hair. He looked exquisitely morose, as I did when Dad made me spend a weekend mowing at his rental house in Redondo Beach, helping with the twice-monthly mowing and trimming.

On the porch, we stood in a quiet mass while Dale selected from a list of keys. "Ho, I guess you look like you're in the service," he said heartily, not looking at me.

"Service industry."

"How, it's an industry all right. Leaseways it is in San Diego. Can't tell you 'bout other places 'cause I

don't know 'em!" He shouldered the door, which gave with a crack. "Let's try to get a window open for you," he said, pushing back curtains that looked like bath mats. "Honey, you go on and open the other windows and we'll let these good people look on through the house by themselves. You have any questions, you just yell out, otherwise we won't be bothering you, all right?"

Jane replied that she would, and taking a baby on her hip, cast away to drift from room to room.

A chalky, sour odor came out of the bath, where fresh, iguana-green paint clung to the wall above the uncurtained tub. "Say now, don't worry," said Dale's close voice at my shoulder. "We're gonna go ahead and finish painting in there today or tomorrow, and it'll all be the same color."

The bedroom's built-in dresser had also been repainted, for what looked like the twentieth time, so that it now had a finish of cream cheese. "Not much you can't put in them drawers," said Dale, looking in from the next room.

The front door in the hall was missing.

"Got you a door in the garage if you want it. Other people took it off for some reason. I just got 'em the other way they want."

I found Jane in the kitchen in front of the sink. "Look at this," she said. "If you stand right here, you can see the whole yard. Stand here." She pointed to a spot on the floor.

"See?" she said.

"Yes."

"What do you think?" I nodded slowly while she went on. "It's the right idea, don't you think? Here, let me stand there again." I made way, as she looked hopefully out the window. I

(continued on page 10)

# PUBLIC AUCTION:

By order of developers Saturday, December 11, 1982 (on site), 11:00 a.m. promptly

**8 INDIVIDUAL TOWNHOMES — 1 YEAR OLD**  
4751-4773 LAMONT STREET, PACIFIC BEACH

**SELLERS CAN ACCEPT OFFERS PRIOR TO AUCTION**

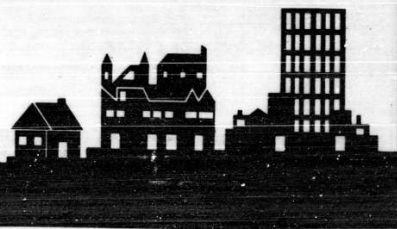
Located minutes from La Jolla, Shopping Centers, and Freeways, these 2 bedroom, 2 1/2 bath, individual townhomes, are approximately 1250 square feet. Each unit offers quality carpeting, mirror wardrobe closets, a wood burning fireplace, garage, and balcony. The ultra modern kitchen features top quality built-in appliances including micro-wave oven and trash compactor.

**RETAIL VALUE TO \$181,000 MINIMUM BIDS FROM \$106,000**

Up to 95% financing available. Bidders are encouraged to make offers prior to auction. Open for inspection Saturday, December 4th from 10:00 a.m. until 5:00 p.m. and on Sunday, December 5th from 12:00 p.m. until 5:00 p.m.

FOR FURTHER INFORMATION CALL 454-6186

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## LEO'S STEREO

## SETTLING

(continued from page 8)

thought of the rather glorious home her parents owned, the one she'd left at the age of eighteen, or seventeen, which was a good time earlier than I'd left mine, and of how she would happily accept living in a house like this one if it were best for Julie and Jeanne, or come to think of it, best for me. She said, "What I wonder is, whether the girls would have that whole yard to play in, or whether the people in the apartments use it, too."

When Dale came into the kitchen, she asked him. He replied that the girls could sure use the whole yard if they wanted to, but as Jane questioned him

more closely, he allowed it wasn't a private yard in the sense of being attached to this house, and then admitted that the only private yard we'd have was the beaten earth under the living room window where the previous tenants had fenced their pup D-bemans.

"They rolled the fence up and left it out there," he said, "but hell, you can have it if you want, no charge."

I told Dale we'd probably call him later in the day, one way or the other, and he said, "Hokay, no problem! We'll be here all day fixing up." Then his wife walked into the room and said she couldn't find Roy, who I guessed was their son. On our walk back to the apartment, we saw him sitting in his parents' car, hands slack in his lap, not even listening to the radio.

After looking into another house later that day and finding it absurdly small, my proposal for renting an apartment or a condo closer to the park

was submitted, discussed, and accepted, with one amendment.

"We should keep an eye out for something to buy," Jane said.

"To buy?"

"It's just that we'd be stupid not to consider it, since we're going to come across some deals out there." She explained that as we had a sizable piece of cash to put into a down payment, which many shoppers didn't have, we would be in a strong position to bargain for a property, and, being also more flexible than most young couples with children (who knows where we'd be in three years?), we could buy a place with no intentions of living in it longer than it took to make a profit. I remembered that practically all of our famous savings had come from Jane's brief ownership of a house (in her previous marriage), of which she'd taken only half the net after cashing out.

"You mean we could make a kill-

ing?" I said, as though it were illegal.

"Of course! Then we can really spend it."

Six months in Nice? *Mieux peut-être*, a year in Paris. The Jeu de Paume. Julie and Jeanne learning to count in dainty voices, "neuf... dix... onze."

"We may have to borrow some money if we're going to put all of ours into a down — closing a deal is expensive," said Jane. "Do you think we could ask your parents for some?"

"I'll get some, no problem." (Dad will say, "Now you're talking in my bad ear." And he'll think about it for a week. He and Mom can afford it. No they can't. "Honey, you know we can," Mom will say. "But do whatever you think is right.") "No sweat," I said. "What do we do first?"

Jane started looking on her own, and

(continued on page 12)

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## SETTLING

(continued from page 10)

within a week had engaged an agent — Larry was his name, a tall, college-educated, baby-faced attorney who specialized in dealing condos, and who was perfect for us. He hurried. He understood that in a tricky, protean environment (as surrounds the young; and the younger, the more protean), the essence of balance was movement. Keep moving, keep something happening; whatever you do, don't stall. For ourselves, we still had it in mind to leave San Diego on a few months' notice, to travel or to follow any alluring drift in our careers. We were going to move

through property ownership without stalling or wiping out.

Every Friday Jane and Larry would read about in his black Audi, investigating the listings of his realty sheets, and in the evening Jane would report from her memory and steno notebook. Hillcrest turned out to be too expensive, and the newest condominiums in Golden Hill were too small (builders cut costs by cutting the size of rooms), which left several projects in North Park, a few of which we looked at together and found disappointing — covered with that swishy stucco that looks like sugar-and-Crisco icing.

And so it was convenient to broaden our search to include small houses, which were older and less likely to be owned by such unbending lenders as developers and banks. This, of course, was the turning point, although I didn't feel it then. How obvious it is to me now! We weren't looking for a prop-

erty anymore, we were looking for a house. "We just bought a house," has a solid ring to it — like lead — but I was still so involved with making money that I didn't realize what we were doing, what we were saying. I was like so many people in the Navy who tell one another, "I've been in ten years but I'm not really military. I'll put in ten more and get my pension" — and they turn around, they're liars.

"Good news," said Jane one Friday evening. "I think Larry and I have found some places you should see. One is really neat — I think I may have told you already — it's sort of small but it's right next to the park, on Cedar, and looks Moorish — you know that style with the flat smooth walls and small windows? I think you'd like it. And there's another place further away — a lot further from the park, actually, but still within walking distance, or hiking distance or whatever — and it's

the classic, old, white, wooden home, with the porch in front and the driveway on the side, and the little garage in back that looks like a tiny barn. I really want you to see inside them — do you think maybe Monday would fit your schedule? Or is there a baseball game on that night?"

I don't know where the Padres were when I needed them, probably playing at home, for no game was scheduled on Channel 8 that evening and we left as planned, at the onset of a clear summer dusk, and Larry in the front seat of our wide Dodge and the girls strapped into their seats in back, holding their bottles at an upward tilt, like trumpets.

The house on Cedar Street was a smooth stucco cube with red trim, on a plate of green painted concrete. A slim teen-ager and her German shepherd were sitting in front; she made a great

(continued on page 14)

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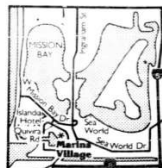
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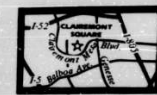
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## SETTLING

(continued from page 12)  
fuss over the babies and called her mother out to see them through the window of our parked car. The mother, in mousmou and slippers, came to the door and stood there like a cold front meeting a whisper of warm air. She slowly opened the screen door to admit Larry and Jane, while I remained on the steps in a face-off with the dog. The girl was jerking him with a choke chain and saying merrily over his growl, "Are you going to buy this place? Don't mind him, he's being a pest. We've been trying to sell it for months but my mom's in no big hurry or anything, since she's a realtor. Shut up already! And she wants to, uh, not get gyped or anything. Go on in, I'll hold him. Anyway I hope you buy it. Too small!" She said this with a wrinkled nose, then offered what I supposed to be her most winning smile. The dog suddenly yawned.

The living room was small, the ceiling was low, the floor crowded with furniture and the sideboards encrusted with porcelain knickknacks and photos in gilt frames. The dining room, kitchen, bedrooms, and bath were likewise as full as closets, which made it an act of will to see the house, and yet the more I saw of it, the more I liked it. It had thick, smooth walls and arched passageways; the scale of the rooms seemed exactly right for our few

Suddenly I knew that we would buy this place, and the thought was so irksome I looked down for something to kick.

pieces of furniture. Jane looked under the lid of the toilet tank and saw from the date stamped on the once-soft porcelain that the toilet, hence the rest of the house, was forty-three years old. Not a bad age. And the listing on the property said it came with a year's lease on the plumbing and electrical. Jane seemed enthusiastic about it, but that's her nature; Larry I overheard in conversation with the owner about the assumability of a variable loan. For me, the backyard clinched it. There was a plot of grass no larger than the living room and a sideyard even smaller and shadowed by the overgrown trees in the yard next door. A wire arbor was strung like a clothes line along the back fence, but nothing was growing on it. Morning glories, I thought, would cover those naked wires in rapture. It grows like a weed

— better than a weed, because you don't have to rip it out. Jane stood on the back porch with me and looked the yard over. After a minute she whispered to my shoulder, "They don't believe in cleaning up after the dog?" I said I hadn't noticed. The other house, a bungalow with crystal doorknobs, was on the power-lane side of Thirty-second Street in a part of North Park that I have heard described as "South Sav-On," after the store nearby. It was empty. The woman who had lived alone there, a Mrs. Roberts, had died in her nineties some months before. Handrails had been installed down the central hallway to help her along an essential route — from door, to bedroom, to bath, where a pink night light, shaped like a firefly with its glowing bulb protruding beyond its covering wing, was

plugged into the socket above the toilet, and worked.

I switched it off and looked for a date under the lid of the tank. Nineteen seventy-eight, it read. The toilet was new and so was the water heater in the utility room, so obviously someone had been maintaining the water services. Also, the electrical sockets were the polarized type, which meant that part of the circuitry had been updated over the years, if not improved. The kitchen had a Wedgewood stove and a built-in potato bin; the doorbell was a satiny chime instead of a buzzer. "I have such good feelings about this place," said Jane from the living room.

I said, "Why is it so cold in here?" "It must be well insulated."

When Larry heard that, he winked at me. Not saying much, he was going from room to room with upturned eyes, inspecting for water stains and following the cracks that the settling clay beneath the house had fissured across the plaster of ceilings and walls. From the rear-most bedroom I saw two fig trees, a Mission, I guessed, and a Turkey Brown, side by side along the picket fence between the back of the lot and the alley, and another tree that I thought I recognized as a plum like the one we'd had in our yard at home before my brothers and I tore it out to make way for an end zone.

This was the bedroom that Jane foresaw as the nursery, being the largest and having the most windows. Louvered windows they were, difficult to lock. The neighborhood didn't look all that safe, though probably safer than Golden Hill — God, I thought, I'm already thinking about living here. Then suddenly I knew that we would buy this place, and the

(continued on page 14)

### 8

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## SETTLING

*(continued from page 14)*  
thought was so irksome I looked down for something to kick. It was like the day I'd gotten married, a happy day undoubtedly, but in the moment I was alone before going to meet Jane and the judge in my parents' backyard. I had this certain feeling that I was about to be made nice. I was to take my place with millions of other nice people, and with them, provide an invisible protective shield to guard society against odor and decay, as in the delectable commercials. Who — was it I who had

come to San Diego seven years ago to visit a girlfriend, and never left? Was that me? I seemed to recall that my bio was going to skip around a bit more than that. "Returning from Africa..." he directed his first short film.

"The lights work!" I heard Jane say somewhere. I found her in the hallway and hugged her lightly, for no reason that she knew of. Then we went out and looked at the yard, which needed a fence first thing.

In the car, backing out the driveway, I asked Larry what he thought. "I think," he said, and then paused. "I'm not saying anything just yet."

I liked the sound of that and said, "Neither am I."

"Go, uh, go back to Cedar Street for a minute. I want to check something out," he added, leaning forward and looking avidly at the neighboring

properties. He assumed the same position when we reached the Cedar Street neighborhood, and said, "Okay, now drive around the block real slowly." He nodded at some of the houses as we passed them, the spruce ones that you might notice if you were strolling around the neighborhood at night, thinking of nothing in particular.

Jane asked him what he thought this time, and he leaned back and said that he wasn't going to talk to us in or out of which house to buy, but if it were his money, he'd go for the small one nearer the park.

"That's what I think, too," I said later, at home, the three of us talking it over. It was Larry and I against Jane, who was holding out for Thirty-third Street.

"Here's the thing," said Larry, getting up to leave. "You know what they

say are the three most important things in real estate? Location, location, and location. The Cedar house is very close to the park, it's on a well-kept street, plenty of high values, and although the price is pretty high, I guarantee you that with a little labor, you can improve that property and sell it in two years for... oh, ten thousand more than you paid for it. Easily. Easily."

Something hot and comfortable seemed to expand at the front of my ribs. Two years wasn't long.

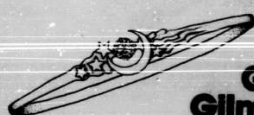
"But you make a list," he said at the door, mending fences with Jane.

"Write down the pros and cons of each house, sleep on it, and decide for yourselves what you really want."

We shook hands all around, closed the door behind him, heard his

*(continued on page 18)*

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## SETTLING

(continued from page 14)  
footsteps sounding down the stoop, and faced each other from opposite sides of the living room.  
"It's too small," she said tiredly.  
"We'd be living just like we are now — don't you think? I mean I'm sick of having the TV in the living room. I want it out."

"Look, Jane, Goddamnit, we're talking about buying a house. That's a long way from where we started two months ago when we said we were moving because the kids needed a little yard."

I paused to let her agree, but she paused right back.

"Well, we did," I said. "And that's what we'll get from the Cedar Street house — as we make money fairly quick."

"But we can't afford either house unless we get some money from our families, remember?"

"Of course."  
"And you know you'll have to borrow twice as much from your parents to buy the Cedar Street house?"

"Sure."  
"And you're going to ask them?"

"God," I said, "it's an investment. What are parents for?"

"Are you going to call them?"

"Sure."  
"When?"

"I don't care. Tomorrow."  
She looked at me closely for a moment, as if she wouldn't do it. And then she said we should list the pros and cons, which we did, and then we went to bed — I feeling that the compromise this time was coming in my direction. A pleasant thought to sleep with.

The next morning I prepared a



speech in the shower and phoned around eight o'clock, supposing Dad to be at home behind his money desk.

No answer. I remembered a similar situation in school in New York, when I'd needed a fast loan to finish the year, and had called on him for a statement of personal finances, which he shyly agreed to prepare for me and the teacher, and I recalled my disbelief at the figures I saw — figures which belied his modest dress and habits, and I reasoned that here was proof of the way I'd come to see him over the years, not as a businessman or civil servant, which was how I suppose he'd come to think of himself, but as a farmer like his parents. A farmer is not rich. He may have a good deal of money at times, but money is grain that accumulates at harvest only to be stored or shipped. No, the farmer's wealth comes from continuity, security, from the approval of years; and money is

most useful to keep ruin from accumulating at a slightly slower pace than time. I didn't call back that day.

"Well?" said Jane that night when she came home.  
"I think Thirty-second Street will be okay."

"Really?"  
"I had a feeling when we were inside it, looking it over."

"So did I."  
"I figured, 'Why fight it? I'm going to plant sugar beets in the back yard.'"

"What?"  
"Or alfalfa. It has blue flowers."

"What are you talking about?"  
"Nothing."  
"You don't seem very happy."

"I'm not."  
"Did you call your parents?"  
"Uh — yes, but they weren't home."

"Did you think your dad wouldn't

have given you the money for Cedar Street?"

"Oh no, no, that wasn't the problem at all. The problem was he would have."

In the end, Dad and I arranged for a helpful loan to be repaid with deferred interest, and signed technically as a gift so as not to foul up anybody's tax situation. Larry arranged a mutually advantageous deal between us and the inheritors of Mrs. Roberts' house, which we bought out of probate court. For some weeks after everyone closed we continued to live in our apartment while working on the house. I let the front yard go and worked on building a fence in back. I got so angry digging postholes in the rain one afternoon that I had to lie down for a minute under the eave of the garage (rain falling in a puddle at my ear) because I'd started to feel lightheaded. The rain made the grass in the backyard sprout. Jane was astonished because she thought it was dead, but it didn't surprise me a bit.

A few days before the movers showed up, Jane met Mrs. Roberts' daughter and her husband on the steps of the house. A woman in her sixties, she had come for one last look at the house she'd grown up in, had been married to. She told Jane that her father had built it, and that all of the children had been raised there. She reminisced about the holidays they all had spent together. She cried.

"Oh, and they gave us a lawn mower," Jane reported. "Isn't that great?"

"What kind?"  
"I didn't ask."  
"I mean is it power?"

"What's the matter? Are you upset?"

"It's power," she went on. "It's red, and the man said it runs great."

"That was nice of him," I said.  
It has been nearly two months since we moved in, and I have still not mowed the front lawn. In the world of lawn order, I will be an outlaw. I admit it isn't much, but every little bit helps. It is part of my tradition between childhood happiness and present consciousness.

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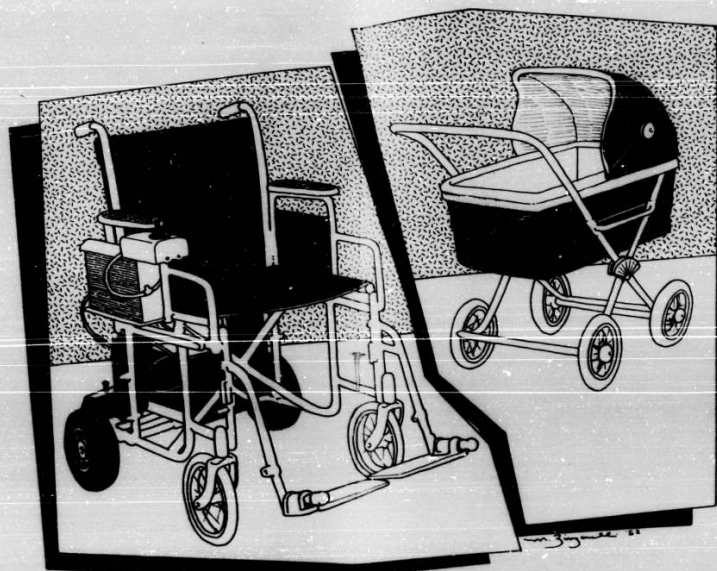
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# Mother & Son

Before the adoption came the adaption

By Kathryn Phillips

The notice in the classified advertisement section of *El Mexicano*, a Tijuana daily newspaper, was simple and to the point. Translated into English, it said, "We are looking for a baby to adopt. It will have fine care and a good future." Then it listed a Tijuana address and phone number. Nine months later, on a warm August day, Margaret Carr sat in her wheelchair among a gathering of friends in Balboa Park, enjoying a pot-luck picnic of deli-cooked barbecued chicken and fruit salad. Near her feet, sitting on the lap of a friend and clumsily pushing pieces of fruit into his mouth, was Margaret's eight-and-a-half-month-old son Juan, the baby the notice brought to her.

Margaret Carr is thirty-eight, single, and disabled; she has muscular dystrophy, is confined to a wheelchair, and has limited use of her arms and hands. She is also exceptionally determined, and after more than fifteen years of wanting to be a mother, she decided to circumvent the traditional American adoption routes, for she believed those routes were closed to her. Margaret decided to move to Mexico, adopt a child, and then live there for at least two years to take advantage of an obscure immigration law that would allow her to bring Juan into America as a permanent resident. Her choice was neither an easy nor common one, and its consequences are not certain. But she feels that because she is in a wheelchair, it was probably the only choice she had.

Although the adoption was done legally in Mexico, Margaret will not feel entirely certain that Juan will al-

ways be her child until she has moved back to the United States with him. Because of this, she asked that her and her son's true names, as well as the names of her friends and attendants, not be used in this story. She also asked that certain details of geography — for instance, the Tijuana neighborhood in which she lives — remain vague. She worries sometimes, as other adoptive parents have been known to worry, that her child's natural parents will use such information to track down her and her child.

Margaret's decision to upset her life in California and move to Mexico to adopt is rooted in her disability and the reaction of the able world to her earlier efforts to become a mother. Until she was six years old, Margaret seemed to be a healthy little girl, but a teacher

noticed she walked abnormally, and her parents took her to a doctor at the Army base where her father was stationed. That doctor's examination led to an eight-year string of visits to doctors that each time resulted in uncertain diagnoses and dramatic prescription. It wasn't until she was fourteen that doctors finally diagnosed the disease as muscular dystrophy.

There are various types of muscular dystrophy, but when Margaret first learned of her disease, she and most doctors knew little about it. Though she was walking with canes by the time she was fourteen, Margaret continued to believe that her life would be the same as she had expected as a child: she would grow up, go to college, work, have children, and raise the children.

These assumptions only began to change after she neared the end of her studies as an English literature student at the University of Illinois in Champaign. She was in her early twenties, walking with crutches and using a wheelchair for longer distances, and was living with a man. She decided if she were ever going to have a child, she would have to get started, so she abandoned contraceptives and began trying to get pregnant.

If Margaret had succeeded, her child would by now be a teen-ager. It would probably also be healthy and free of muscular dystrophy. But a doctor who learned Margaret was trying to get pregnant discouraged her and warned her that she would probably die before the child was five years old, so she returned to contraceptives and

when she was twenty-seven, she had herself sterilized.

In 1972 Margaret, who was then using an electric wheelchair to get around, moved to Oakland. She first volunteered her time to and was later hired by the Center for Independent Living in Berkeley, which was organized and operated by disabled people to advocate for their rights and to provide other services, such as wheelchair repair. Margaret worked for the center as a transportation specialist, which included seeing that wheelchair-accessible buses were included on the public transportation routes in the East Bay area.

For the first time in her life, Margaret started meeting disabled women who had given birth to healthy children and who were successfully raising

them. Her old desire for a child was stirred anew.

In the mid-1970s, Margaret for about three years shared a home in Oakland with a woman named Theresa, who had a daughter named Sylvia. Sylvia was nearly four years old when the three became housemates. Theresa was a neglectful parent, and over the years, Margaret's responsibility for Sylvia's care increased. Margaret began to see that she could tend to the needs of a child, and this belief was reinforced at work. "I became more and more involved in the issue of civil rights for the disabled and the basic right that disabled people have to keep their children," she recalls. "I began to feel more and more strongly that it was my right to have a child." Yet as long as she had Sylvia to care for, Margaret's need to mother

was satisfied. Then Sylvia's mother, realizing that she was unable properly to care for the girl herself, sent Sylvia to live with her grandmother in Culiacan, Mexico. Margaret felt as though her own child had been taken away from her, and for eighteen months she held out hope that Sylvia would return. When the young girl didn't return, Margaret finally understood that she had to get a child of her own.

Margaret had thought before of the idea of trying to adopt a child, and now, with Sylvia gone and with her friends encouraging her, adoption became a serious possibility. As she soon learned, however, adoption can be a difficult process, in part because the demand for babies is higher than the

(continued on page 22)

## Mother & Son

(continued from page 21)  
supply at adoption agencies. La Jolla author Cynthia Martin, in her book *Beating the Adoption Game*, estimates that American adoption agencies have fifteen couples competing for each baby. Birth control and abortion have dramatically lowered the number of babies available for adoption from agencies. In California, for instance, public and private agencies placed 5559 children in homes in the period between July, 1970 and June, 1971. Ten years later the agencies placed only 2368 children in twelve months. The shortage of babies and overflow of

potential parents allows agencies to be highly selective in approving potential parents.

Margaret knew before she began the adoption process that the odds were against her being able to adopt through an agency. She carried two of what agencies have traditionally viewed (though not always openly, for fear of legal tangles) to be liabilities: she was single and she was disabled. Margaret felt she could get through the initial application process required by adoption agencies, but she didn't think she could pass a mandatory "home study."

In California and most other states, legal adoptions require the completion of such a study, in which a social worker visits the potential adopting parents in their home and evaluates their ability to provide a good home. In

the course of the home study and other adoption interviews, agency officials ask couples about their finances, their own upbringing, their religious practices, and their attitudes about child rearing, among other things. Margaret believed that in her case, though certain questions might not be asked, a social worker would be evaluating Margaret's disability from an able person's perspective, and would decide against placing a child with her.

There are scattered instances of disabled people successfully adopting healthy children from adoption agencies, but after calling various friends and contacts in adoption networks around the country, Margaret determined that such cases were rare. She decided it would be practically impossible for a wheelchair-bound single person to adopt through an agency.

Nevertheless, she attended the first meeting required of all adopting parents by the Children's Home Society in Oakland, around the beginning of 1980. The message that agency gave at the meeting was discouraging to most of the potential parents, in the room. The agency promised waits of several years to a traditional couple who wanted to adopt a healthy infant. If an adopting couple or single person was willing to take a severely disabled child, chances were, the agency said, that they could have a child right away. Margaret had already decided she wouldn't try to adopt a disabled baby; it would be difficult enough for her to hold and feed an able child; it would be practically impossible for her to care for a child who might not be able to walk or adapt to Margaret's disability.

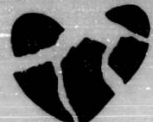
(continued on page 24)

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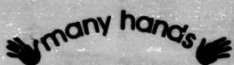


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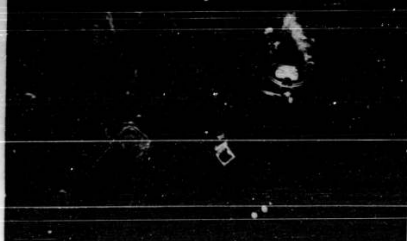
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## Mother & Son

(continued from page 22)

After that orientation meeting, Margaret decided she would have to look for other ways to adopt. She could do one of two things: she could adopt independently, or she could adopt a child from another country. Adopting independently is legal in California. Technically, whether or not the adopting parent meets face-to-face with the child's natural mother, an independent

adoption means the natural mother has chosen to give her baby to a specific person or couple. State law still requires that a home study be done in such an adoption, but because it is the natural mother who has already selected the new home, and not the agency, the home studies for independent adoptions are generally believed to be easier to pass. The burden is on the state to prove the home is not good for a child in an independent-adoption home study. In an agency-adoption home study, the burden is on the potential parent to prove that the home is the best one for the child.

Margaret started looking for ways to adopt independently and was told about a San Francisco lawyer who made such adoptions a substantial part of his practice. When he met Margaret, the lawyer told her there was a slim chance at best that he could help her find a baby because he didn't have that much contact with mothers looking for adopting parents; and when he did, he usually had several able couples competing for the same baby. Nevertheless, he told Margaret that he knew two young women who were pregnant and wanted to find homes for their babies. He told Margaret to sub-

mit a résumé describing herself and why she would be a good choice for the baby. Several other couples had been to do the same so that the young women would have a choice of parents. Neither of the women selected Margaret.

Meanwhile, Margaret's friends were offering other suggestions for getting a child. Some said they would be willing to bear a child for her. But after some consideration, Margaret decided that an arrangement was too risky — she didn't want to spend nine months anticipating the birth of her child and then risk having the natural

mother decide at the last minute she couldn't let Margaret adopt the baby. One woman told Margaret about a friend in Boston who was pregnant. That friend wanted the baby to be a girl. If the baby was a boy, the woman asked, would Margaret like to adopt him? Margaret said no thanks — she couldn't imagine anyone being willing to give up a baby on the basis of its gender. Another woman told Margaret she had a friend who had always wanted to experience pregnancy and childbirth and had talked of doing it for \$40,000. The woman said her friend sympathized with Margaret's

situation and would cut her price to \$20,000. "I had saved up money for a long time to do the adoption," recalls Margaret, "but that was just something I couldn't do. How could I tell my baby that I got him or her for \$20,000?"

The only alternative to agency adoption seemed to be to adopt a child from a foreign country. Normally, to adopt internationally Margaret could either go through an agency that specialized in matching orphans in foreign countries with American parents, or she could find a child herself in another country and while still living in

California, adopt the child and bring it to live with her. In either case, she could stay in the United States but she would also have to undergo a home study.

She was still convinced that she would have little chance of passing a home study. Her adoption chances, she thought, were looking bleak until a lawyer friend told her about an element in American immigration law that would allow her to adopt a child without having to go through a home study or a long wait. The clause in the law was apparently designed to be used by missionaries, diplomats, and Amer-

ican military people stationed in other countries. Yet it was written in terms broad enough that a lawyer could argue that Margaret was eligible. The law says that an American who has lived abroad for at least two years may bring a child adopted in a foreign country back into the United States as a permanent resident. A home study in the United States is not required in this sort of adoption. Depending on the laws in the country in which the child is adopted, a home study may not be required in the child's home country either.

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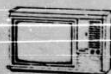


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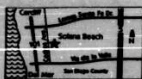
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## Mother & Son

(continued from page 21)

Margaret knew Mexico well and she always thought that if she had to adopt in another country, she could do it in Mexico. For about a year in 1975 and 1976 she lived with some friends in Manzanillo, on the southwest coast of Mexico. She spoke the language, liked the country, and felt she understood the culture. She also knew that the laws in the Mexican state of Baja Norte did not require a home study for all adoptions.

In April of 1981, Margaret took two months' leave from her job at the Center for Independent Living to visit Mexico. Traveling with her in her specially equipped van was her best friend Carol, whom she had met at the Center for Independent Living. Carol is blind, so another friend traveled along to drive the van. In Mexico they stayed with Margaret's friend Carmen in Manzanillo. Margaret explored the adoption laws and discussed her plan with Mexican friends, including Carmen. Carmen, who had two small children of her own, was enthusiastic about Margaret's idea, and she agreed to help her carry out her plan to adopt. After that visit, Margaret and Carol returned to Oakland, quit their jobs, and prepared to move south. Carol did not want to live in Mexico. Her parents had immigrated to the United States from Mexico and Carol had learned Spanish as a child, so she wasn't intimidated by a language barrier. However, she valued her independence and knew that her blindness would make it difficult for her to get around on her own in a country where roads and

sidewalks are littered with unpredictable gaps and potholes. She also knew it would be impossible for her to get a job in Mexico. But Carol wanted to be near Margaret to help with the adoption and care of the child. With this in mind, Margaret decided to move to Tijuana so she would be within quick driving distance of San Diego, where Carol would move and look for a job.

Following another short trip to Tijuana to find a house, Margaret and Carol made their moves. In October of 1981, Carol moved into an apartment in central San Diego. Margaret, with some last-minute help from a Mexican mover, got her belongings into her new house in a middle-class Tijuana suburb. Carmen moved up from Manzanillo with her two children to help find a baby as she promised she would. Through the mover, Margaret was able to find Roberto, a college student in Tijuana, who was willing to work part-time as her driver. After about a week of getting the house in order, Margaret was ready to begin the search for a baby.

From the reading she had done and discussions she had had with Mexican couples who were willing to adopt, Margaret learned something of how to find a baby. She had heard stories about doctors who discovered babies abandoned on their doorsteps, or who had contact with pregnant women who were poor and wanted to give up their babies for adoption. She decided the hospitals and maternity clinics in Tijuana would be the first place to look.

Margaret was afraid that if she went to the clinics herself and asked for a baby, even if one was available, the clinic staff would turn her away when they saw she was disabled. So Carmen and Roberto began the clinic-to-clinic

search while Margaret waited at home. At each clinic and hospital they visited, Carmen and Roberto were disappointed. After talking to Mexican friends later, Margaret decided that finding a baby through a clinic was an unpredictable method and depended on the chance that a patient at the clinic decided to give up her child. If Margaret wanted to get a baby through a clinic, she could expect a long wait.

So Margaret then contacted the orphanages, or Casas de Cuna. There are about eight such places in Tijuana. Most of them packed full of children. But as Margaret learned, almost none of the children are adoptable — some are abandoned and don't have their father's required signature on a document making them adoptable; some have been placed in the orphanages by their parents temporarily and are thus not available for adoption. The orphanages act more as giant foster homes than as way stations for adoptable children, and after contacting the orphanages, Margaret abandoned that route for finding a child.

In the back of her mind, Margaret assumed that she could find a child through the Mexican social services agency that deals with adoptions. That agency, Margaret had been told, requires that potential parents who want to adopt through it must pass a psychological screening. Margaret was sure she could pass such a screening. But despite this last possible course, she was feeling discouraged after three weeks of looking without a hint of success. About this time, Cecilia, the Tijuana real estate agent who had found Margaret's house for her and had become interested in Margaret's situation, came up with what seemed an unconventional idea. She suggested Margaret place the notice in

El Mexicano. At first Margaret was reluctant — it seemed too untraditional actually to advertise — but Cecilia had seen other such notices in the paper in the past and she convinced Margaret to run an ad for just a few days. The notice ran three days and elicited four responses.

The first call came from a woman whose telephone number suggested she was mentally unstable. The second call was from a couple who had four children with a fifth on the way. They were poor and didn't feel they could afford to care for another baby. Carmen interviewed them on the phone and then visited them with Roberto. They decided the couple's unborn child was a possible candidate for Margaret to adopt.

"Then we got another call from this absolutely desperate young woman," Margaret recalls. The woman had one young son and was pregnant. Her husband had abandoned her and, because she was pregnant, she had been kicked out of her job as a cleaning woman. She had no money, few clothes, and needed help — she was living in the back room of a shack among a neighborhood of shacks outside the center of Tijuana. Carmen and Roberto went to the woman's living quarters right away. They brought her some food and clothes and gave her some money to help her pay her expenses over the following few days.

Margaret tried to contact a well-established Tijuana lawyer from whom she had been getting legal aid for the adoption process; he had told her to contact his firm when she found a baby. However, before she finally got through to the lawyer, and two days after she had talked to the young woman the first time, Margaret

(continued on page 28)

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## Mother & Son

Continued from page 37  
got another desperate call from her. The woman blurted into the phone that she was having the baby. Carmen and Roberto rushed to the woman's home and took her to a hospital. As it happened, the woman had overreacted to some minor pains; the baby was not due for two more months.

Finally Margaret got in touch with her lawyer and told him about the two-pregnant mothers. The child of the poor couple remained a possibility, but the lawyer told Margaret that she couldn't adopt the young woman's baby because the child's father wasn't available to sign the adoption papers.

While all of this was happening, several collect phone calls had been placed to Margaret's Tijuana house from a stranger. Carmen had answered the phone each time, and without thinking that the calls might be related to the newspaper advertisement, she refused to accept them. Some days later Margaret answered the phone, accepted the charges, and a man at the other end said that a baby boy had been born that very morning. He said he was

the boy's father and he and the boy's mother could not afford to take care of the child. Did Margaret want the child? Margaret said yes and asked the man a series of questions she knew the lawyers would want answered. Would he be willing to register the boy? Would he be willing to appear in court to sign the child over to Margaret? The man answered the questions as Margaret knew the lawyers would require him to, and then she arranged for him to meet Carmen, Roberto, and Carol at a public place the next morning. Margaret also agreed to reimburse the man for hospital expenses related to the child's birth. Carmen would give him half the expenses, about \$200, at the first meeting. The father would get the other half after the final papers were signed in court.

The next day, while Margaret waited at her Tijuana home, Carmen, Roberto, and Carol climbed into Margaret's van and headed for the meeting place. Angelina, a full-time live-in attendant Margaret had hired a few weeks before, waited with her at home. When the three emissaries arrived, Carol held in her arms a tiny baby, his head capped in thick black hair. She handed the infant to Margaret, and fifteen years of waiting and waiting for a

baby ended in a flood of tears. That same day Margaret took the baby, whom she named Juan, to a doctor who examined him and said he was in good health. The following day Carol, Carmen, and Roberto took the baby to government offices in downtown Tijuana, where they again met the baby's father. The father, holding the baby, signed the civil registry, recording the baby's birth. Margaret has a photograph of the event, with Juan in his father's arms, and she plans to give it to Juan when he is older.

An adoption is not final under Mexican law until a court proceeding has been held at which adoption documents are signed by the father. In addition, at the proceedings documents attesting to the adopting mother's ability to provide a suitable home must be presented. Two witnesses supporting the mother and attesting to her decency also must appear in court. Several weeks passed between the time Carmen, Roberto, and Carol brought Juan home to Margaret and the time the court hearing was held. "In the meantime, I was running around with [Cecilia] getting this power of attorney thing because I didn't want to have to flush my wheelchair at the judge," Margaret recalled ten months later. She also did not want to meet Juan's

father. With the power of attorney, Cecilia could attend the court proceedings as Margaret's representative. The court file included evidence about Margaret's disability, including a letter from a San Francisco doctor describing the condition of her muscular dystrophy and her general health, which the doctor described as good. The father never inquired about Margaret's health, and nobody volunteered the information to him. The hearing was smooth and routine. In a matter of minutes, the judge approved the adoption. The cost to Margaret: a hefty \$5000 in legal fees she paid to the lawyers.

The day after the hearing, Margaret, Carol, and Juan went to Tijuana's central administration building at Second and Constitucion avenues. Margaret filled out the papers making the adoption final. She recalls that she cried through the otherwise simple matter of signing documents.

To help her learn how to care for Juan, Margaret has taken occupational therapy for disabled parents at San Diego's Children's Hospital, commuting between the hospital and her home in Tijuana. After some bureaucratic delays, Margaret was able to get a passport and temporary visas for Juan so he could accompany her to classes

and to visit Carol. Periodically, when she crosses the border with Juan, the American Immigration and Naturalization Service guards challenge her and force her to prove, with a package of documents she carries, that Juan is her child. She says she understands that the guards are concerned about problems they have with people attempting to smuggle babies across the border for black-market adoptions, and she takes the challenges as just another inconvenient part of her larger effort to become a mother.

As the immigration law reads now, Margaret will be able to bring Juan to the United States as a permanent resident in a little more than a year. But the language of the law is imprecise and Margaret's application of it is unusual; American immigration officials can use a significant amount of discretion in how they interpret the rules. Margaret believes the law is on her side, however, and she hopes she can avoid a legal battle when she returns permanently to the United States.

Margaret does not know how long she will live or what course her disease might take. (Occasionally she remembers that a doctor told her fifteen years ago that she had only five years to live.) She has written a will designating Carol as Juan's guardian. Before

she left for Mexico to begin the adoption, she also got assurances from several Bay Area friends that they would help care for Juan if something should happen to Margaret and Carol.

In all, Margaret has had to spend more than \$40,000 in savings to move to Tijuana, rent and maintain a house, and pay adoption costs. With a trust fund and property she inherited from her grandparents, she has a monthly income of about \$1800. She owns a three-bedroom house in north Oakland, where she plans to return eventually, but now she is talking about selling it and buying one in Berkeley. Schools are better in Berkeley, she says, and now such things are important considerations; she has already started to investigate bilingual nursery schools in the East Bay in anticipation of the day she and Carol and Juan will be able to move back home. Overall, her worries are, with some exceptions, the same as any parent's.

As Margaret and I have been talking about her story, we can hear Angelina and Ramona, her live-in attendants, both in their early twenties, laughing and talking in the small kitchen next to the dining room. Ramona was hired by Margaret as a second attendant only a few weeks earlier. Margaret had worried that Juan

was getting too attached to Angelina, who until then was doing most of the child's care, such as changing diapers, dressing him, preparing his food, taking him for walks, and bathing him. Margaret has made it a point from the day she got Juan always to be the one to feed him. Recently, though, she became worried that Juan would have a difficult time adjusting when in a little more than a year it is time to move back to the United States and leave Angelina behind. She also worried that the bonding that supposedly occurs between a mother and child was threatened by her disability, and she was afraid Juan would begin to view Angelina as his mother. Now Angelina and Ramona take turns caring for Juan, and Margaret feels more comfortable. Juan, who seems to be one of those rare, constantly cheerful children, appears to pay little attention to these shifts in child care, happily accepting the attention of yet another person.

As we talk, our conversation is periodically interrupted by Juan. He is sitting in the living room now, and Juan, who is approaching his first birthday, is playing on the floor near us. He is on the verge of walking by himself, and is apparently keeping up with the stages predicted in all the baby books, his mother says. To Margaret,

Juan looks like a little boxer, and when she talks to him, telling him so, he grins as though in agreement. When he wants to walk, he holds onto the battery cover at the back of Margaret's wheelchair and acts as though he is pushing the chair along as his mother activates the control lever to make the chair move slowly forward. When he wants affection, he hugs her legs and with help from Margaret, he crawls onto her lap. When he wants to ride in the chair, he follows his mother's instructions to push the red light on the chair's control box as Margaret pushes the control lever. This is a compromise: he once grabbed onto the control lever and put the chair into an unexpected spin, leaving both its occupants surprised and shaken.

Margaret's disabled friends who have raised children have assured her that children understand and adapt. Margaret cannot lift Juan, but when she is in her chair, she can move her arms well enough to hold him, something he seems to understand. Recently, Margaret says, Angelina brought him into Margaret's bedroom one morning just after he had awakened. Margaret, who was lying in bed, could not place her arms around him. But Juan wanted to be held, so he lifted one of her arms for her.

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# There You Have It



Joe Bob Harvey, Mona Mansour

JEFF SMITH

Let's pick up Kaufman and Hart's wonderful play *You Can't Take It With You*, currently playing at the Coronado Playhouse, in the middle of the second act. It is mid-June, 1938. The scene is the home of Martin "Grampa" Vanderhof. It's a typical evening. Grampa is toasting darts, with modest skill, at a board on the living room wall. Ed Carmichael has abandoned taking antigovernment slogans on his pinning press, for the time being, and is practicing the first movement of *Sheherazade* on a xylophone. His wife Essie, Grampa's granddaughter, is taking ballet lessons from Boris Kosenchikov, who defected from Russia during the Revolution. Essie's mother, Penelope Sycamore, has taken a break from playwrighting — which she started the day someone handed her a typewriter by mistake. Deceased in an aqua smock and matching belt, Penelope is painting a portrait of a Greek athlete throwing a discus. Mister De Pina (the delivered ice to the Vanderhof household eight years ago and never left) is modeling for her, his ample stomach protruding over his scanty costume. Penelope's husband Paul is in the next room experimenting with fireworks, rockets, and bombs for an upcoming display. Gay Wellington, an actress with no meager sense of self-worth, exceeded her gin quota a while back and is snoozing on the sofa. And the family's pet snakes are napping in their solarium.

Grampa just fed them some quality flies. Aside from Wellington, the snakes, and Donald and Rhea (they're in the kitchen figuring out a way to get relief checks delivered to the door), the only person not engrossed in a physical activity is Alice, Paul and Penelope's daughter. She has fallen in love with Tony Kirby, whose ultraconservative father weathered the Big Crash of '29 and became a successful stockbroker on Wall Street. Alice's mind is on the scene before her — a menagerie of enthusiastic eccentrics — and on how she can turn this madhouse into respectability by tomorrow night, when Tony and his parents will be making an important visit. She loves her family, even its marginal members. But she's certain they aren't like normal people. I mean, just look at that tinkering battlering her father fiddles with explosives! Seen from the outside, in fact, this is a circus of total screwballs. Tony's parents would never approve — a thought Alice takes with her as she heads upstairs to plan a strategy of instant etiquette for the following evening. Then the doorbell rings. It's Tony and his parents. In black tie. A day early.

What may seem wrong to outsiders like the Kirby is that the Sycamore family, both the nuclear and extended versions, is fundamentally happy. In the midst of the Depression, A-type spirits for the Almighty dollar, that is, and a decade on the edge, Grampa and his clan appear abnormal. They lack ambition, in the traditional sense of the word, and they have

given their lives over to play, to hobbies, and to the little child within themselves. "Life's kinda beautiful," says Grampa. "It you just let it come to you." Unfortunately for the family, the institutions that surround them — the IRS, J-Men from the Department of Justice, and the Kirby — come to them as well. And when we first see the family in act one, we are also outsiders. They look strange, all engaged in apparently mindless pursuits. By the time the Kirby arrive, however, our sense of normalcy has been altered. The gleeful, self-conscious quest for personal avocations, gently exposed by the avocetular Grampa, looks inviting. The Kirby, the IRS, and the J-Men, by contrast, appear both forbidding and subversive.

*You Can't Take It With You* is a spirited, funny, and beautifully crafted comedy. (Moss Hart once jokingly complained that his collaborator, George S. Kaufman, would often spend two hours polishing a single sentence. It shows.) The play also has a thematic twist. Unlike much of the drama of its time, in which the individual feels hopelessly alienated from society, the Kaufman and Hart play inverts the pattern. The world is alienated. The people in Grampa's small house near Columbia University, harmlessly pursuing their interests, are not. And, equally refreshing, they don't make a big deal about their liberalism. Only Grampa — and Alice, because she is caught in the middle — is aware that things work differently in the outside world, an awareness the old man voices in the key lines of the play: "How many of us," Grampa asks the elder Kirby, "would be willing to settle when young for what we eventually get?" It's only a handful of the lucky ones that can look back and say, "I, even came close."

This is the thematic climax of the play. And yet Kaufman and Hart never allow Grampa's message to issue forth at industrial strength. Instead, as soon as Grampa has spoken the lines — and has advocated a middle ground between vocations and vocations — Grand Duchess Olga Karina (another Russian expatriate who hopes to land a job soon at Schrafft's) bursts in from the kitchen and asks how many blisters some should make for dinner. Farce tempers provocation. At the same time, however, the abrupt, comical entrance of unexpected guests, as it opens over her expensive evening dress, is a striking example of the play itself. High seriousness, the message both says and shows, should always play third fiddle to pure enjoyment.

*You Can't Take It With You* also concedes, with humor and frankness, that its small, Fourtieth Street does have its drawbacks. The family is practically broke. None of its avenues of personal expression is at all lucrative — Paul's fireworks, for instance, are seasonal, and there's a long time between Fourth of July. And Grampa has refused to pay any taxes for the last twenty odd years. He keeps misquoting the statements, which show up in odd spots — like in the refrigerator. These overights threaten to undermine the simple life at the Vanderhof household. At the end of the play, it takes an equally incredible oversight, a sort of deus ex IRS error, to free Grampa from the burden of sizable back payments and the play from the stranglehold of plain, old, usually humorless realism.

The Coronado Playhouse has successfully captured the play's indomitable spirit. The production is vital, riotous, and, most of all, endearing. It is also staged with admirable precision. Which is no mean feat, since there are several occasions when a majority of the eighteen-person cast is on stage at the same time. Even though it is well written, productions of *You Can't Take It With You* can easily become a muddy blur if the characters' numerous activities are not sorted out carefully. Director Neale Marshall-Walsh has done an excellent job, especially with the focus of the production. The potentially jumbled elements on the stage — xylophones, ballet dancing, darts, a swacked actress, explosions — are sharply focused, with the emphasis on one activity deftly giving way to that of another. As to the play's theme of anti-striving, the elements of the production are not in competition with each other. They coexist, with remarkable harmony.

Marshall-Walsh's direction is also clearly apparent in the pacing, the timing, and the overall tone of the production. At such hopelessly alienated from society, the tempo slows up. In fact, it seems to increase. The countless entrances and exits are one of the strengths of the play by Kaufman and Hart; actors never merely leave the stage, they always have a crisp (usually funny) exit line. In the Coronado production, these occur with spontaneous exuberance. And the tone is always just right for the material. George S. Kaufman once told Walter Matthau that the essence of comic acting is to underplay a role — to come in softly, to sneak past the audience, and, while they are catching up with the joke, to move on. The production at the Coronado Playhouse sustains this delicate lightness of tone throughout. The Vanderhofs live in a madhouse, but under Marshall-Walsh's talented direction, the family is likably crazy, not insane.

The cast is uniformly solid and energetic. Dressed in Bryan Davis's appropriately styled 1930s costumes, and performing in Mary Barnett's finely detailed set, all eighteen members of the cast create believable eccentric characters, often with only a half smile or two. Although some stand out — a tribute to the cohesiveness of the ensemble work — a few deserve mention. Devlin Brown is superb. Dressed in a tuxedo, he is a woman stranded between the inner and outer worlds of the play. James B. Baker and Jeanne Dunn are both delighted as Alice's mother, Mrs. Sycamore, who is so worried about the family's financial situation that she is willing to do anything. Gary Wright is a fiery Kosenchikov, blustering around the stage as if his character were still cowering on the steps of Russia. And Sue Strain is hilarious as actress Gay Wellington, even when her character — none deep in Gordon's gin — is fast asleep.

Robert Hansen's performance as Grampa, the source of the household's crazy wisdom, is special. Hansen's reading of the play's message, in particular, is emblematic of the production as a whole. Grampa doesn't browbeat on behalf of his cause (unfettered enjoyment). Instead of using his simple life as a cudgel, Hansen undercuts the lines. He makes them an invitation to outsiders to join in, rather than an accusation that we are living wrong. Hansen, and the production in general, advocate the play's message gracefully. They make it accessible. And they do it wonderfully well.

# Town and Country



DUNCAN SHEPHERD

The credits sequence and first scene of *Walter Hill's 48 Hrs.* summon up the pastoral milieu which is in my own opinion — well, perhaps not so much explicit as more grasping-at-straws speculation — has been much to blame for the recent decline in this director's luck, and along with the pastoral milieu comes the telephone camerawork which is much more directly implicated in that decline. The action, after a couple of chain-gang guards go down to standard, back-arching, chest-crushing deaths, quickly packs up and moves to the city, but the telephone lens, alas, does not get left behind in the tall grass.

I suppose it is not enough to complain that this piece of equipment, demarcating depth of field and forcing the action, as if by bulldozer, flat against the plane of the screen and flat against the audience's nose, is too flat a means of developing a viewer. Any rebuke that snatches of the Puritan work ethic will be of little use in pointing to shame an altogether exploited movie that burlesques from one brutal action scene to another on route to a final destination on Easy Street. It would possibly cut a little deeper to point out that in its action scenes, specifically, that suffer most when spatial relationships, perspective, and other visual niceties are pushed aside in favor of what amounts to a doxology-in-the-face. This manner of presentation is so much the mode of the day that one would only begin to sound like the proverbial broken record if one chose to grump about it at every relevant opportunity. What makes this opportunity somewhat more grumpyworthy is that this director used to do precisely this sort of thing so

much better. Or perhaps I need to go back to *The Driver* and *The Warriors* and check my memory.

However that may be, a more certain difference between those movies and the present one is the abandonment of an imaginary and imaginative urban world in preference for a relentlessly realistic one — i.e., by "realistic," nothing more is meant than a sort of currently accepted conventions or mannerisms which include such things as the shot of Scotch in the morning coffee, the battered and rusted out car, the grays of blood produced upon bullet-impact, and a system of human communication based almost wholly on rancor and rudeness. Then, with regard to the last-cited convention, we get a script whose basic compositional unit is the spat; we get spats between boyfriend and girlfriend, spats between fellow law officers, spats between fellow lawbreakers, spats, of course, between law officers and breakers — preferably, if not exclusively, phrased in profanities. It took four people, including director Hill, to write this script.

The two principal spats, occupying center-stage for most of the duration, are a white cop and black convict, portrayed respectively by Nick Nolte and Eddie Murphy, thrown together into a partnership of ex-prosecution. (The 48 hrs. of the title refer to the period of liberty granted a cop with 6 mos. to go on a 3 yr. term, so that he might help track a former accomplice who is creating coppers all over San Francisco with a stolen 44 cal. police special.) Nolte, speaking in a low, throat-clearing rumble that perhaps suggests gastric or rheumatic pain but falls short of the psychic pain conveyed by a master number like David Janssen, and accompanying this with a continual chorus of deep-down

cries and groans of the sort emitted by a canvas chair, is said to have "studied for" his role among actual policemen. His performance is, in the first part of a picture, to the one he delivered in *North Dallas Forty*, which he undoubtedly "studied for" — however, his performance in *48 Hrs.* is, in his first "acting" role, although actually venting back and forth between a desire to show off his snarling skills and a desire not to disappoint his comedy fans (his impatience as a police officer roasting an all-white country western bar will surely not disappoint anyone), is not the first *Saturday Night Live* alumnus to prove that the cartoon-y acting style so effective in TV comedy still has everything to be desired in feature-length portraiture.

The white-cop/black-con convict dichotomy between these two, with its heavy overtones of racial tension, doesn't seem to be going anywhere usual, without notice, but with the running time running out, the two of them begin to express — in their sparring act of, of course — a bit of support and affection for one another. The director's style of expression shared by them and everyone else has, however, eroded all emotional involvement long before then, and — thanks to a monotonousness not really all that realistic after all — has eroded all belief as well. In truth, the only stirring of emotion is that which is inspired by James Remar, and this only by his fastidious adherence to the rules of cinematic critical conduct as laid down by Richard Widmark in *Kiss of Death*. The movie goes cold the moment we get away from him, as we do for extreme moments at a time, though it must be conceded that, if we did not so get away, the casualness leaves little room for the movie to become even more quietly monotonous and unrealistic than the incessant sparring we have to put up with instead. *48 Hrs.* opens next Wednesday at the Cinema.

Ter, now on at (as they are called) selected theaters, is pretty much what I always imagined, but never took the trouble to find out, those ABC-TV, semi-educational, problem-solving, cocaine-adoring, gonorrhea-mongering *After-school Specials* would be like. Perhaps a bit better, actually, than I ever imagined, or I would probably have taken the trouble. The *Tex* comes on game, more by way of replacing those unknown to me, exhibits poster-boy or blarney-mong tendencies to slip into redemptive postures, and he's the rather indolent, self-absorbed, facile expression of one's favorite pastime is to suck on his own tongue; he is not, finally, as sympathetic as the lead role requires. Jim Metzler, though he comes off as rather too old and rather too dependable and rather too much of whatever an older brother ought to be in the absence of a mother and father, seems much more likable. But maybe I simply mean he seems much more adult.

spitting gun at a disoriented drug customer, he is not actually going to shoot him, and that when he makes a pass at his ball, it's the first out of a picture truck, he and she are somehow going to manage not to "go all the way." Like Disney's *True Grit* this year, *Tex* has simply shifted suddenly, so that in *Tex* it's not, if we want to put it in terms of *Hillman* and *Tex* games, has moved up from "Ages 4-10" to, let's say, "Ages 12-17." Adapted from a novel by L. B. Nichols, the movie is sometimes addressed to this group to such a degree of silliness and apocryphalism, that it will shut out anyone outside that age-range. But there is plenty here that should be accessible and acceptable to all. The central situation, of two middle-class, high-schoolers who must find for themselves while their footloose father is earning an untidy income on the radio circuit, is one of touching deprivation in all departments: in finances, of course, but also in interior decoration, in cuisine (the perpetual TV dinner), in vocabulary and education (for the older boys, the lexicon of literature begins and ends with *Will James's Smoky the Cowhorse*). The dynamics of the fractured relationship are especially well-drawn, even if individual by the brothers are not defined very far beyond their respective propensities for humor and bad behavior.

Where the movies begin to hold on the adult sensitivity is in the crude dramatic machinations by which it strives for some sort of momentum. At times, this is just a matter of situations being slightly overdone, perhaps so as to be certain to be understood by the lower end of the ideal age-scale, e.g., "Tex's pet horse is not only sold without his consent or consultation, but is sold to a little girl half his age who promptly converts the steed from Western saddle to English, and changes his name from 'Rowdy' to 'Gentleman.' There are worse. Two shooting incidents, surely, are a bit much even for the teen crowd, though they are even more shocking in another way than these Wild West stunts, is the movie's insistence to pull off, for its climactic crisis and overly tidy resolution, a S. E. Huxley, a bit better, actually, than I ever imagined, or I would probably have taken the trouble. The *Tex* comes on game, more by way of replacing those unknown to me, exhibits poster-boy or blarney-mong tendencies to slip into redemptive postures, and he's the rather indolent, self-absorbed, facile expression of one's favorite pastime is to suck on his own tongue; he is not, finally, as sympathetic as the lead role requires. Jim Metzler, though he comes off as rather too old and rather too dependable and rather too much of whatever an older brother ought to be in the absence of a mother and father, seems much more likable. But maybe I simply mean he seems much more adult.

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# Sets of Stages

extreme, we have recently witnessed UCSD's staging of Brecht's *Threepenny Opera*. Here, the sets were either symbolic (the tall coat-shaped telephone pole, representing the spirit of industrial capitalism and repressive Christianity looming over the social crimes and corruptions these institutions foster — according to Brecht), or the kind of visual shorthand the modern theater has developed as an equivalent to a piece of wall with a map of London, and some chairs are enough to let us know we are at Mac the Knife's sour wedding banquet; a piece of wall with a map of London, and some chairs are enough to let us know we are at Mac the Knife's sour wedding banquet; a piece of wall with a map of London, and some chairs are enough to let us know we are at Mac the Knife's sour wedding banquet.

Along with the symbolism and the shorthand, the UCSD *Threepenny* used one of the most effective devices of the modern theater, the changing of sets in front of the audience's eyes. This, too, has its precedents in earlier theater, where it was basically a necessity. On a lavishly equipped proscenium stage like that in UCSD's new Mandel Weiss Theater, it would be easy enough to ring down the curtain each time there is a change of scenery.

But seeing the drops come down and go up misleads our (and Brecht's) sense of the staginess of his play, of its self-conscious artifice in pursuing this point-of-political-fable. The manifestly surreal nature of the sets and the uncontrolled techniques of their changes keep us — just as Brecht wanted — from sinking emotionally into the action, from letting our critical judgment be overwhelmed by the apparent reality of what we are seeing. The same effect was produced by the presentational style of acting this production arrived for, the actors focused their attention on the sharp, clear delineation of a broad type character (an elegant crook, a vindictive but sentimental whore), and intentionally avoided the detailed, introspective, subtle realism suitable to a Chekhovian play like *Fifth of July*.

For 400 years opera has been at the very center of theatrical creativity (Brecht thought, that, if we think of the ancient Greek theater as a kind of opera). In spite of the patent artificiality of song speech, the staging of opera can range from the most detailed naturalism (as in Franco Zeffirelli's *La*

*Bohème* at the Met) to the most anti-naturalistic artifice (as in David Hockney's *Robt's Progress*, a series of long, low, horizontal drawings — or is it Tim Capriccio's circelike *Love For Three Oranges*). Much nineteenth-century opera tends to be staged in a style which is neither of these: the inflated, rhetorical style of the Romantic stage. Such is the case in the San Francisco Opera's current staging of Tchaikovsky's *Queen of Spades*. Roughly based on Pushkin's, a society psychological ghost story (a depiction of progressive modernism fueled by speculation, greed, and greed), Tchaikovsky's version turns into an melodrama and distorts the hero's motivation by emphasizing a romantic love affair between him and the world of old-fashioned aristocracy. It is therefore appropriate that Robert O'Hara should design sets of modern grandeur, just as on Shakespeare's stage a throne was sufficient to tell us we were in a palace.

This is by no means the exact reproduction of locally we find in the naturalistic theater: the walls of the interior scenes are far larger than life, and where naturalism would make them join, Mr. O'Hara separates them, so far through the gap we can see the encompassing Mackintosh of the backdrop. Yet there is no intention to make us conscious of the artificial nature of theatrical production. The drop in the garden scene is painted with all the illustrative voluptuousness of Romantic landscapes, and we are meant to be aware of it not as a piece of canvas with patches of color on it but as a distant, atmospheric prospect on an exceptionally beautiful scene in the real San Francisco. What makes this scenery Romantic rather than naturalistic is its grandeur: the immense size of everything, the monumental quality of rooms, gardens, and silver bands, and the ceaselessly evocative lighting (by Thomas Mann) that gives each scene the aura of a place observed not so much in the external world as in the impassioned imagination.

Nathaniel Merrill's stage direction belongs to the same style, with its large, sweeping grandeur, the grandiosity of some scenes, the sense that every movement is an inflation and intensification of the norm, as though it had to be seen and understood from miles away. It is not a style much favored with modern audiences, so whom it often seems absurd, though it is certainly in keeping with the grand grandiosity and over-the-top quality of Tchaikovsky's music. Presumably,

nineteenth-century singing actors knew how to manage this style effectively, but the same cannot be said of Michael Sauter (the ambitious diva here), or Teresa Zylla-Ges (the crown's maid), who often seemed to be parodying the style rather than embodying it. Miss Zylla-Ges made up for her overly theatrical acting with the tender tenderness of her singing (Mr. Sauter, with his strained and over-galvanized vocal production, was more of a poet), but the two star of this *Queen of Spades* was the old comrade, song and acted by Regina Resnik with a conviction and authority that showed how powerful the Romantic style (and Tchaikovsky's music) can be, if things are done right. Miss Resnik's astonishingly soft singing of the crown's old-fashioned French song, at virtually motionless, she drifts off to sleep in her vast, gloomy apartment, was truly spellbinding.

The *Queen of Spades* dates from 1890. Georges Bizet's play about a group of men executed during the French Revolution, *Dialogues of the Carmelites*, was written just before the author's death in 1940, and Francis Poulenc's musical setting of it dates from a decade later. It was therefore appropriate that director John Dexter and designer David Ross should stage the opera — first at the Met and now in San Francisco — in a manner characteristic of our own time. Naturalism in the sets is almost entirely eschewed. The stage is laid out as a gigantic corner-shaped platform, slightly raised and receding (with exaggerated perspective) into the distance.

The very opening of the opera shows us this stage, utterly bare, with the distributed furniture (chairs, tables, and a small table) arranged in formal symmetry. The detailed observation of external reality — the shapes, textures, shadows of the countless objects by which we are surrounded in real life — no longer has any function here. The stage itself is a symbol of the life the must have chosen and of the meaning of that life: nothing is important but the act of prayer, and prayer is meaningful because of Christ's sacrifice. Different locations within the convent or outside it

are indicated by the simplest and boldest means: the presence of a more or less abstract desk, occupying a "vision" of space, and doing so more than to suggest where we are.

Next, too, the scene changes take place before our eyes, for the curtain is lowered only at the end of the act. The external similarity with the UCSD *Threepenny* is striking, but in each case the devices of staging are used with different intentions and effects. In the Brecht work, the artificiality of the theatrical medium is isolated, open, and its function is to keep us continuously distanced from the action. In the Dexter-Ross *Carmelites*, the intention is just the opposite. The action is isolated, open, and its function is to keep us continuously distanced from the action. In the Dexter-Ross *Carmelites*, the intention is just the opposite. The action is isolated, open, and its function is to keep us continuously distanced from the action.

Consequently, the acting style within this anti-naturalistic staging is one of restrained naturalism. Precise details of physical behavior are not what is needed, but rather a generalized but perfectly natural expression of emotion and situation. Mr. Dexter's cast is an exemplary one in acting as in singing, and even at moments of high tension they avoid the exaggerations and the public, rhetorical quality of the Romantic style, which might very well have seemed suitable given the nature of the story: the fearful priestess tries to escape the dangers of life by retiring in a convent, a pious mother superior dies in an agony of mind and doubt, the Revolution distorts the convent and gullies the man. How

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Finally, there is the San Francisco Opera's outstanding *Candide*. Earlier this season, the same company staged Rossini's *Candide*, a de-mystified Italian comedy-farce given a thoroughly ironic, anti-illuministic treatment by director Jean-Pierre Ponnelle. Massenet's *Candide* is quite a different matter: a straightforward setting of the familiar fairy tale, with all its melancholy, humor, and magic. In the San Francisco production, which comes from the National Arts Center of Canada, Henry Brandon's sets leave the rich, detailed realism of the naturalistic theater, but at any moment that realism can dissolve into the substance of dream, and the world of fairy godmothers and magical coaches can swallow up the everyday world of beds and baths.

Scene changes take place before our eyes, but with quite a different effect from what we see in the Brecht and Poulenc works. In *The Threepenny Opera* and in *Dialogues of the Carmelites*, the stage changes were used to make us see the play — and the theater in general — in a way, in logical light. In the Met-San Francisco *Dialogues of the Carmelites*, it is a means of minimizing our attention to external matters so that we can give our full heart and mind to the inner life of the characters and of their religious profession. In *Candide*, the spectacular transformations, with their brilliant lighting, witty juxtapositions, and rapid substitutions from his wings,

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Virginia Zeano, Right: Oregon in Dialogues of the Carmelites

## JONATHAN SAVILLE

Some recent productions I have seen, both of opera and of spoken theater, and both in San Francisco and in San Diego, illustrate the wide range of possibilities in modern theatrical staging. We are at a point in the history of the theater where the options of directors and designers are far more numerous than they have ever been. The style of every earlier form of theater — from Greek tragedy in its masks and staves, to the grandiose artificial spectacles of the Baroque theater, to the exotic stylizations of No — can be reproduced. All these styles, and all the new ones, can be combined in various ingenious ways. And all the technical resources of the modern theater can be used to produce any

visual effect desired. The excitement of — for example — the Baroque theater was to see how well each production dealt with the narrowest restrictions of conventions and techniques of that tradition. The excitement of theater at the end of the Twentieth Century is to see the infinite variety of imitations, inventions, and combinations in the choice of sets and of acting styles. The most familiar of these choices is the naturalistic, illusionistic, representational style we can see in the Marquis Public Theater's *Fifth of July*, which I have already written about in these pages. The set (in this case, a random, shabby, low-budget one) aims at representing a real room where people really live; the actors try to reproduce the gestures, expressions, and vocal patterns of ordinary, contemporary people like ourselves. At the other

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## There's a Toga in My Soup



ELEANOR WIDMER

The Restaurant: The Pasta Forum  
The Location: 5704 La Jolla Boulevard,  
La Jolla (456-2107)

Type of Food: Italian, especially fresh  
pasta  
Price Range: Twenty-five dollars per  
person, includes drinks and tip  
Hours: Closed Monday, Tuesday,  
Wednesday, Thursday, one seating.

5:30 to 7:30 p.m.: Friday, Saturday,  
Sunday, two seatings. 5:30 to 7:30 p.m.  
and 8:00 p.m. to 10:00 p.m. Reservations  
required.

At the height of the festivities two  
women sang, together and separately, a  
woman played the piano, a magician went  
from table to table performing tricks,  
many choruses of "Happy Birthday" were  
sung, and waitresses in miniskirted off-  
the-shoulder togas and golden sandals

roped to the knee brought as many drinks  
as you want. Was this some private party  
conceived of by a PR man to make morning  
headlines? No, it was the second night  
at the Pasta Forum, a new restaurant that  
offers cocktails, live, beer, a many-  
course dinner, and what the menu refers to  
as "Roman entertainment" — all for the  
price of twenty-five dollars per person.  
However, during opening week a "two-  
fer" was advertised, two for the price of  
one. At \$12.50 per person, there wasn't an  
empty seat in the house.

The way I happened to arrive there on a  
Saturday night tells us something about the  
restaurant business in San Diego. I was, in  
fact, on my way to a small Middle Eastern  
restaurant called the Sultan's Palace. I had  
heard of its existence at the site of what  
was once the La Jolla Café and thought I  
would give them a month or two to smooth  
out their operation. Unfortunately they didn't  
have the clientele to keep going and I was  
a week too late. I regret not having  
had the opportunity to try the Sultan's  
Palace, which I heard served very good  
food, but I should have learned my lesson.  
This was actually my second or third ex-  
perience in restaurants in the last few  
months where I set out for one place only  
to find it shut down, or that another was  
there in its stead. And that's how I hap-  
pened to get to the Pasta Forum on the  
second night of its existence. I had a date  
with a friend for the Sultan's Palace, which  
proved to be the Pasta Forum. I thought,  
"Why in the name of gastronomy not?" and  
made a reservation.

There were several things I didn't know  
when I was told there were two seatings a  
night. I didn't realize that the tables were  
arranged in long lines, one on one side of  
the wall, one at another. Strangers were  
jammed shoulder to shoulder and anything  
resembling private conversation was im-  
possible. Even though a young couple sat  
very close at my right, laughing and talk-  
ing the night long, they were most pleas-  
ant. In contrast, to my left was a couple  
who took full advantage of the free drinks  
— they drank and drank and drank, not  
saying a word to each other or to anyone

else. Not that the silence mattered. The  
noise in the room could have filled the sil-  
ence of Grand Canyon. People were  
singing "Voo-hooing" to each other, the singers  
sang, the magician did tricks, and be-  
tween the magician did tricks, and be-  
tween we waited for courses.

Waitresses in their brief togas wheeled  
carts down the aisles and served individual  
courses from small salad plates. My friend  
and I had been a little late in arriving and  
there didn't seem to be room for us, but we  
were squeezed in the middle of a long  
table. We had only missed the soup, which  
was quickly brought to us, and it was cold.  
This was typical of our entire meal — with  
the exception of one or two courses, the  
food arrived tepid. It may have been  
steaming when placed on the cart, but dur-  
ing its journey down the aisles the dishes  
lost their heat. The waitresses, moreover,  
were under severe pressure to dole out the  
food portion by portion, moving as quickly  
down the aisles as possible. They couldn't  
avoid serving too much dressing with the  
salad as they lifted the greens from the  
bowl, or too much liquid with the spinach.  
Not that it mattered to most people, who  
were having the time of their lives with the  
free drinks. "This is fun!" "Isn't this  
something different?" "Oh, it's really  
different."

The fact that the format was different  
made the food irrelevant to most — though  
not to me. The menu was conceived on a  
grand scale: soup, salad, hot appetizers,  
three pastas, meat and fish. Needless to  
say, you got a few spoonfuls of each. The  
hot appetizer, for example, offered a  
stuffed mushroom, fried zucchini, and a  
stuffed clam, of which the best was the  
mushroom. The zucchini was too dry.

The menu listed four pastas, served one  
after the other as separate courses. How-  
ever, midway through the meal the wait-  
resses announced there would be only three  
pastas. Though at first the portions seemed  
small, more tastes, as the evening pro-  
gressed the sheer variety was overwhelm-  
ing. For our first pasta we had linguine with  
clam sauce; we managed to finish even  
before the waitresses had completed their

rounds down the aisles. Then came a long  
wait for fettuccine in cream sauce. Repeat  
of the first experience followed by another  
long wait for stuffs stuffed with cheese.  
The pasta, freshly made on the premises,  
hung in strips along the windows of the  
open kitchen; indeed, it is the pasta which  
gives the restaurant its name. Pasta dishes  
must be served piping hot (unless they are  
intended to be cold), but these were so  
lukewarm that you couldn't appreciate any  
of the sauces except the pungent one for  
the stuffed shells. The other sauces seemed  
adequate; none had you begging for more.  
And the time interval between each damp-  
ened, rather than whetted, your appetite.

When we made our reservations, we  
were told the service would take two hours  
— three was a more accurate estimate.  
Some people had other appointments and  
had to leave mid-meal. One of them was  
my friend. An entire party of six or eight  
people also had to be elsewhere and they  
left. No matter. The singing went on, the  
drinking went on. The slender women in  
their revealing togas were the floor show,  
and as much of the entertainment as the  
food. As each new dish made its appear-  
ance on the cart that was wheeled down the  
aisles, people cried out in delight. At one

point, as a diner twirled his linguini on a  
fork, the magician miraculously made a  
two of yaks appear in front of his nose.  
Was this a night? Was this different or was  
this different?

After the pasta came rolled beef and  
spinach. The roll was prepared from flank  
steak, which is always difficult to handle  
because it tends to be stringy. The spaghetti  
and asparagus, however, were splendid —  
the best item on the entire menu. Each  
dinner received one scampi and one spina-  
ch. It was the only dish that  
prompted the desire for seconds.

The scampi caused the woman next to  
me to ask, "Did you ever eat at El Crab  
Catcher? I love El Crab Catcher. Did you  
ever eat at the Hotel Del? I love the Hotel  
Del, but I'm not crazy about the Spice  
Rack."

A woman in a satin blouse got up and  
did a spirited dance with a man in a white  
chief's jacket. Everyone sang "Volare,"  
which is perfect because all you have to  
remember is that one word. "Volare," re-  
peated to endless choruses.

The dessert was fresh fruit plus a  
whipped-cream concoction that came from  
pink bakery boxes. I gave mine to my  
young friend who loved the Hotel Del.

Regular and cappuccino coffee were also  
served. Then after-dinner drinks. I began  
looking at my watch. There was no doubt  
about it, everyone was having a wonderful  
time — and for only \$12.50 a person. The  
house came around to collect twenty-five  
dollars from each couple. This sum was  
supposed to include the tip but I tipped  
anyway — it's not an easy job to do table  
service when you've never done it before.

The two women vocalists, who sing  
very well, were now doing Spanish songs.  
I slipped into my coat and hot-footed it  
across the floor, ready to call a cab. My  
son's friend happened to be at a table close  
to the door and he offered to drive me  
home. "It's fun and it's different," he  
said. "And what a bargain for \$12.50  
each."

What will become of the Pasta Forum  
when they return to twenty-five dollars a  
person? I dare not speculate. The crowd that  
attended on Saturday night was young and  
high-spirited. Pasta Forum is not for  
people who are fastidious about their food  
preparation. Too many people are served at  
once, and the food has not been given the  
care and attention that are the hallmarks  
of a first-rate Italian restaurant. And I don't  
see how the management can serve all

those "free" drinks before, during, and  
after the meal and still survive, even at  
twenty-five dollars a person.

The Pasta Forum was not conceived as a  
secluded, elitist restaurant. It has set out to  
entertain, to create a new format, to be  
lively in the same manner as Carnitas  
Urutuan in Tijuana. Though I tasted the  
entire dinner, with each sampling served  
separately, it's not the same as having one  
steaming hot plate of food — say, scampi,  
asparagus, and choice of two homemade  
pastas — served at individual tables. But  
then, that is my notion of an Italian restau-  
rant and not the one devised by the man-  
agement at the Pasta Forum.

If you like communal dining with enter-  
tainment, lots of food (none too elegant,  
but hearty) and lots to drink, then try the  
Pasta Forum. Be sure to phone in advance,  
as you must have a reservation. In theory,  
there are two seatings over the weekend,  
but our 6:00 p.m. meal didn't end until  
9:00 and the second seating never  
materialized. If the two-for-one offer still  
exists, you'll find it a bargain; at twenty-  
five dollars per person, you may want to  
consider. On Saturday night, everyone had  
an uproarious time. And oh yes, do brush  
up on the song "Volare." □

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NO HEALTH INSURANCE?



## Letters

continued from page 4)  
kept thinking I was at the hospital for something else, like an appendectomy. It was all so routine, so smooth.

The recovery room lights were bright. As I lay there, groggy and half-conscious, a few doctors and nurses were checking on patients, and as they walked up to my bed, one was saying, "We have pictures of the baby." I thought, good Lord! How can you do that to me? I don't want pictures! Then he mentioned other details of an

upcoming delivery; his wife was eight months pregnant. Another nurse walked over to him and, pointing to me, whispered, "She just had a D&C." He was silent, then said, "Oh, my God. I didn't know!" and walked away in embarrassment. I was so busy feeling sorry for him it didn't upset me anymore.

I was returning from my follow-up appointment the next week when I happened to get a Reader. I glanced at the cover and found Steinman's story. For the most part, I can deal with my feelings, and Barry and I can help each other cope, but those words from a total stranger hitting so true

and so real were a real strength for me. This letter started as a thank-you for the article. I guess it's turned into sharing my story. Maybe someone else will benefit from it, too.

Name Withheld by Request  
San Diego

## Terms

Regarding "One Woman, One Man, One Baby," about nine months ago I was told by my gynecologist that, due to hormonal imbalances, it would be very difficult for me to become

pregnant without drug therapy. With this in mind, I stopped using my diaphragm and found myself pregnant three months later. I didn't tell my lover about the pregnancy because I had never told him what the outcome was but I was sure it was too traumatic to experience twice; likewise, I never considered adoption — carrying the pregnancy to term couldn't escape his notice.)

Like Kelly, most of my friends had had abortions and told me that their experiences had been painful and virtually regret-free. I wasn't sure it would be so easy for me. I

made an appointment for a suction abortion at a local medical center. When I went in, I was about six weeks pregnant and I'd only known of the pregnancy for about two weeks. I wavered between feeling that the baby was just a mass of cells or a potential human being, someone whom I'd probably love more than I've ever loved anyone. Still, I felt I had no other choice.

I mapped my tears with soggy Kleenex on the day of the appointment while sitting in the waiting room with four other women. A nurse practitioner came in and told us what we could

expect during the procedure. I was the only one in the room who was crying. I was still crying when the physician took a brief health history from me and later when the IVN came into the exam room to take a blood sample. Finally I was undressed and on the table. The nurse wheeled in the suction machine and the doctor inserted a speculum into my vagina. At that time the nurse asked, "You're not nervous, are you?" and the tears flooded down my face. At no time did anyone ask me if I was sure I was making the right decision. I was given no anesthetic and the abortion was infinitely more painful than I had been led to

believe. Then it was over. If I hadn't had the abortion, I would be five-and-a-half months pregnant now — more than halfway there. Having an abortion is the worst thing I have ever done in my life. I think about it every day and probably always will. I sympathize with Kelly but she was lucky that, ultimately, she did not have to decide the fate of her pregnancy. I wish I'd had a miscarriage, too. My regret might be half what it is now. Sometimes I wonder if my pregnancy was a fluke and, if I truly do have

hormonal problems, whether I'll ever get another chance. At thirty-one my time is running out. I still cry about it. Writing this has been somewhat cathartic. Thanks.  
Anonymous  
San Diego

consequences. Kelly lost her baby naturally. (I doubt if she could have gone through with an abortion. If she could only have talked to her parents, perhaps her life and her options would have been clearer.) Now, if she can only get rid of that child Steinman, she can start living again without the poison of the mind which she provides.  
Arthur Little  
San Diego

## A Little Advice

The feature article by David Steinman in the November 18 issue of the Reader was a lovely story. A sad story. A story which recognizes the true horror of abortion and tells the truth about its

(continued on page 38)

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Lucille Holder is a Floral Designer & teacher, formerly with Community College, now with ROP.

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## Section 2 Events, Theater, Music, Film

### Something For Everyone

Something has gone very wrong with modern art and literature. As proof, consider the following. In the last thirty years, is there a single serious novel that has given as much pleasure, that has equally enriched its readers' emotional lives, and that is likely to be as enduring a work of literature, as Maurice Sendak's *Where the Wild Things Are* (1963)? In that same period of time, has any artist produced pictures that are so suggestive, so absorbing, and that linger so indelibly in the mind as Maurice Sendak's illustrations to his book *Hugobury Piggy Piggy* (1967)? Or, to put it another way, does anybody really care about John Updike, Joyce Carol Oates, or Robert Rauschenberg, or Mark Rothko the way millions upon millions care about Maurice Sendak?

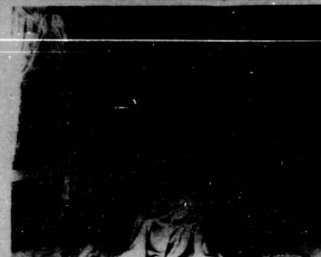


Illustration from Maurice Sendak's, 1961

In *Hugobury Piggy Piggy* the disconcerted Sealymon terrier Jenny looks from her window very early one morning. The street is deserted, except for a milk wagon driven by a huge cat. The silence, the emptiness, the enigmatic face of the cat, the

promise and menace of the day just about to dawn, and that utter strangeness of the world when you get up earlier than anyone else and have it all to yourself—it is hard to think of another artist who has captured this experience with such power, grace, and humor.

In *Where the Wild Things Are*, sent to bed without his supper, Max himself magically transported to a world of monstrous, smiling creatures, apparently friendly but terrifying in their very aspect. They have the aura of powerful, dangerous, grotesque adults, amiable as long as he is placated, but likely at any moment to break out in some kind of animal panopticon and ferociously eat you up. They also seem like Max's own inner demons, his rage against his mother, his impulses to hurt and maim and break. At last, but courageously, Max masters these creatures, but then a longing for tenderness overcomes him, and he returns home to find his supper lovingly prepared and waiting for him. The reader has accompanied him on a journey into the world and into the self, and—like Max—we come back strengthened for our own struggle to become decent human beings. How many other works of modern literature have effected this?

Sendak may be a writer and

illustrator of children's books, but he shares with the finest of artists the capacity for turning his own experiences into universal works of art. Jenny was his own dog, the wild things were his own relatives. Max is himself. His art is profound and moving because it is the result of a painful struggle to confront a painful reality and to become master of it. It is meant for children, true, but among adults the only ones who will not respond to it are those who have conquered all their fears, and who feel completely comfortable in their character, their body, and their environment.

That infantile-maturity may feel like passing up Maurice Sendak's talk, *The Creative Process in Children's Literature*, to be given on Tuesday, December 7, at 7:30 p.m., in Capley Auditorium of the San Diego Museum of Art, Balboa Park. The talk is in conjunction with the museum's exhibition of *The Art of Maurice Sendak* from Saturday.

(Continued on page 5, col. 1)

### Deep Secrets

Until 1975, our knowledge of what porpoises and whales look like came mostly from murky photographs, sketches drawn from memory, and caricatures that occasionally wash ashore. Clevered animals like Shamu the killer whale and Flipper the bottlenose dolphin provided researchers with more information on a few species, but as for most of the others, even experts had only vague notions as to their appearance and color in the wild. But in 1975, artist Richard Ellis began to systematically study, observe, and even dive with whales, and the image of these great mammals suddenly came into sharper focus.

Since then Ellis has become by far the best-known of all artists who paint sea creatures. His book of *Sharks* (1976) and *Book of Whales* (1980) were instant successes, and his recently published *Dolphins and Porpoises* promises to be the

same. He has observed and dived with porpoises and whales in Patagonia, Baja California, Hawaii, Newfoundland, and Alaska, and he has compiled the most accurate portraits ever of the animals in their native environments. Other artists are already following in Ellis's footsteps; some will probably be more deft in their use of the paintbrush. But it is hard to conceive of any artist who could surpass Ellis's passion for research and scientific accuracy. He is the first to admit that his paintings are more than art for art's sake; "It's a work of art for the sake of science, because these animals are really so poorly known," he told an interviewer earlier this year.

Interestingly, Ellis has drawn praise from scientists not only for his realistic depictions of whales and porpoises, but for his well-informed descriptions and accounts of them. *Dolphins and Porpoises* contains innumerable black and white drawings, and nine color paintings (including one of the rare fresh water



Killer Whale: Richard Ellis

### Rarefied Or Terrified?

It is funny how people get so intimidated when they hear the word "avant-garde." All that it means—especially in the arts, but not exclusively—is something progressive, innovative. Why should that cause such dread? Simple. We are all suspicious about things that we cannot figure out immediately. And in music's case we become downright paranoid. Take this gaseous example from Wynton Marsalis, an excellent jazz trumpeter who at age twenty-one has figured out "this weird junk" in terms that border on xenophobia. "The problem with some of this stuff that all the critics think is innovative is that it sounds like European music—European, pretentious, classical, twentieth-century static music with blues licks in it. And all these cats can say for themselves is

"We don't sound like anybody else. That doesn't mean shit."

The same could be said for Marsalis's description. Avant-garde jazz musicians, most of whom have distinguished themselves in more scholarly, "meaningful" capacities (such as orchestral work and serious gigs to pay the bills), strain and struggle (and, in some cases, starve) to get their musical innovations realized in front of an audience. What importance they may have is for historians. That is why Albert Ayler, Eric Dolphy, and John Coltrane are where they are now—reporting in their coffins and reading obituary notices about how influential they were in their lives.

Contrast James Emery and flutist Robert Dick know the vagaries associated with this business and they also understand that the true audience for "avant-garde" jazz is composed of those who can perceive warmth, humor, and a healthy sense of adventure behind all the trappings of

(Continued on page 5, col. 2)



Robert Dick, James Emery

## TO LOCAL EVENTS

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**Belly Up**  
141 SOUTH GERRARD AVE. FOUNTAIN BEACH CA 92025

Thursday, December 2 & 9 and  
Wednesday, December 8 9:00 PM  
with  
**DORE COLE  
& BON  
SATTERFIELD**  
A skilful blending of jazz, funk, R&B along with the heavy, soulful  
voice of Don Cole's finest female vocalist, Dore Cole, have made this  
the premier dance lounge band, packing houses in Carlsbad & Encinitas.  
Now, now at the Belly Up, there will be a large enough dance floor!

Friday & Saturday, December 3 & 4 9:30 PM  
Two of the finest R & B bands  
on the West Coast  
**THE ROBERT  
CLAY BAND**  
From Eugene, Oregon, the band that introduced the West Coast Robert Clay  
Band was featured in the movie "Animal House". While on location in Eugene,  
Oregon, John Belushi saw the band perform in a local club, and was inspired  
to create the Blues Brothers.

From  
Southern  
California  
**THE  
BLUES  
BROTHERS  
BAND**

Sunday, December 5 9:00 PM Rockin' Harmonica Blues  
with **BOB PIZZIA**  
Every Monday in December  
Country Music Dance Concert with  
Marked Piddle Champion  
**FABULOUS  
FOLKS**  
Sunday, December 7 8:00 PM  
Country Music Dance Concert with  
Marked Piddle Champion  
**BYRON BERTLINE  
& SUNDANCE**  
Three-time National Piddle Champion, Byron Bertline has recorded and  
performed with The Eagles, Rolling Stones, The Dillards, Double Bass,  
Burrhead Bros, Elton John, just to name a few. He is the most sought-  
after studio session fiddle in the music scene today. He has an  
country/dance album to his own credit.

Coming Friday & Saturday, SEATS  
December 10 & 11  
Smoky Wilson Blues Band  
Sunday, December 13  
Styvin Laker  
Wednesday, December 16  
Bugsy the with JAMES HARMAN BAND  
Thursday, December 18  
PAPA JOHN CHICK  
Friday, December 19  
JOHNNY OTIS SHOW  
Saturday, December 20  
HAROLD ROCKERS  
New Year's Eve

FREE AFTERNOON CONCERTS IN DECEMBER 6 TO 8 PM  
TUESDAY, 5:00-6 PM. HAPPY HOUR EVERY DAY TO 9 PM

Every Tuesday—Country Honky Tonk  
with  
**TALL COTTON**  
Every Wednesday—  
Benny Goodman-style Sextet  
with  
**WHOLLY CATS**  
Every Thursday—Vintage Jazz & Swing with  
**STONE'S THROW**  
Every Friday—Discoled Jazz with  
**CHICAGO SIX**  
Every Sunday—Pop, Boogie & Jazz with  
**BOB LONG BAND**  
Visit First City Restaurant at the Belly Up  
Serving Lunch, Dinner & Snacks—7 DAYS A WEEK  
FOR INFORMATION CALL 481-9022

(continued from preceding page)

the point, Blitzers held that  
rock and roll has never been,  
and will never be, the end of the  
world, and that it isn't meant to  
predict or describe the end of  
the world in a more  
literal sense. Or to put it  
another way, if things really are  
as bad as the punks would have  
us believe, we might as well  
have a good time while we can.  
A lightweight credo, to be sure,  
but one whose message of  
irresponsible hedonism was, for  
its time, refreshing and even  
somewhat sensible. Except, of  
course, to hard-core punks. To  
them, Ant and his ilk were more  
a malignant tumor than an  
irritating pustule, the  
embodiment of all things  
superficial that punk had rallied  
against and repudiated. In  
England, where the Blitz  
movement was born and  
adopted more readily, the  
confrontations between Blitzers  
and punks were occasionally  
violent, with London clubs and  
related habitats the battlefields.  
In America, where Blitz never  
truly took hold, the conflict was  
less noticeable, if no less  
pronounced (when Adam and  
the Ants debuted in L.A., that  
city's punks pelted Ant with  
eggs, and fans of the local punk  
band, Black Flag, sported  
bumperstickers that read,  
"Black Flag Kills Ants on  
Contact").

Adding petrol to the anti-Ant  
fire in this country was the fact  
that, by its nature, the Blitz  
movement gave only secondary  
importance to its music. Style  
and appearance reigned  
supreme, and the music was  
merely a convenient implement  
for propagating the Blitz gospel  
of "dress up and be seen."  
Naturally, this didn't sit well  
with American critics, who tend  
to take themselves and the  
music they write about very  
seriously indeed. Almost any  
person, they descended upon  
Ant like locusts on a ripe crop,  
finding little merit in Ant's  
strident, sing-speak vocals, the  
band's immature musicianship  
(especially Marco Pirroni's  
screaky guitar work), the poor  
production of their albums,  
and, most importantly, the  
chaotic, messy sound of  
"Antmusic" (as it was called by  
Ant and his disciples), which  
combined jungle drums,  
two-surf music, rap music,  
Afro-funk, and tribal chant to  
create a nearly indigestible aural  
bouillabaisse. When wedded to  
lyrics that celebrated dandyism,  
a blithe futurism, and  
(semiseriously) the nobility of  
the American Indian community  
didn't take kindly to Ant's  
war-whooping posture at first,  
but came to regard him as a  
genuine ally after its spokesman  
met with Ant last year.

"Antmusic" seemed a  
humorous joke to most  
stateside critics. None were  
heard to lament when the Blitz  
movement faded from view in  
late 1981.

But Ant himself has refused  
to die with the cause. Since his  
first anthemic, major-label  
short, *Kings of the Wild  
Frontier* (Ant actually debuted  
on a tiny, independent label in  
England with *Dark Horse* White  
Socks), he has produced two  
albums for Epic Records.

Neither *Prince Charming* nor  
the never *Friend or Foe* offers  
anything substantially different  
from their predecessor,  
however, despite the addition of  
a horn section on the latter  
recording. Rather than elicit  
huzzahs for steadfastness of

(continued on page 12)

**Le Châlet**  
5046 Newport Ave., Ocean Beach 222-5300  
Entertainment by the Sea  
**DANCING**  
Nine Nightly! Never a cover charge.  
Le Happy Hour 5-7 Mon.-Sat.

**WHITE DWARF**  
Thursday, Friday & Saturday, Dec. 2, 3 & 4  
Le Châlet, Ocean Beach's innovative night club, introduces the newest  
addition to the Rock 'N' Roll scene in San Diego, **THE WHITE DWARF**.  
Featuring Michael Sherman and Claudio Martin, lead guitar and vocals;  
Mark Taylor, Latin percussion; Don Pizzino, bass; and Craig Marshall, drums.  
Presented by Moon Entertainment Group in conjunction with Jaded Productions.

**Fuze**  
Sunday & Monday, Dec. 5 & 6  
Sheet Music is a group of four very talented musicians seriously dedicated to  
playing danceable "new" music. Their key strong points are exceptionally  
powerful vocals (all four sing leads and backup harmonies) and a well-  
balanced and current repertoire of the latest chart hits in rock 'n' roll and  
new wave music that always overwhelmingly wins their audiences. The band  
consists of John Blair, lead vocals & harmony; Gene Yancov, lead &  
rhythm guitar & vocals; Tom Gallego, bass guitar & vocals; and Terry  
Pittman, drums, percussion & vocals. Talented, clean-cut, and appealingly  
fresh, Sheet Music will surely guarantee a power-packed evening of dancing  
entertainment.

**Monday Night Football**  
Enjoy our Advent wide screen TV  
Spaghetti dinner \$2.00  
5046 Newport Ave., Ocean Beach  
222-5300

MARC BERMAN CONCERTS and AMALON ATTRACTIONS  
PROUDLY ANNOUNCE  
**THIS SUNDAY**  
**ADAM ANT**  
FOX THEATRE  
SUN-DEC 5-8PM  
TICKETS RESERVED AT FOX THEATRE BOX OFFICE, ASSORTED VINYL AND  
ALL TICKETRON OUTLETS. FOR CHARGE TICKET & INFORMATION CALL  
236-4203. SELECT SEATS MAY NOT BE AVAILABLE FOR PUBLIC SALE.

KGS-FM  
MARC BERMAN CONCERTS and AMALON ATTRACTIONS  
PROUDLY ANNOUNCE  
**CHEAP TRICK**  
THIS TUESDAY  
FOX THEATRE  
TUES-DEC 7-8PM  
TICKETS RESERVED AT FOX THEATRE BOX OFFICE AND ALL  
TICKETRON OUTLETS. FOR CHARGE TICKET & INFORMATION  
CALL 236-4203. SELECT SEATS MAY NOT BE AVAILABLE FOR  
PUBLIC SALE.

**PETER  
GABRIEL**  
GOLDEN HALL TUES DEC 14 8PM  
TICKETS RESERVED AT CENTER BOX OFFICE,  
BILL GAMBLE'S AND ALL SELECT-A-SEAT OUTLETS  
Special guests: ELECTRIC GUITAR  
MARC BERMAN CONCERTS  
PRODUCED BY AND AMALON ATTRACTIONS  
Select seats may not be available for public sale.



# LEHR'S GREENHOUSE

TONIGHT!

Thursday, December 2, and every Thursday

**KPRI FM 106 NIGHT**  
with Gary Kelley



**Dallas Collins**

50¢ drafts 'til 10 pm

**ROCKIN' WEEKEND**

Friday & Saturday, December 3 & 4

**Dallas Collins**



**MOVIES**

Two bands  
Two dance floors  
Three bars

**\$3**

**ROCKIN' SUNDAY**

December 5

**DANNY HOLIDAY**



**HITNRUN**

**MONDAY**

**MONDAY NIGHT FOOTBALL**  
**15-FOOT TV SCREEN**  
KSDO Charger Wrap-Up live on stage  
with John DeMott, Pat Curran  
and selected Charger players.



**HITNRUN**

**TUESDAY & WEDNESDAY**

December 7 & 8



**Dallas Collins**

**WEDNESDAY**

Every Wednesday & Friday in December starting December 8  
**Luncheon Fashion Show**  
by Cynthia Walek  
Holiday fashion & gift ideas 12 noon-2 pm  
...and every Wednesday

**KGB's**  
**Gabriel Wisdom's Video Show**  
... starring you!



**V.I.P. MEMBERSHIP SPECIAL**

**\$50/year**

Reg. price \$100/year.  
Special good with this ad only!  
Expires 12/25/92.  
Great Christmas deal!

Your Name

**Lehr's V.I.P. Gardeners Club**

**Card Privileges:**

1. Admission free to all members to entertainment for cardholder and 1 guest. Valid I.D. required.
2. Discount of 20% on Lehr's Florist and Antiques Store.
3. Making list notification of special events.
4. Special delivery V.I.P. reservation numbers. Good for 1 year.

**SUNDAYS**

Marjorie \$1.00

Orange Crush \$1.00

WEDNESDAYS

Marjorie \$1.00

Orange Crush \$1.00

THURSDAYS

Marjorie \$1.00

Orange Crush \$1.00

continued from page 10  
purpose, Ant's persistence in making the swatbacking pop idol thing for all it's worth has instead created a banner day for his detractors, who are quick to point out that this chick is one fast that has run dry. And while I have personally found much to like in Ant's preening anti-intellectualism, I have to admit that perhaps it's past time for Ant to put the theatrical garb back in its trunk, bid a stylish adieu to pop, and try his hand at legitimate theater. Judging from the last couple of albums, music has ceased to be a viable medium for his dramatic flair. Adam Ant (Pinn) is the only other original Ant still on the payroll) will be at the Fox Theatre Sunday night.

As long as we're on the subject of fun, it seems appropriate to mention that *Bonnie Hayes with the Wild Combo* will be in town again this week (they've been here a couple of times in recent months). The band's first album on the Slash Records label is entitled *Good Clean Fun*, and while that's an apt, saccharine description of this musical offering, it undercuts the product. More than the party record its title would suggest, this album is one of those debut efforts that relieve the tedium of 14" using to scores of badly written, badly played, badly conceived first outings.

Hayes is a keyboardist/vocalist from the Bay Area with enough presence of mind to keep her job as a piano teacher while waiting for the corporate machine to get her music to the public (Slash recently picked up for distribution by the mammoth Warner Brothers conglomerate). Using *Good Clean Fun* as a barometer of Hayes's chances of succeeding in this racket, it would seem only a matter of time before she's able to give notice.

With almost any upbeat pop band fronted by a woman these days (especially when the band's material is decidedly female in attitude), comparisons to the Go-Go's are inevitable, and Hayes is no exception. But although there are similarities between Hayes's singing and views on the dating game, and those of the Go-Go's Belinda Carlisle, any further comparisons find Hayes superior in talent, originality, and versatility. Unlike Carlisle, Hayes didn't serve her musical apprenticeship after forming a band, so she brings to her first recording a mature musical intuition that will possibly always elude Carlisle. Exhibiting a firm grasp of songwriting stylings that include "girl group" pop, rhythm-and-blues-flavored rock, and even salsa, Hayes has produced music that is interesting enough to please finicky musicians, yet entertaining enough to validate the album's title. Hayes sounds like someone worth keeping an ear on. She and her band will be at SUSHI's Backdoor Friday night.

In other concerts this week, Karn, a band boasting (2) former members of the Bay City Rollers, will be at the Spirit Saturday night; while across town, blues greats *Buddy Guy and Junior Wells* are ripping it up with the *Hurricanes* at the Baccharal. Sunday night finds the *Robin Flower Band* playing women's music at the Wing Cafe, and on Tuesday night, *Cheap Trick* will return to San Diego for a concert at the Fox Theatre.

## MY RICH UNCLE'S

6205 El Cajon Blvd  
1128 El Cajon Village  
287-7332

Thursday, December 2

**JEFF DEAN NIGHT**

from KPRI



**THE INCREDIBLE SNOWMEN**

Friday, December 3

**KPRI FM 106 NIGHT**

Your host KPRI's Jeff Dean every Friday



**THE INCREDIBLE SNOWMEN**

Saturday, December 4



**POISON IVY**

Sunday & Monday, December 5 & 6



**THE FEATURES**

Tuesday, December 7

**KGB-FM**

With your host Jim McInnes

**JOEY HARRIS & THE SPEEDSTERS**

**THE RAVERS**

**THE DROPOUTS**

**FREE ADMISSION WITH KGB CARD**

**Bonnie Hayes with the Wild Combo:** SUSHI's Backdoor, Friday, December 3, 9 p.m. 265-6947 or 265-6952.

**Karn:** Spirit, Saturday, December 4, 9 p.m. 1130 B Street, 276-3993.

**Buddy Guy and Junior Wells and the Hurricanes:** Baccharal, Saturday, December 4, 9 p.m., 8022 Claremont Mesa Boulevard, 560-8069.

**Robin Flower Band:** Wing Cafe, Sunday, December 5, 7:30 and 9:30 p.m., 2753 B Street, Golden Hill, 280-4644.

**Adam Ant:** Fox Theatre, Sunday, December 5, 8 p.m., 720 B Street, downtown, 235-4203.

**Cheap Trick:** Fox Theatre, Tuesday, December 7, 8 p.m., 720 B Street, downtown, 235-4203.

**The Bee Boys, Incognito Brothers, and The Blues:** Distillery East, Thursday, December 9, call for times, Mission and Metcalf, Escondido, 741-9394.

**Janie James and the King Bees:** and County Dick and the Snuggles: SUSHI's Backdoor, Friday, December 10, 9 p.m. 265-6947 or 265-6952.

**Third Annual San Diego Blues Festival featuring the Hurricanes, the Nomads, "Bessie" Courtney, Bob Long, Cam Spar, "Blonde Bees":** Thorne, plus guests: Spirit, Sunday, December 12, 1130 B Street, 276-3993.

**Thad Jones:** UCSD's Mandeville Auditorium, Sunday, December 12, 3 p.m. 452-3229.

**Brownie McChen:** Belly Up Tavern, Sunday, December 12, call for time, 143 South Cedros Avenue, Solana Beach, 481-9022.

**Peter Cobiak:** Golden Hill.

Tuesday, December 14, 8 p.m., Community Concourse, downtown.

**Dave Fox Theatre:** Wednesday, December 15, 7:30 p.m., 720 B Street, 235-4203.

**George Whelan:** La Paloma Theatre, Thursday, December 16, 7:30 p.m., First and D streets, Encinitas, 436-4030.

**The English Beat:** SUSHI's Montecuma Hall, Thursday, December 16, 8 p.m. 265-6947 or 265-6952.

**Buddy Hayes:** Baccharal, Thursday, December 16, 9 p.m., 8022 Claremont Mesa Boulevard, 560-8069.

**Tommy Holmes:** Distillery East, Thursday, December 16, call for time, Mission and Metcalf, Escondido, 741-9394.

**Kenny Loggins:** Golden Hill, Friday, December 17, 8 p.m., Community Concourse, downtown.

236-6510.

**Ronnie Veld:** Adams Avenue Theatre, Saturday, December 18, 8 p.m., 3355 Adams Avenue, 281-3657.

**Missing Persons:** Golden Hall, Sunday, December 19, 7:30 p.m., Community Concourse, downtown, 236-6510.

**Papa John Church and the Hurricanes:** Belly Up Tavern, Sunday, December 19, 8:30 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

**Doug Palmer's Talking Chances:** Distillery East, Sunday, December 26, call for time, Mission and Metcalf, Escondido, 741-9394.

**The Johnny Oke Show:** Belly Up Tavern, Thursday, December 30, call for time, 143 South Cedros Avenue, Solana Beach, 481-9022.

**Janie James and the King Bees:** Distillery East, Thursday, December

30, call for time, Mission and Metcalf, Escondido, 741-9394.

Club listings are compiled by Linda Neri. If you wish to be included, please call 234-2506 Thursday afternoon or Friday before 5:00 p.m. The listings are free.

## North County

**Rare-X Ranch House:** 129 East Broadway, Vista, 724-0510. Lady and the Thorns, country and contemporary, Thursday through Saturday.

**Belly Up Tavern:** 143 South Cedros Avenue, Solana Beach, 481-9022. Crosswind-Lovers Lick and Ron

## Baccharal

LOCAL EVENTS

THE HOT SPOTS MAGAZINE  
"ROCK PARTY"

COUNTRY DICK  
& THE SNUGGLE BUNNIES  
JERRY RANEY & THE SHAMES  
THE EVASIONS

VIDEO SHOW THE TREES

THE ROCKIN' ROULETTES

THE PALADINS

THIS WEEKEND

**BUDDY GUY & JUNIOR WELLS**  
WITH SPECIAL GUEST  
THE HURRICANES  
ONE SHOW ONLY 8 PM TIL CLOSING

FRIDAY, DECEMBER 11  
ONE SHOW ONLY 8 PM TIL CLOSING

**FIRE SIGN THEATRE**  
THE ENTIRE FIRE SIGN THEATRE  
ONE SHOW ONLY 7:30 PM TO 10 PM

TUESDAY, DECEMBER 21, THE PLASMATICS

**JOHNNY WEST & CALIFORNIA**  
ONE SHOW ONLY 8 PM TIL CLOSING

WEDNESDAY, DECEMBER 12  
ONE SHOW ONLY 8 PM TIL CLOSING

**RAIN**  
A LIVE TRIBUTE TO THE BEATLES  
ONE SHOW ONLY 8 PM TIL CLOSING

THURSDAY, DECEMBER 16  
**RANDY HANSON**  
THE JIMI HENDRIX EXPERIENCE  
ONE SHOW ONLY 8 PM TIL CLOSING

FRIDAY, JANUARY 7, BILLY BURNETTE

BE TWEEN HWY 163 & CONVOY ST. 8022 CLAREMONT MESA BLVD.  
For complete weekly calendar call 101-2022. For concert only call 265-8069. For further information call 265-8362.  
Advance tickets for all national concerts available at Sears, 32nd St. Naval Station, Bill Gamble's stores and all TICKETRON.  
1-800-994-7161 & SELECT-A-SEAT 1-800-260-0511. Baccharal the day of the show, starting at 7 PM.  
Sorry, you must be 21 years old. Picture I.D. required. DOORS OPEN ONE HOUR PRIOR TO PERFORMANCE TIME.

Satterfield, jazz and rock-and-roll fusion, Thursday; the Robert Gray Band, rhythm and blues, Friday; the James Harman Band, rhythm and blues, Saturday; Red Puma and the Mighty Flyers, rock and rhythm and blues, Sunday; the Forks, rock and roll, Monday; Byron Berlin and Sundance, country, Tall Cotton, country honky-tonk, Tuesday; live music, Wednesday, call club for information. Afternoon Concerts: Tall Cotton, country honky-tonk, Tuesday; Wholly Cole, jazz and swing, Wednesday; Stone's Throw, vintage jazz, blues, and swing, Thursday; the Chicago Six, Dinsland, Friday; the Bob Long Band, pop, boogie, and jazz, Sunday.

Bobby C's, 405 First Street, Encinitas, 436-7397; The Pop Boys, rock and roll, Thursday through Saturday; the Johnny Almond Rhythm Revue, rock and blues, Sunday through Tuesday; Four 1-ay, rock and roll, Wednesday.

Carriage Lounge, Carriage Lanes, 12941 Poway Road, Poway, 486-3298; Hughey Gaskins, blues, country, vintage rock, Friday and Saturday.

Country Creek, North Highway Santa Fe Road and Highway 78, San Marcos, 744-9780; The Deane Wall Show, country and oldies, Thursday through Saturday.

The Country Side Restaurant and



BUDDY GUY & JUNIOR WELLS, Saturday, Bacoanal

Leanna, 450 Douglas Drive, Oceanside, 757-0900; New Country, country, the Lone Star Country Band, country, Monday and Tuesday.

C.W.'s Saloon, Carmel Valley Road at Via Cortina, Del Mar, 755-1383; Rick Backus and Harmony, country, Wednesday through Saturday; live music, Sunday and Tuesday, call club for information.

Distillery East, 755 Metcalf Street, Escondido, 741-3333; Rock and

roll, call club for information.

Distillery Nightclub, 140 South Sierra Boulevard, Solana Beach, 755-6733; Tips, rock and roll, Thursday; Tweed Sneakers, rock and roll, Friday and Saturday; the London Brothers, rock and roll, Sunday and Monday; Darius and the Magnets, rock and roll, Tuesday; Incognito Rockers, rock and roll, Wednesday.

The Flying Bridge, 1103 North Hill Street, Oceanside, 722-1151; Denny Times, country, Tuesday through Saturday; Don Termination, contemporary and country, Sunday and Monday.

Florida Lounge, 420 West Washington, Escondido, 745-1931; Gayle Force, rock and roll,

Thursday through Saturday; the Novies, rock and roll, Tuesday and Wednesday.

Fish House West, 2633 South Highway 101, Cardiff, 753-6438; Leo Saville and Greg Bloch Jazz Ensemble, jazz, Thursday through Saturday.

The Flying Bridge, 1103 North Hill Street, Oceanside, 722-1151; Denny Times, country, Tuesday through Saturday; Don Termination, contemporary and country, Sunday and Monday.

Foguitte, 2058 Carlsbad Boulevard, Carlsbad, 729-3889; Rock and roll, call club for information.

Confession's Choke, 1029 West San Marcos Boulevard, San Marcos, 744-5215; Delene, contemporary, Friday and Saturday.

Glenn's, 380 North El Camino Road, Encinitas, 942-4678; The Rocket Band, rock and roll, Thursday through Saturday; Free Play, rock and roll, Monday through Wednesday.

Bill Henson, 2730 Via de la Valle, Del Mar, 755-6614; The Mix, rock and roll, Thursday through Saturday; live music, Sunday and Monday, call club for information; Boss Tuesday, country, Tuesday and Wednesday.

Hangry Blues, 1221 Vista Way, Oceanside, 432-2633; No. Peet and the Wandering Dog, rock and rhythm and blues, Tuesday through Saturday; Flyte with Fran Lashota and Dave Doran, contemporary, Sunday and Monday.

Jelly Bager, 1900 North Harbor Drive, Oceanside, 722-3832; The Run Rhythmic Band, rock and country rock, Wednesday through Saturday.

L.J.'s Bar and Grill, 6250 South Point, La Jolla, 454-4346; Sue Berman, contemporary, Friday and

## Bodie's

Wednesday through Saturday

Live Rock & Roll with

LEGEND

Monday Night 5-8 pm

WEDNESDAY 5-8 pm

THURSDAY 5-8 pm

FRIDAY 5-8 pm

SATURDAY 5-8 pm

SUNDAY 5-8 pm

MONDAY 5-8 pm

TUESDAY 5-8 pm

WEDNESDAY 5-8 pm

THURSDAY 5-8 pm

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TUESDAY 5-8 pm

WEDNESDAY 5-8 pm

THURSDAY 5-8 pm

FRIDAY 5-8 pm

SATURDAY 5-8 pm

SUNDAY 5-8 pm

Saturday, Sunday & Monday Night

FOOTBALL ON GLANT TV

Monday Night 5-8 pm

WEDNESDAY 5-8 pm

THURSDAY 5-8 pm

FRIDAY 5-8 pm

SATURDAY 5-8 pm

SUNDAY 5-8 pm

MONDAY 5-8 pm

TUESDAY 5-8 pm

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SATURDAY 5-8 pm

SUNDAY 5-8 pm

MONDAY 5-8 pm

TUESDAY 5-8 pm

WEDNESDAY 5-8 pm

THURSDAY 5-8 pm

FRIDAY 5-8 pm

SATURDAY 5-8 pm

SUNDAY 5-8 pm

## The Poseidon

A Del Mar Tradition

Friday

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Saturday

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## PIK DEBONAIRE

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Thurs. — Sat., Dec 2-4



Sun. & Mon, Dec. 5 & 6

**TWENTY-SEVEN**

plus Monday Night Football  
on wide screen TV  
50' draughts during game  
Plus: return of the 25' hot dogs

Tues. — Sat., Dec. 7-11



**Dallas Collins**

Also on Tuesday the 7th:

**KGB-FM presents**

**Lowenbrau Night at the Rodeo**  
Lowenbrau light or dark on draught for 50'  
Plus: Free admission with your KGB card.

Coming events:

Sunday, Dec. 12:

Marc Berman presents  
**The Fabulous Thunderbirds**  
You missed The Blasters —  
You missed The Stray Cats —  
Don't miss the Thunderbirds.  
Rock-a-billy at its best.

plus

**Barry Cunningham and Black Slacks**

Monday, Dec. 13:

Rob Hanna's salute to Rod Stewart:



The Rodeo is located on the corner of La Jolla  
Village Dr. and Villa La Jolla Dr.  
For more information, call 457-5590  
You must be 21 or older to enter and  
picture I.D. is required.  
Dress Code.

Saturday

**Monterey Jack's**, 11940 Bernardo  
Pista Drive, Rancho Bernardo.  
506-2400: Flyte featuring Dave  
Doran, contemporary. Wednesday  
through Saturday.

**Mahoney's**, 340 East Grand  
Avenue, Escondido, 741-0603: Rich  
Hunt, contemporary. Thursday and  
Saturday. Nick of Time,  
contemporary. Tuesday and Friday;  
amateur night. Wednesday.  
**On the 4th**, Lake Wohlford,  
749-3103: Little Lightnin' Express,  
country western. Friday and  
Saturday evenings. Sunday  
afternoon.

**Old Time Cafe**, 1464 North  
Highway 101, Lescadia, 436-4000:  
Jim and Theresa Hinton, traditional  
and Celtic music. Thursday; Na  
Caharidh, traditional music of  
Scotland, Brittany, and Ireland.  
Friday; the Robin Flower Band,  
bluegrass, jazz, and old time music.  
Saturday. Blackthorn, Irish,  
Scottish, and American music.  
Sunday. Old Time Host Nite,  
Tuesday; Joe Stollberg, folk music.  
Wednesday.

**Pancho's**, 1309 Camino Del Mar,  
481-0414: Keyon Lettau and Ron  
Satterfield, jazz. Thursday.  
Saturday and Sunday: blues jam  
session. Sunday afternoon.

**Pasadena Club**, 12737 Pomeroy  
Road, Poway, 748-1135:  
Stagecoach, country rock.  
Wednesday through Saturday.

**Pasadena**, 1690 Coast Boulevard,  
Del Mar, 752-9545: Rick Debonaire,  
rock and roll. Friday and Saturday.  
Tuesday.

**Poway Mine Company**, 12375  
Poway Road, Poway, 748-7296,  
566-2670: The Johnny Almond  
Rhythm Revue, rock and blues.  
Wednesday through Saturday.

**Rancho Inn**, Scotty's Pub, 2500  
South Escondido Boulevard,  
Escondido, 747-5000: Magic,  
contemporary dance music.  
Wednesday through Saturday; Mike  
Barilla, contemporary dance music.  
Sunday through Tuesday.

**Rancho Bernardo Inn**, 17500  
Bernardo Oaks Drive, Rancho  
Bernardo, 487-1611, 277-2146: The  
Orion Duo, classical guitar. Tuesday  
through Saturday.

**Rod Coach Inn**, 135 North Pine at  
Center City and Valley Parkway,  
Escondido, 713-9786: Ron, Bill, and  
Tom Parker, easy listening and  
country. Wednesday through  
Saturday; Rick Backus and  
Hannover, country. Sunday through  
Tuesday.

**Red Dog Saloon/Valley Fort  
Steakhouse**, 3757 South Mission  
Road, Fallbrook, 728-1998: Ray  
Sanders, country and pop. Friday  
and Saturday.

**Reno**, 517 East First Street,  
Encinitas, 436-5001: Delene, jazz.  
Thursday; Dance of the Universe  
Orchestra, jazz. Friday; Rampus,  
contemporary. Saturday.

**The Shepherd Cafe**, 1126 South  
Highway 101, Encinitas, 753-1124:  
Rick Erben, blues. Thursday and  
Friday; David Belack, folk guitar.  
Friday and Tuesday; Molly, jazz and  
contemporary piano. Saturday;  
David Hunt, contemporary piano.  
Sunday; Steve Spencer and Cathy  
Robbins, contemporary guitar.  
Wednesday; Michael Liconville,  
classical guitar. Friday through  
Sunday lunch.

**Stage Coach Inn**, 1865 Vista Way,  
Vista, 724-9690: New Rev and the  
Countrymen, country. Wednesday  
through Sunday.

**Sunset Lounge**, 2328 South  
Escondido Boulevard, Escondido,  
741-5541: Tarnation, country.  
Wednesday through Saturday.

**Tequila Flats**, 3296 Mission Avenue,  
Oceanside, 737-7577: Dakota,  
country rock. Wednesday through  
Saturday; rock and roll. Sunday and  
Monday; call club for information.  
Valley Center Inn Saloon, 27555

Valley Center Road, Valley Center,  
749-1406: Trinity River Band,  
country. Friday and Saturday.

**Vista Entertainment Center**, 435  
West Vista Way, Vista, 941-3102:  
Tremor, rock and roll. Thursday  
through Saturday; live rock and  
roll. Sunday through Wednesday.  
call club for information.

**Whiskey Creek**, 10240 Poway Road,  
Poway, 748-7331: Coyote, country  
western. Wednesday through  
Sunday; White Lightning Express,  
country western. Monday and  
Tuesday.

**Whiskey Flats**, 1260 West Valley  
Parkway, Escondido, 745-8640: Sky  
High, rock and roll. Thursday  
through Saturday.

## Beaches

Athletic, 2595 Ingraham Street.



**DOC MASTERS**

Phone 223-2572

Thursday — Saturday,  
December 2-4  
Last weekend



**Oh! Ridge**

Margarita Thursday

**\$1 Margaritas**  
every Thursday all night long

Sunday & Monday,  
December 5 & 6

Those two great guys with guitars ...

**Barker &  
Orr**  
**Rock 'n' Roll**

Tuesday — Saturday, December 7-11



**DANNY  
HOLIDAY**

appearing every Tues.-Sat. thru Dec. 25.

Saturday

**Blue Parrot**, 1298 Prospect Street,  
La Jolla, 454-9131: The Peter  
Sprague Quartet, jazz. Thursday;  
the Charles Owens Quartet, jazz.  
Friday and Saturday; the Bill Kyle  
 Trio, jazz. Sunday; the Greg Bloch  
Vocal Trio, jazz. Monday; the Bill  
Hunter Trio, jazz. Tuesday; the  
Daniel Jackson Jazz Blues Band,

jazz and blues. Wednesday.

**Carlos Murphy's**, 4301 La Jolla  
Boulevard, La Jolla, 457-4176: Steve  
Hudson, comedy and music.  
Saturday.

**Catamaran Hotel**, 3999 Mission  
Boulevard, Mission Beach,  
468-1881: The John Mallon Show,  
Las Vegas-style variety. Tuesday

through Saturday.

**Cafe Cafe**, Revolve Campus,  
U.C.S.D., Torrey Pines Road, La  
Jolla, 453-2711: "Sound",  
contemporary music. Tuesday  
through Saturday.

**Chuck's Steak House**, 1250  
Prospect Street, La Jolla, 454-5325:  
The Bill Coleman Quartet, jazz.  
Thursday through Saturday.

**The Comedy Store**, 916 Pearl  
Street, La Jolla. Local and national  
comedians. Wednesday through  
Saturday; amateur night. Monday.  
with M.C. Steve Hudson.

**Danley's**, 2901 Nimble Boulevard,  
Point Loma, 224-6628: Trangle  
oldies and contemporary. Friday  
and Saturday.

**Elmer's**, 7955 La Jolla Shores  
Drive, La Jolla, 459-6541: The  
Bruce Cameron and Hollis Centry  
Ensemble, jazz. Wednesday  
through Sunday.

**Haley's**, 4258 West Point Loma  
Boulevard, Loma Portal, 225-9559:  
Tori, rock and roll. Tuesday through  
Saturday; with NRG, rock and roll.  
Friday.

**Hilton Hotel**, Corgio Bar, 1775 East  
Mission Bay Drive, Mission Bay,  
276-4018: People Movers,  
contemporary dance music.  
Tuesday through Saturday; Triple  
Play, contemporary dance music.  
Sunday and Monday.

**Hotel del Coronado**, 1500 Orange  
Avenue, Coronado, 435-6611: The  
Merrill Moore Trio, contemporary  
dance music. Tuesday through  
Saturday.

**Islandia Hotel**, 1441 Quivira Road,  
Mission Bay, 224-3541: Richard  
James Trio, variety — classical to  
contemporary. Friday and Saturday;  
Doug Ulrich, variety piano. Tuesday  
through Thursday.

**Joe Murphy's**, 4302 Mission  
Boulevard, Pacific Beach, 276-3220:  
David Bradley and the Maria Band,  
comedy and music. Thursday  
through Saturday; the Nomads,  
rock and blues. Sunday and  
Monday; the Shake, rock and roll.  
Tuesday and Wednesday.

**La Posada del Sol**, 5450 La Jolla  
Boulevard, La Jolla, 459-6834: Skip  
Garcia, contemporary and originals.  
Wednesday through Saturday.

**La Chale**, 5046 Newport Avenue,  
Ocean Beach, 222-5306: White  
Heart, rock and roll. Thursday  
through Saturday; Sheet Music,  
rock and roll. Sunday and Monday;  
Fate, rock and roll. Tuesday and  
Wednesday.

**McP's**, 1107 Orange Avenue,  
Coronado, 435-5280: Jim Moore,  
contemporary. Sunday and Tuesday.

**Mexican Village**, 120 Orange  
Avenue, Coronado, 435-8622: Third  
Degree, contemporary. Friday and  
Saturday; Duke and Darlene,  
contemporary. Sunday; Ben  
Wilkins, contemporary. Monday  
and Tuesday.

**Moby's Bruler**, Adam's Rib  
Restaurant, 1403 Rosecrans Street,  
Point Loma, 228-8671: T & A,  
contemporary. Wednesday through  
Saturday; Delene, contemporary.  
Sunday and Monday.

**Mom's Saloon**, 945 Garnet Avenue,  
Pacific Beach, 453-7737: Slingshot,  
rock and roll. Thursday through  
Saturday; Rock, rock and roll.  
Sunday and Monday; Empress, rock  
and roll. Tuesday and Wednesday.

**Mahoney's**, 4230 Mission  
Boulevard, Pacific Beach, 463-7383:  
The Bob Kepler Show, "Goodie"  
music and buffoonery. Friday and  
Saturday.

**Mustang Club**, 3595 Sports Arena  
Boulevard, Loma Portal, 225-5586:  
Larry Previtt and Cinnamon  
Ridge, country. Tuesday through  
Saturday; the Constables, bluegrass,  
with the Moonshine Mountain  
Cloggers. Monday.

**Old Pacific Beach Cafe**, 4287  
Mission Boulevard, Pacific Beach.

276-7522: Jim Hawley,  
contemporary. Thursday through  
Saturday; the Joe Marillo Quartet,  
jazz. Sunday; the Peg Boys, rock  
and roll. Monday and Tuesday.

**Rodex**, 6960 Via La Jolla, La Jolla,  
457-5590: Moving Targets, rock and  
roll. Thursday through Saturday.

**Salmon House Restaurant**, 1970  
Quivira Way, Mission Bay,  
223-2224: Red Dog Saloon. Time

Machine, '50s and '60s rock,  
Thursday through Saturday.

**Sandtrap Lounge**, 2702 North  
Mission Bay Drive, Mission Bay,  
274-3314: Donna and Andy,  
contemporary. Friday and Saturday.

**756 Club**, 744 Ventura Place,  
Mission Beach, 468-4438: Lou Cole  
with Skin and Bones, rock, blues,  
and country. Friday, live rock and  
roll on the patio. Saturday and

**JAZZ**  
An evening with  
**Sue Moser**  
featuring  
**Barry Joyce**

**The Back Door Theatre**  
**Aztec Center**  
Tuesday - December 7 - 8:00 PM  
General admission \$1.50 - Students \$1.00

**DISTILLERY**  
**NIGHTCLUB**  
140 South Sierra, Solana Beach.  
755-6733  
NO COVER until 9 pm

**50¢ well drinks until 9 pm every night**  
Sunday — Wednesday 75¢ Kamikazes  
and 1.00 off our famous Iced Teas

Thursday —  
Distillery debut of **TOYS**

Special edition Thursday Night Football  
**L.A. Rams vs. S.F. 49ers**

Friday & Saturday  
**TWENTY-SEVEN**

Sunday & Monday  
Only one time this month  
**THE REFLECTORS**

Sunday  
Drink specials  
all night long  
**\$1.00 OFF**  
Iced Teas  
75¢ Kamikazes  
1.00 Drafts  
1.00 Wines

Monday  
Monday Night  
Football  
N.Y. Jets vs.  
Detroit Lions  
50¢ well drinks  
all during the game

Every Tuesday in December  
Dee Jay recording artists  
**DARIUS and MAGNETS**

Every Wednesday  
**INCOGNITO**  
**Rockers**  
Coming: December 9, 10 & 11  
**Moving Targets**  
Call 755-6734 for further concert ticket information.

**NEW RELEASES FOR RENT AT \$2**  
**USED RECORDS RENT AT \$1**  
**TOP CASH**  
for your good records and tapes.  
Guaranteed used records  
priced from \$1.99 and up.  
We buy and sell music books, sheet  
music, pianos, instruments and  
anything of musical value.  
**ENCORE**  
**RECORDS**  
3957 Goldhawk Street  
at University in Mission Hills  
Hours 11-6, Closed Sunday.  
296-9277

**TICKETS**  
**ADAM ANT**  
**PETER GABRIEL**  
**DELO • DELO • DELO**  
**KENNY LOGGINS**  
**'CHARGERS' • ALL GAMES**  
**WILLIE NELSON & KRIS**  
**KRISTOFFERSON**  
**BUCK'S TICKET SERVICE**  
2125 GARNET AVE. • P.B. 273-4547  
1352 ROSECRANS AVE. • 223-9979

**BANANA COUNTRY**  
MIDWAY & ROSECRANS  
Formerly Macho's  
224-2401  
Tonight Thurs.,  
**All drinks from**  
**25¢ to \$1.50**  
\*Each hour drink prices are set by a spin of the  
Wheel-of-Fortune and any drink in the house is that  
price for one hour.  
**No cover**  
Thurs. — Sat.  
**BOGART**  
No cover  
Tues.,  
Wed.,  
Thurs.  
Sun.  
appearing every Tues.-Sat. thru Dec. 25.  
**SALSA DISCO DANCE**  
Mon.  
**WIDE SCREEN**  
**NFL FOOTBALL**  
Cheap food & drinks

**We have layaway!**

**Visit our Arcade/Video Rental Club!**

**Christmas hours**  
Chula Vista  
9-11

**Open 7 Days**  
Chula Vista  
El Cajon 9-12

**TRIP TICKETS**  
**CHARGERS**  
Indoor Soccer  
Dec. 5 & 6 at 8pm. Great seats at cost.  
**Adam Ant Cheap Trick**  
Dec. 7  
**Rose Bowl/Parade**  
**Devo Peter Gabriel**  
Dec. 14  
**Kenny Loggins Billy Joel**  
Dec. 17  
**Bette Midler Loverboy**  
Dec. 27, 28, 29  
**Missing Persons Rodeo**  
Dec. 11, 12

**Upcoming Shows:**  
NOW ACCEPTING A \$5 (REFUNDABLE)  
DEPOSIT ON: RUSH KANSAS FOR  
DEPT. "KINGS" CHICAGO EDDIE  
DEPT. "PAT BENATAR" BRUCE  
"STY" "GOS" "ACDC" NELSON "L.A."  
"SPRINGSTEEN" "WILIE NELSON" "L.A."  
"RAIDERS" "GOD" "ACDC" NELSON  
"BOB SEGER" "LOWELL RITCHIE"

**Rock 'n' Roll Collectables**  
Only Obscure - Cash -  
Star Wars - Led Zepplin  
Rock Waits - Jewelry  
Singles - Buttons - Key  
Rings - and many more

**Official Tour**  
Shirts & Hats  
\$2.00 off

**Rent-A-Record**  
We rent the top new 100 billboard hits  
for as low as \$1.10. Give the Gift of  
Entertainment—a membership in our  
Rent-A-Record Club. Club member-  
ships cost as little as \$19.50 to \$49.50  
...or rent them individually. Need  
cash? We buy record & tape collec-  
tions. We sell pre-owned records  
& tapes. Guaranteed quality at  
fantastically low prices.

**Video Game Cartridge Rental Club**  
TRY 'EM BEFORE YOU BUY 'EM!  
So... don't know what type of  
game to buy (Atari, Intellivision,  
Odyssey, Coleco)... or can't decide  
which game cartridge to buy of the  
100s available? RENT THEM FIRST!  
Give the Gift of Entertainment. A  
MEMBERSHIP in our RENTAL CLUB  
with week-long game cartridge  
rentals less than \$2.50 each.

**Pipe Shop Closing Out!**  
Most pipes and  
accessories by  
Dec. 31—buy now  
up to 1/2 off.

**Kama Sutra Toys for Lovers!**  
Five exciting products to help you  
enjoy your love life. Includes: 100%  
soft, 100% latex, 100% waterproof  
100% safe. Money Back Guarantee. Free  
trial. Free info. 24 hr. toll-free. 1-800-  
345-6789. (No charge for shipping  
and handling.)

**the TRIP WEST**

**CLAIREMONT EL CAJON CHULA VISTA ESCONDIDO**  
269-3444 447-5025 426-6138 489-6747

Friday, December 3rd  
A very special TRIBUTE  
To the memory of  
**John Lennon**  
Beatles  
Yeah Yeah Yeah  
Live at...  
S.D. 500...  
KCR 5:30...  
Yeah Yeah Yeah...  
3-8pm  
BE THERE

**Hill House**  
RESTAURANT & BAR  
**TE MIXE**  
Wednesday through Saturday—Rock 'n' Roll  
**JAZZ**  
**Sunday**  
**FREEFALL**  
**Monday**  
**PURL**  
Coming: **TEXAS TUXEDO**  
Dancing nightly - P.O. cover  
2730 Via de la Valle, Del Mar  
(in the Flower Hill Mall)  
755-6814, 485-0820

**CLUB I-D**  
It's FUN  
**NOW OPEN MONDAYS & THURSDAYS**  
(Memberships are encouraged)  
**NEW SOUNDS—NEW STYLES**  
Club I-D at 2201 El Cajon Blvd. (Corner of)  
To 753-8197

Sunday afternoon; open stage jam  
session, early evening Sunday.  
A very special TRIBUTE  
To the memory of  
**John Lennon**  
Beatles  
Yeah Yeah Yeah  
Live at...  
S.D. 500...  
KCR 5:30...  
Yeah Yeah Yeah...  
3-8pm  
BE THERE

**San Diego North**  
The Athens Lounge, Town and  
Country Hotel, 500 Hotel Circle  
North, Mission Valley, 291-7131:  
Stamato, country, Tuesday  
through Saturday.

**Black Angus**, 5347 Karmy Villa  
Road, Kearny Mesa, 279-3186:  
Ambition, top 40, Tuesday through  
Sunday.  
**Black Angus**, 10370 Friars Road,  
Mission Valley, 291-7131:  
Nation, top 40, Tuesday through  
Sunday.  
**Blarney Stone Pub**, 5617 Balboa  
Avenue, Clairemont, 279-2033:  
Brian Connolly, Irish music,  
Wednesday through Saturday.  
**The Box Office**, 4450 Alvarado  
Canyon Road, Mission Gorge,  
284-5644, Sue Palmer and Eric  
Hybertsen, Music, Friday.  
**Bushy's**, 5905 Mira Mesa  
Boulevard, Mira Mesa, 578-8666:  
John Lewis, contemporary,  
Thursday through Saturday.  
**Dough's**, 5323 Mission Center  
Court, Mission Valley, Jim Moore,  
contemporary, Wednesday through  
Saturday.  
**Flamingo's**, 5373 Mission Center  
Road, Mission Valley, 291-8035:  
The London Brothers, rock and roll,  
Thursday through Saturday; Tony  
Voe and the Cats, vintage rock and  
roll, Sunday; live rock and roll,  
Monday through Wednesday, call  
club for information.  
**Gold Coast Lounge**, Town and  
Country Hotel, 500 Hotel Circle  
North, Mission Valley, 291-7131:  
Piano Bar featuring Charlie  
Gregory, Tuesday through Saturday;  
John Kornkanakis, Sunday and  
Monday.  
**Holly Day/Mission Valley**,  
Circuit's, 505 Hotel Circle South,  
Mission Valley, 291-5720: Summer  
Breeze, contemporary, Tuesday  
through Saturday; Spirit,  
contemporary, Sunday and Monday.  
**Hungry Hunter**, 2245 Hotel Circle  
Place, Mission Valley, Michael  
McLure, comedy and music, Friday  
and Saturday.  
**Islands Lounge**, Haruki Hotel,  
2270 Hotel Circle North, Mission  
Valley, 297-1101: Signed, Sealed,  
and Delivered, contemporary, Tuesday  
through Saturday; Ritual,  
contemporary, Sunday and Monday.  
**La Hacienda Cantina**, 678 Hotel  
Circle South, Mission Valley,  
298-8201, Larn Page,  
contemporary, Wednesday through  
Saturday.


**Live Entertainment**  
**Nightly 9-1**  
**JIM HAWLEY** WED-SAT  
**THE MIX** MON & TUES  
**KEYVIN LETTAU** JAZZ SUN NIGHT  
Tuesday is  
**RESTAURANT EMPLOYEE NIGHT**  
Wear your T-shirt  
75¢ drinks  
the OLD pacific beach CAFE  
4287 Mission Blvd., Pacific Beach, California 270-7522

**ROSE BOWL**  
Parade, game. Reserve  
now for Murray's  
fabulous tour!  
**Chargers**  
**Bengals** 12/20  
**Holiday Bowl** 12/17  
**S.D. Sockers** Mid-curt  
**Lily Tomlin** 1st row seats  
Reserve now for  
S.D. or L.A.  
**Bette Midler** 12/17  
**Murray's**  
Tickets 224-3747  
In Glasshouse Square next to Sports Arena

**ESCONDIDO'S DISTILLERY**  
EAST Ages 17 and up  
Coming: Thurs., Dec. 9  
**BUS BOYS**  
Ages 17 & up  
Mission & Metcalf, Escondido  
741-9393  
Every Wednesday—Sunday 8:30 pm 'til 1:35 am  
Further concert & ticket information  
741-9394  
All events subject to cancellation.



Back By Popular Demand  
Signed, Sealed & Delivered



Tuesday thru Saturday  
9:00 p.m. to 1:00 a.m.

**THE ISLANDS**  
RESTAURANT

Hanalei Hotel - 2270 Hotel Circle North - 297-1101

**C.W.'s SALOON**  
formerly Central Valley Inn

Country Entertainment At Its Finest

Dancing & entertainment on North County's largest dance floor with the country & western music of

Wed.-Sat.

**Rick Backus & Harmony**

Wed. & Thurs. FREE dance lessons by  
**Kathy Hansett & Steve Nager**

Sun.  
A Top Country Band

Band Auditions every Tues. night, 8:30 p.m.  
Giant screen TV for all sporting events. 75¢ draft, 50¢ hot dogs.  
Happy Hour Tues.-Fri. 4-7 hours of dancing, 2 for 1 cocktails.  
Lunch 11-2, dinner 5-9. Closed Mondays.

Carmel Valley Rd., Del Mar 755-1383

**OFF THE RECORD**

6136 EL CAJON BLVD.  
SAN DIEGO, CALIFORNIA  
619/265-0507

Gift certificates available in any amount.  
Great selection of T-shirts  
Oldies - Surf - Rockabilly - Reggae  
New releases - Bars & out of print LPs  
We're open 7 days  
Mon.-Sat. 10 am to 9 pm Sun. 11 am to 7 pm  
Rent the record of your choice

**CASH PAID FOR USED LPs & 45s**

**Le Cabanon, Bay Ho Shredding Center, Asst. Drive, Bay Park.** 272-3835. Plus Beebe, variety. Friday and Saturday.

**Lake's Greenhouse, 2828 Camino del Rio South, Mission Valley.** 299-3828. Dallas Collins, rock and roll. Tuesday through Saturday.

**The Landing Zone, 7888 Othello Street, Kearny Mesa.** 277-9869. Rock and roll, call club for information.

**London Opera House, 5404 Balboa Avenue, Clairemont.** 279-3390. Niteline, contemporary. Wednesday through Saturday.

**Muski's, 10475 San Diego Mission Road, Mission Valley.** 563-0068. U.S. Male, rock and roll. Tuesday through Sunday; rock and roll. Monday. Call club for information.

**Monterey Whaling Company, 467 Camino del Rio South, Mission Valley.** 291-1638. The Siers Brothers, Beatles music and 60s rock. Thursday through Saturday; Jim Hawley, contemporary. Sunday and Monday; Old Ridge, comedy and music. Tuesday and Wednesday.

**Norale Inn, 8515 Navajo Road, San Carlos.** 465-1736. Trance, rock and roll. Monday through Saturday; live entertainment. Sunday. Call club for information.

**Pal Joey's, 5147 Waring Road, Allied Gardens.** 286-7872. Pro Brigham's Preservation Band, Disneyland, swing, and oldies. Friday and Saturday.

**Patrol Canteen, 5353 Mission Center Road, Mission Valley.** 296-4714. Jim and Theresa Hinton, traditional and original Celtic music. Tuesday; Tim McCann, Irish music. Wednesday through Sunday.

**Paul Jones, 5147 Waring Road, Allied Gardens.** 286-7872. Pro Brigham's Preservation Band, Disneyland, swing, and oldies. Friday and Saturday.

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**SEE DANCATIONS!**  
Beginning Dec. 8 - 10 p.m. & 10:45 p.m.  
EVERY WEDNESDAY NIGHT  
**Crystal's Emporium**  
Town and Country Hotel, 500 Hotel Circle North  
Mission Valley, 294-6016

**Red Coat Inn**  
Tuesday-Saturday  
November 12-December 4

**Emergency Exit**

Sun., Mon., Tues. **#1 Drink Night**  
Wed. **Kamikazes 2 for \$1**  
Thurs. **91X Night** 50¢ drinks 9-10 pm  
Friday & Saturday **\$1 drinks 7-9 pm**  
Sunday-Thursday, no cover.  
Entertainment 7 nights a week  
5533 University Avenue  
Just west of College  
553-6670

**BACK DOOR (is GO!)**  
Friday, December 3 9:00 PM  
"Good Clean Fun!"

**BONNIE HAYES**  
with THE WILD COLIBRO  
December 5-SURF PARTY! THE EVASIONS & PALADINS  
December 10-JAIME JAMES & THE KINGBEES

**AZTEC CENTER-SDSU**  
Tickets at Aztec Center Box Office and all Select-A-Seat Outlets.  
For information call 265-6947 or 265-6562

**Bobby G's**  
Thurs.-Sat., Dec. 2, 3 & 4

**PIP BOYZ**  
Sun.-Tues., Dec. 5 & 6

**JOHNNY ALMOND RHYTHM REVUE**  
Wed., Dec. 8

**FOUR PLAY**  
Kamikazes \$1.00 7 days a week  
The "IN" spot in beautiful downtown Encinitas  
Home of the James Gang  
485 First St. 436-7397

**STADIUM**  
Tuesday - Saturday, beginning at 9 p.m.  
WEEKNIGHT HAPPY HOUR 4 - 9 p.m.  
MUNCHIES 4 - 7 p.m.  
SUNDAY COUNTRY BRUNCH 10 a.m. - 2 p.m.  
LADIES NITE WEDNESDAY \$1 Margaritas  
FREE DANCE LESSONS Tues.-Thurs 7-9 p.m.

Town and Country Hotel  
500 Hotel Circle North  
294-1131

**ABILENE**

**HIT SINGLE RECORDING SERVICES**

**HOLIDAY RECORDING PACKAGES FOR MUSICIANS**  
Holiday block rates as low as  
**\$17.50/hr.**  
Includes engineer and all outdoor effects.  
An additional 5% discount on all "overtime" hours.  
Hurry! This offer is for a limited time only.

**265-0524**  
College Grove Center-Lower Ct. 4-San Diego, CA 92115

**Antar Bowl, Bungee Room, 4356 16th Street, North Park.** 283-3135. Road Runners, rock and reggae. Wednesday through Saturday.

**The Backhouse, Antec Center, SDSU,** College Avenue, East San Diego. 285-6817. Bonnie Hayes with The Wild Combs, rock and roll. Friday.

**Black Ping, 4672 Federal Boulevard, East San Diego.** 284-5797. Jazz, Friday, Saturday, and Sunday afternoon, call club for information.

**Boat House, 2040 Harbor Island Drive, Harbor Island.** 291-8010. The Spinal Tap, 50s and 60s rock and roll. Tuesday through Saturday; live music. Sunday and Monday. Call club for information.

**Cafe del Rey, 1549 El Prado, Balboa Park.** 234-8511. Keith Limberg, contemporary. Tuesday; Cal Warner, piano variety. Wednesday through Saturday; Raggle Taggle, Renaissance folk music. Sunday afternoon.

**College's, 2527 Meade Avenue, North Park.** 286-2019. Flaminco music and dancing. Thursday.

**Crossroads, 345 Market Street, downtown.** 233-7856. Sammy Tittl Organ Trio featuring Daniel Jackson, Renee Stewart, with Holly Maxwell, vocalist. Thursday through Saturday.

**Dee Hesters, 2851 Shelter Island Drive, Shelter Island.** 223-2572. Old Ridge, comedy and music. Thursday through Saturday; live music. Sunday and Monday; call club for information; Danny Holiday, rock and roll. Tuesday and Wednesday.

**Dorsey Huggins, 31st Street and University Avenue, North Park.** 298-8584. Steve Gibson, 12-string and slide guitar. Thursday; Dave and Reddy Robinson, traditional English folk music. Friday; Jim and Theresa Hinton, traditional and original Celtic music. Saturday; Mike Miller, contemporary originals. Sunday; Old Time Hood Night. Monday; Richard Freeman, folk and bluegrass, early evening Tuesday; Stinson Carl Cotti band, traditional Irish music. Tuesday, 80s hits, folk. Wednesday.

**Pat City/China Camp, 2137 Pacific Highway, downtown.** 232-0686. Linda Carter Trio, jazz. Friday and Saturday.

**Grand Pacific Bar & Grill/Musical Express, 5th and I streets, downtown.** Rick Eiken, lively funk, reggae, boogie, and blues piano, early evening Friday through Sunday.

**Hoodhoppers, 4016 Wallace Street, Old Town.** 295-6984. Open stage talent showcase. Wednesday and Thursday; Dorsey Huggins, country and contemporary. Friday and Saturday.

**Harpson Henry's, 2725 Shelter Island Drive, Shelter Island.** 224-8242. J.J. Frank and the Coalition, jazz, standards, contemporary. Thursday through Saturday.

**Jelly Roger, 807 West Harbor Drive, Seaport Village.** 233-4300. The Boone Brothers, vintage rock, country and comedy. Wednesday through Saturday.

**King's Road Cafe, 4034 30th Street, North Park.** 299-3441. Alternative music; call club for information.

**Kang Food, 2949 Fifth Avenue, Hillcrest.** 298-7302. Ullma, classical guitar. Tuesday and Wednesday; John Aguirre, classical guitar. Thursday; Doug Hewitt, Originals and soft folk music. Friday; Walter, classical guitar. Saturday and Sunday.

**Mandolin Wind, 308 University Avenue, Hillcrest.** 297-3017. King Biscuit Blues, blues and rhythm and blues. Thursday through Saturday; live music. Tuesday and Wednesday; call club for information.

**BRUCE CAMERON & MOLLIS GENTRY ENSEMBLE**  
Wed.-Sun. 9 p.m. to 1 a.m.

**at Elario's Restaurant**  
Summer House Inn 7955 La Jolla Shores Dr.

**CRUIZIN**  
Friday, December 3

**FUZE**  
Thursday, December 2 & Saturday, December 4

**DRINK SPECIALS \$1.00**  
Party at  
**BEACH CLUB**  
Corner of Newport & Bacon, O.D. 222-6822

**LARRY PAGE**  
Back again is the piano and singing talent of Larry Page at 9 p.m. - Wed. - Sat.

**LA HACIENDA**  
Mission Valley Inn  
875 Hotel Circle South  
258-8281

**McDini's Downtown**, 647 Market Street, downtown. 232-7595. The Juan Carlos Rios, jazz and contemporary, early evening Friday.

**Onix Cocktail Lounge**, 3184 Market Street, South San Diego. 237-9772. Big City Blues Band, blues, Monday.

**Old Town Saloon**, 2405 San Diego Avenue, Old Town. 238-2209. Joe and Jerry, two's company, top 40 and Latin. Thursday and Friday. High Street, rock and roll, Saturday and Sunday.

**Our Place**, 2424 Fifth Avenue at Laurel, Hillcrest. 232-1773. Jazz, Friday and Saturday, call club for

information.

**Pacific Wins**, 480 Market Street, downtown. 239-9839. Mel Gert and Margarita Page, jazz, early evening Wednesday through Saturday.

**Prophet Restaurant**, 4461 University Avenue, East San Diego. 283-7448. Lori Bell and Friends, jazz, early evening Thursday. Lori Bell and Skip Meyers, jazz, early evening Sunday.

**Red Cat Inn**, 5033 University Avenue, East San Diego. 583-8670. Emergency Exit, rock and roll, Thursday through Saturday. Terra, rock and roll, Sunday and Monday.

**Reuben E. Lee**, 580 East Harbor Island Drive, Harbor Island. 291-8074. Blue Skies, contemporary, top 40, oldies, Tuesday through Saturday.

**Royal Affairs**, 1021 Scott Street, Shelter Island. 223-5200. Rex Paris, contemporary and variety, Tuesday through Saturday evenings and Sunday brunch.

**Shoreline Harbor Island**, 1280 Harbor Island Drive, Harbor Island. 291-2900. Butterfield's Cameo, contemporary and variety, Tuesday through Saturday.

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through Thursday; the Spud Brothers, 504 and 100 rock and roll, early evening Thursday through Saturday; Gary Packett, contemporary and rock, Friday and Saturday; Steve's Thru, vintage jazz, blues, and swing, Sunday and Monday.

**Shoreline Inn Airport**, Sandpaper Lounge, 1500 Harbor Island Drive, Harbor Island. 291-6400. Jazz jam session with Jonnie and Jimmy Chetani, early evening Sunday.

**Tom Blum's Lighthouse**, 2150 Harbor Island Drive, Harbor Island. 291-9110. Duet and Melina, contemporary, Wednesday through Saturday.

**Triton**, 6011 El Capon Boulevard, East San Diego. 583-3240. Ella Ruth Quartet, jazz and blues, Thursday through Saturday.

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**Upstart Crew & Co. Bookstore and Coffee House**, Seaport Village, West Harbor Drive, downtown. 232-4855. Rebecca Roberts, classical guitar, Sunday late morning.

**Wing Cafe**, 2753 B Street, Golden Hill. 239-9006. Deborah Lay Johnson, folk, Saturday. Robin Flower and Band, scattering Cathy Curtis, bluesgrass and jazz, Sunday evening.

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**Blarney Stone**, 7059 El Capon Boulevard, La Mesa. 863-2283. Sean McVicker, Irish music, Wednesday through Sunday.

**Rosa Bluff's**, 9325 Mission Gorge Road, San Diego. 445-8983. California Country Band, country, Thursday through Saturday.

**Ball and Bear**, 600 North Second Street, El Capon. 440-5757. Chain Reaction, contemporary dance music, Tuesday through Saturday.

**The Calypso Lounge**, 975 Greenfield Avenue, El Capon. 440-9528. Ron North, country, Thursday through Saturday.

**Catsaway**, 10732 Woodside Avenue, San Diego. 449-6700. Live rock and roll, call club for information.

**Crick D. Carroll**, 101 Broadway, El Capon. 444-7443. Country Casanova, country, Tuesday.

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through Saturday.

**De Anna Springs Resort Holiday Inn**, 1953 Camino del Rio Road, San Diego. 448-9934. The Little Big Band, (formerly Nightman), country and variety, Thursday through Saturday.

**The Diamond Lounge/Aunt Emma's**, 1532 East Main Street, El Capon. 442-7288. Country Fever, country, Friday and Saturday.

**Don Carlos**, 7806 La Mesa Boulevard, La Mesa. 866-9375. Rio Arriba, traditional Mexican music, Thursday through Sunday.

**Driftwood Lounge**, 5206 Rattlesnake Drive, La Mesa. 862-6533. Carl Simmons and Southern Comfort, country, Tuesday through Saturday.

**Kentucky Stud**, 11377 Woodside Avenue, San Diego. 448-3802. Country Justice, country, Sunday and Monday.

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**Lakeland Resort**, Highway 79, Carlsbad. 765-0736. Country music, Friday and Saturday, call club for information.

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**McKay's D's**, 9463 Mission Gorge Road, San Diego. 448-9934. The Little Big Band, (formerly Nightman), country and variety, Thursday through Saturday.

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**Bill Hammett's**  
VISTA ENTERTAINMENT CENTER  
435 W. Vista Way, Vista, CA  
(Take Hwy. 78 to Mission  
turnoff and turn north, then  
turn east at the light)  
For information call 941-1032

Thurs.-Sat., Dec. 2-4

**THURSDAY**  
Closed Sun. Dec. 3

Mon., Dec. 5  
**Special Christmas Show**  
featuring magic,  
music & prizes

Tues.-Sat., Dec. 7-11

**THURSDAY**

WE'VE JUST CREATED  
A BEAUTIFUL ATMOSPHERE  
IN A BEAUTIFUL ATMOSPHERE.

Shoreline Harbor Island Hotel

**REFLECTIONS**  
BELIECTIONS

**THE WILD TURKEY**  
6400 Bonita Avenue 762-7503  
(Take 805 south to Bonita Road East to east end of Chula Vista Golf Course)

Thursdays - Friday  
**WILD TURKEY INVITES YOU TO ITS FIRST EVER WILD 'N' CRAZY PAJAMA PARTY**  
Thursday, Dec. 2  
Wednesday evening - 7:00pm - 11:00pm. Tickets \$10.00  
**GET IN FREE AT THE DOOR**  
(but you must wear something to get in!)  
Special awards to winners and  
best dressed at the Turkey - but we won't let you sleep. Bring with you "N' crazy -  
Watch out for his "Polly Tiddy Pistol" or you'll get hurt!  
Music by

**THE BLUE BRIGGS**

**WATCH THE CHARGERS**  
North County 2nd floor - 7:00pm - 11:00pm  
Sunday night is  
**TURKEY-LA NIGHT**  
Lunch 11:00am - 2:00pm \$1.00  
Monday night football  
Monday, Dec. 1  
**DOLLAR NIGHT** Wednesday, Dec. 3  
**OLDIES NIGHT**

WE'RE HERE!  
**LIVE ROCK**

**THE ALAMO**  
HEROES

SAN DIEGO'S HOMEOWN NO. 1 ROCK BAND

TUESDAY THRU SATURDAY FROM 8pm NIGHTLY

TUESDAY IS FUN NIGHT  
COME REVEL WITH OUR ALAMO STOCK PLAYERS IN A FUN NIGHT SURPRISE. FUN, FAVORS.

WEDNESDAY IS MALE HULA ROCK NIGHT  
MEET OUR ALAMO STOCK PLAYERS ARE HAVING A MALE HULA ROCK NIGHT - SPECIAL FOR THE LADIES!

THURSDAY IS "A CHORUS LINE" NIGHT  
OUR ALAMO LADY STOCK PLAYERS WILL ENTERTAIN YOU WITH FREE STYLE DANCING SINGING.

HAPPY HOURS 3-5 PM  
BEER, HIBALLS, WHISKEY  
ANY DRINK IN THE HOUSE 75c A POP

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BEER, HIBALLS, WHISKEY  
ANY DRINK IN THE HOUSE 75c A POP

HAPPY HOURS 3-5 PM  
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## CURRENT MOVIES

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revor Howard, Maggie  
el Hordern, Derholm El-  
ebe Nicholls (grown up  
since her memorable  
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— This is your chance, if  
wanted one, to see a  
surfer, the ultimate, the

at Nazis, lure the Vattelack market, strike deals with them, seduce a posthumous it!" A couple of old-school screenwriters, Abraham and Wendell Mayes, our susceptibility to old-time indignation to keep



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ALFRED HUBER,  
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**DAY  
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8:30, 10:30 pm  
50 for shows  
3:00 pm  
DECEMBER 2, 1982 29

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through thirteen weeks of Officer [redacted] P

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My Duvall and Ralph Richardson man pretending to be a woman" or "monster threat. Despite a certain

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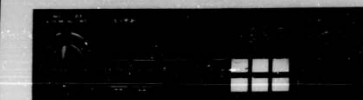
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INDIVIDUAL FURNITURE, 100, 250-7500.  
WINE, 100, 250-7500.

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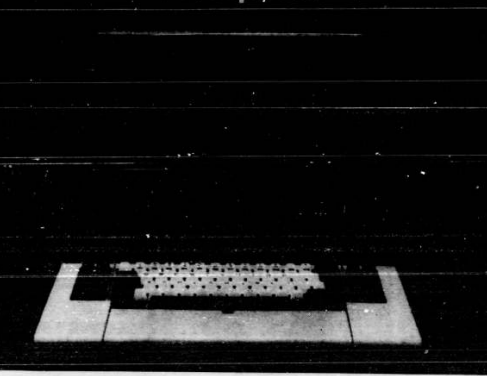
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