

READER
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SAN DIEGO'S WEEKLY

He's hated and feared,
but respected. Coyote lives.



Coyote was lying in bed watching the moon come up over the freeway, wondering what he would have for dinner. For the past few weeks he'd been living in a canyon overlooking the San Elijo lagoon. It was a nice neighborhood — quiet, with an ocean view, and he'd settled comfortably into an abandoned shopping cart nestled under a pile of last year's Christmas trees, where he spent most of his time waiting for the affluence of the neighborhood to filter down to him. And he usually didn't have to wait long.

He heard a rumble from the cliffs behind him and he stepped out of bed to watch the latest delivery come

THE SURVIVAL MACHINE

By Steve Sorensen

(continued on page 12) Illustration by: Tom Voss

City Lights

Dibs

Twenty-four-year-old Gary Alvarez was found dead last February 19, slumped behind the wheel of a car parked on Pacific Highway, a shotgun wound in his head. No suspects were charged in the murder, but police did find \$57,000 in the Alvarez car. Alvarez's mother, Celia, says the money is hers, and she hired an attorney to get it; the city attorney's office rejected Celia Alvarez's claim to the cash in

August and kept it for safekeeping in episode department vault. Mrs. Alvarez's attorney had a court date last month to argue before a judge that the money should be returned, but six days before the court appearance a member of the federal Narcotics Task Force seized the cash and transferred it to a vault in the task force's National City office. With the money now in possession of the federal government, the superior court judge ruled that federal, not

state, courts would have to decide the legitimacy of Alvarez's claim. Alvarez's attorney, David Ribero, says the transfer of the money to the federal Narcotics Task Force so close to the trial date conclusively demonstrates that "the only reason it was seized was to keep the issue out of court." The local and federal agents are playing games by moving the money back and forth with no proof anywhere that the money was drug-tainted. The police

department says it has overwhelming evidence that Alvarez was involved in narcotics trafficking but won't discuss details. The federal Narcotics Task Force member who seized the cash says it's simple coincidence that the investigation of the Alvarez case, and the decision that the money was ill-gotten and should be seized, preceded the court date by just one week. Celia Alvarez will probably never see the \$57,000, because attorneys who are experienced

in forfeitures and seizures say it is much more difficult to recover the money from federal courts than from state courts. And these attorneys are now getting a lot more practice handling such forfeiture cases. Sheldon Sherman, a local criminal defense lawyer, says that two years ago only ten percent of the drug-related crimes he handled involved the immediate seizure of his client's cash by state or federal authorities. This year Sherman says forty percent of his cases involve forfeitures. And in several cases involving the arrest of suspected drug traffickers, attorney Sherman

actually seized the allegedly "dirty" money before any arrests were made. Sherman says federal courts make it much more difficult to recover forfeited cash from the federal agents than from state agents because state law grants the defendant's attorney the rights to a hearing and to see the

Illustration by David Diaz



Lobstermen Won't Keep Traps Shut

California spiny lobstermen are doing so well as a population that before the opening of this current season state fish and game biologists casually wondered if the catch limit for sportmen (seven per day) should be raised. As for the commercial catch, both the statewide total and the San Diego County annual total have been rising steadily the last few years. Fishermen, wholesalers, and fish and game officials all agree that the lobster population is robust and fertile. But fishermen are fishermen, and the booming lobster business still provides them with a lot to bellyache about. There is, for instance, the population of their own species, which is spiraling upward along with the lobsters. In San Diego, which annually accounts for more than one-third of the statewide lobster landings, the number of permits has risen from 131 in all of 1982 to 147 so far in the first month and a half of this year's season (which runs until March 21). For the new fishermen, who are generally only part-timers moonlighting outside their jobs as firemen, truck drivers, and doctors, this season started out with a bang: when the catch dropped off, as it does every year, many of

them quit fishing. But for the old-timers, guys who've been lobstering for ten, twenty, and thirty years, this new influx of newcomers is not, bad, bad. "There's a gold-rush mentality that prevails in the lobster business," says Randy Miller, who fishes off Oceanside. "It's a natural reaction to the great catch last season. Right now, there's more gear [lobster traps] off Oceanside than I've seen in twenty years of fishing." Miller says that last year only seven fishermen worked the bottom in his area; this year there were fourteen to begin with, but four quit within two weeks. And to compensate for last year's tremendous loss

of equipment in the winter storms, Miller says almost everybody started out using a lot more traps. Some fishermen who worked one hundred traps last year are now working 300. "I don't go out and do a liver transplant every six months, so why should these guys be allowed to come out and fish lobster in the best part of the season?" wonders Gene Mierlot, who's been a professional fisherman for thirty-five years, and knows of doctors who are now setting traps. "I think if a man doesn't fish 365 days a year, he shouldn't be given a lobster permit." Like many of his colleagues, he believes some kind of limited entry into the fishery should be instituted by the state. Indeed, lobster fishing is about the only remaining commercial enterprise for which there are unlimited permits available. The overfishing issue seems to point toward even tighter regulation, as is the case with abalone fishing. "Where I used to put ten traps," says Mierlot, "thirty guys now put fifty traps apiece." Mierlot and other pros say that the part-time fishermen only come out to check their traps once or twice a week, which is bad for the whole fishing fleet. They say that if traps are left too long unattended, predators like sheephead and octopus move into the area to feed on the lobsters caught in the traps (bring their legs off through the wire mesh), and the remaining lobsters move out to safer ground. Mierlot says that his own catch is holding steady.

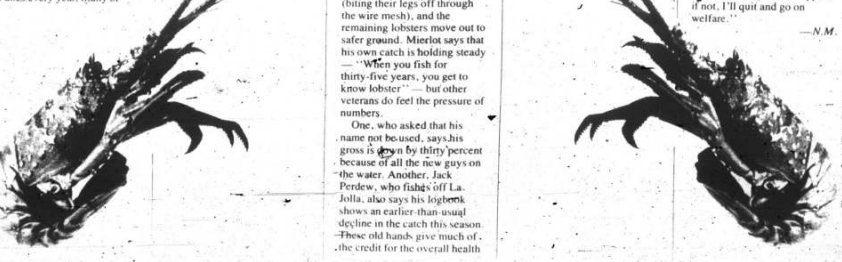
"When you fish for thirty-five years, you get to know lobster"—but other veterans do feel the pressure of numbers. One, who asked that his name not be used, says his gross is down by thirty percent because of all the new guys on the water. Another, Jack Perdue, who fishes off La Jolla, also says his logbook shows an earlier-than-usual decline in the catch this season. These old hands give much of the credit for the overall health

of the lobster population to local fish and game biologist John Duffy, who instituted the use of escape ports in all the traps so the undersized ones could get out before being pulled to the surface. (The young lobsters are often eaten by fish after being thrown back into the sea.) But the fishermen know that the lobster population's fecundity has not been entirely a blessing. Aside from triggering a gold rush, the large catch has also affected the price they're paid for the creatures. Last year it started out at \$3.75 a pound; this year it began a dime less than that. Craig Ghio, who supplies the fish for his family's

restaurant chain, Anthony's Seafood, says he buys more lobster than any other local firm. "The restaurants annually go through 100,000 pounds of lobster, which represents about half the total catch off San Diego last year. To help insure his supply, Ghio hired the number of fishermen working for him from the fourteen last year to the current twenty-seven. He says his men are doing better than ever, that the best ones are getting more yield out of the same number of traps. "The fishermen think it's gotten pretty slow now," he acknowledges, "but they think it's slow every November." It's Ghio who sees the price that most lobster wholesalers adhere to. He says he does this by looking at the worldwide market, particularly the price of lobster from Australia and Mexico, of which he buys a lot. Lobsters are doing well everywhere, and anybody with a boat, a few traps, and a little money for a lobster permit (which costs \$125 in this country) can catch them, so the price slips downward. And given the price that most lobster wholesalers adhere to, he says, "I could make a damn good living if a thousand guys weren't out there grabbing the best part of the season," he says. "Some kind of limited entry has to happen; if not, I'll quit and go on welfare."

N.M.

Photograph by Craig Gordon



City Lights

Change Is Gonna Come

Nobody likes to be without spending money during the Christmas season, and San Diego's parking meters are the current victims of the search for cash. During the first two weeks of November, 852 of the city's 4600 meters were vandalized by thieves who pried open the meter locks and walked away with a handful of small change. Whole blocks of the defenseless meters were victimized, police say. "I found five-block stretch of India Street from Elm Street north to Washington was hit last month."

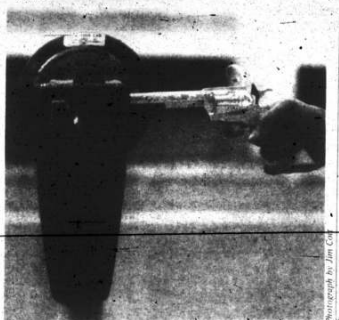
City meter repairmen usually replace the broken lock mechanism with a new ten-dollar lock, but the rash of pay-in has depleted the supply of replacement locks. Meter crews must now remove the meter head and transport it back to the shop, where it is stored until the new lock arrives.

The police force is swinging into action. Burglary detectives caught four of the petty thieves in the act last weekend, and made the first arrests in this recent spate of vandalism. And the police traffic division last week sent out a news release warning that any car parked at a broken or decapitated meter will be ticketed if parking time exceeds the two-hour limit.

P.K.

BLOB Forms, Over La Jolla

An effort to ban the construction of forever-of any more large office buildings in La Jolla is about to surface. Leading the charge is a long-time La Jolla resident named Sue Oxley who became concerned when she noticed all the building commercial structures which have recently invaded that community sever either still under construction or just recently built, and a dozen or so more in the planning stages, a total addition of up to a million



Photograph by Jim C.

square feet in La Jolla's central business district. "La Jolla is just a small peninsula of land with just a certain number of streets," Oxley says. "I think it's unique in that there are only two main arteries [La Jolla Boulevard and Anadeth Road] in and out of town."

It's one of the most attractive settings in the world. And we're desecrating it. Some rebellion against the explosion of new office buildings already took shape in October, when the San Diego City Council applied a so-called one-year "moratorium" on new office construction. But Oxley points out that the measure doesn't actually prohibit new building during the twelve-month period; it only complicates the permit-seeking process for would-be builders of large projects. Given that, Oxley has organized a small steering committee consisting of Karl Zolbell, Martin Stern, Igor Grant, Danah Fayman, George Mitrovich, and Dick Dahlberg. Calling themselves BLOB (for Ban Large Office Buildings), they raised \$1400 for a full-page ad in the *La Jolla Light* that appeared today, announcing a community meeting next Tuesday night at 8:00 p.m. in the La Jolla Recreation Center.

At the meeting, the committee plans to kick off a petition drive with which they hope to net several thousand signatures from people opposed to any more large commercial buildings ("exceeding about 10,000 square feet," the petition will read). The group's reasoning is that such construction, the city council will automatically reject any notion of a permanent ban. Even confronted with such a demonstration, some observers give BLOB little hope for success with the mildly pro-development city council. On the other hand, Oxley has won commitments from Mayor Roger Hedgecock and councilmembers Mike Gutsch and Bill Mitchell to attend next week's meeting.

J.D.

And Take Your Mazola With You

The Sexual Freedom League is folding, an era has ended. Begun in New York in 1963 as the defier of all forms of sexual inhibition, legal and social, the league by the late Sixties boasted chapters in major cities all over the country, with

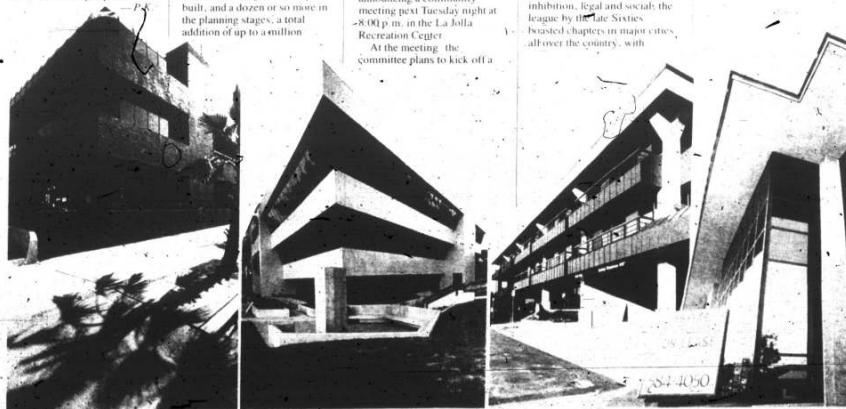
members noted not only for their openness to "swingers" parties but also for their political efforts to loosen sex laws. By the dawn of the Eighties, however, the San Diego chapter was the league's last remaining enclave.

Some observers suggest that the local group in large part persevered as long as it did due to the residence here of one of the original cofounders of the national organization, a man known as Jefferson Freedom (ne Jefferson Poland). For personal reasons, Freedom left town this summer, however, and shortly thereafter two other longstanding officers announced plans to step down. Even before the loss of leadership, the group had been ailing, according to Jim D., the financial officer, who says the chapter sponsored only four or five swing parties in the last two years, compared to the situation a half-dozen years ago when an average of forty to sixty participants would flock to parties held every Saturday night.

The financial officer says he's heard that in the last two years swinging in general has suffered a decline as fears of herpes and AIDS have multiplied. And any drop in the total number of swingers has bound to hurt the league, which always clung to an open-door policy, unlike private, profit-making swing groups, that screen participants for such things as physical attractiveness and willingness to participate. "Over the years the more attractive people migrated to the private groups," Jim D. says. "We were finally left with people who didn't look that good."

J.D.

Paul Krueger, Neal Markows, and Jeannette DeWise



New commercial buildings in La Jolla

Photograph by Jim C.

Straight from the Hip

Dear Matthew Alice:

A simple question: Do people or machines put the straight pins in those new folded-up shirts I have?

A. Payment Disposition

No mere machine could be as devious as a human being. It takes a human intelligence, and human fingers, to put that seemingly endless supply of pins in such imaginative places. Not that I'm complaining, though. The pins do serve a purpose—even if that function is only to make the shirt look attractive to the potential buyer—and in a sense they have enabled our country to survive. During World War II, the Arrow Shirt Company owned a patent on a particular design of straight pin, which they used, naturally, for pinning their shirts. Then the great minds at the Pentagon discovered that the Arrow pin was perfectly suited to fit into the carburetor of one of the military's aircraft engines, where it kept the fuel lines free and our boys flying. Arrows patriotically gave up their exclusive claim to the pin.

The great tide of industrialization surges onward relentlessly, and it is not surprising that attempts have been made to mechanize the placement of shirt pins. Arrow did try such a mechanical marvel about twenty-five years ago, but the machine came up short: it could insert the side pins, but it was stymied by the pins for the collar band. This very collar band is the bane of all shirt pinners. Because of the number of piles in the collar, pushing the pin proves very difficult, and the result is a lot of sore fingers, the pinners scold at using thumbtacks and other artificial aids. Different styles demand different quantities of pins, and there is no standard that can be thought of by the designers. Arrow, for example, uses six pins in one style, seven in another, but four in most of its shirts. When Arrow designs, then, all for its shirts, it prescribes the shirt sleeve for

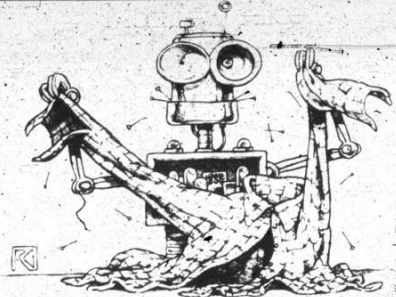


Illustration by Rick Kasper

simple-minded customers who can't read labels. Each pin is inserted at a predetermined location and angle. I don't know how long it takes for a skilled pinner to get the hang of placing the pin at the correct "slope," as they say, but it is a job shirt-makers take seriously. Don Blumenthal, Arrow Shirts' president, says that the company has redesigned their pins, widening the head and reducing the diameter of the pin itself in order to make the pinners' task easier. When you're expected to pin about fifty dozen shirts in one day, I guess every little bit helps.

Dear Matthew Alice: This is quite a tricky one. I have always been the "straight" one, the one that doesn't get into the "folds" of the shirt. I have always been the "straight" one, the one that doesn't get into the "folds" of the shirt. I have always been the "straight" one, the one that doesn't get into the "folds" of the shirt.

alongside it was a miniature crane. Really! Both the truck and the garbage can were painted bright red. But the curious thing is, there were no identifying marks of any kind. And the truck didn't even have license plates. The guy driving it looked too busy to answer any questions I could have shouted to him, and I wasn't able to follow the truck to see where it ended up. What was this all about?

Harry Andrews

Los Angeles

Wasn't there some old saying about a cat and excessive curiosity? This is an instance where you might be better off ignoring your instincts to follow that strange-looking vehicle. Harry, you see, that shiny red truck was the San Diego Fire Department's explosive disposal unit, and for all you know they were carrying a bomb. I don't mean to exaggerate the danger to civilians, since the fire department's bomb

technicians are quite concerned with the public's safety. Still, there are, among the 200 to 300 calls each year to which the unit responds, a few explosive devices that have to be "neutralized."

Our fire department is one of only five or six in the nation that handle bomb disposal duties. The disposal team has been functioning for something like thirteen years, but the vehicle you saw is a very recent addition to their materiel. It is so new, in fact, that it hasn't yet received license plates and has not been decorated with the official "SDFD Explosive Disposal Unit" logo. But at least it's painted the traditional fire department red. The twenty-five-foot-long truck cost \$59,000 and is outfitted with all the latest in sophisticated equipment. Towed along behind is a sixteen-foot trailer that supports what is known as the bomb transport vessel, which consists of two cylindrical tanks, one inside the other. The inner is made of three-quarter-inch-thick steel and the outer is five-eighths-inch steel. The crane is hydraulically operated and is remote-controlled via wires—electronic controls are avoided in this line of work, where bombs can be accidentally detonated by stray electronic signals. The crane lifts the explosive device and places it in the transport vessel, and the entire entourage goes off to dispose of the trouble. (The vessel is designed so that if by some mischance the bomb goes off, all the force will be directed upward.) If the disposal crew can dismantle the bomb, it does so. Otherwise, the device is exploded at one of the many "safe areas" scattered throughout the city. These plots of land are simply open areas, such as vacant lots, where an explosion would be considered harmless.

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

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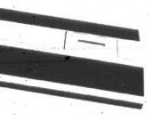
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THE INSIDE STORY

BY PAUL KRUEGER

SIX CITY COUNCIL MEMBERS AND county supervisors now have office word processors. At least two more councilmembers will soon junk their outdated IBM memory typewriters in favor of the versatile desk-top computers, by next year all fourteen of the elected officials will probably have switched to word processing.

The politicians defend the \$450 to \$600 monthly expenditures for the computer systems by noting that more constituents are sending

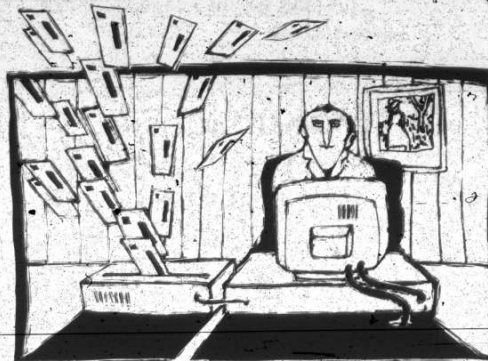
opinion letters and requests for help with their problems. Petitions bearing hundreds of names—for or against new city and county parks, airport expansion, housing developments—demand responses, say the councilmembers and supervisors. Better to spend \$250 a month to lease a word processor than twice that to hire a part-time secretary who would tap away at a noisy "robot" typewriter. And the desk-top computers don't just answer inquiries with personalized letters; they file information, retrieve data stored in the county and city clerks' offices, and update

mailing lists. "Businesses computerized long ago, and it's about time government caught up," says Henry Ferry, manager of the city's Data Processing Corporation, the nonprofit, city-supervised firm that helped the three plugged-in councilmembers select their current computer systems.

There's another aspect to the word-processing revolution: that the politicians are less eager to talk about the temptation to use the computers for purely personal political advantage. There are no special regulations

restricting the uses of the computers, but as with government-owned phones, typewriters, and cars, the computers must be used only for "official business," and can't be appropriated for any other purposes. However, an aide to county supervisor Leon Williams says, "Everything here [at the board of supervisors] is political. It's election campaigning that has the potential for [computer] abuse."

Williams' first year in office



in reaching more tourist dollars. Everyone who attended those meetings, and many others, who saw Williams' office to complain or compliment some 1400 in all—are indexed in Williams' IBM system. Each name is coded by the person's specific interest, and the computer can instantly produce a list of names with any given characteristics. "We can, for instance, get the names and addresses of all the black attorneys in our city," says Williams' aide Neil Good. Good says he's discussed the

abuse potential of such lists with Williams, and reports that the supervisor has "taken steps" to avoid political campaign-related conflicts. Specifically, Good says, Williams has decided "not to code or identify a [computer-stored] name as to whether the person gave money to or worked on our campaign." Still, Williams plans to send out his first district newsletter next month and will use the computer to set type for the newsletter and to print the mailing labels. The

newsletter will be sent to several thousand residents in Williams' district and will be produced and mailed at taxpayer expense. Supervisor Paul Eckert this year decided to superceding his twice-yearly district newsletter at taxpayer cost. Eckert now spends \$1100 from his campaign funds to print and mail 1900 copies of a sleek eight-page bulletin that is blatantly self-promotional. Articles include: "Eckert moves to ease travel for elderly and

(continued on page 10)

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City Council led Sriskruksa, who in June of 1982 became the first elected official to leave an IBM corporation to devote his time to the development of word-processing capabilities to write and mail 4000 copies of a district newsletter. The newsletter is a 16-page, double-divides address by neighborhood, so Sriskruksa can send different newsletters to the five communities in the University City district: Serra Mesa, Claremont, Mira Mesa, Poway, and San Marcos. "Crown Ranch and Serra Mesa: Each has a pen and ink slogan of the council and its slogan is 'We are the best,'" Sriskruksa has accomplished (to the specific neighborhood) and has presented my proposal to the City Council and the City Council has approved it. I have testimony.

Before a U.S. Senate Select Committee.

Struiskema's office spokesman has also allowed the councilman—who has acknowledged his interest in running next year for the board of supervisors—to extend his political reach outside his district. His office recently mailed personalized responses to 700 taxpayers who signed a petition regarding the construction of senior citizen housing in University City. The petitioners' names are kept in the computer memory and Struiskema's office will send them information about any new developments occur with the housing project. Most of the petitioners don't live in Struiskema's district, and the University City location is outside the councilman's boundaries, though one of its areas argues that "we represent the entire city."

Struiskema's computer file list at least 7000 names and addresses.

Councilman Uvaldo Martinez is the only, official who has explicitly promised that he newly acquired IBM word processor won't be employed to compile or mail a newsletter. "When you send out a newsletter, you don't say 'Your councilman screwed up on this vote,' so they're always campaign-related in some way," says Martinez aide Rudy Murillo, who pledges that any thailers will be produced and distributed outside of Martinez's office, using campaign funds only.

It was an interesting story, the local *Los Angeles Times*'s November 13 feature about how 3070 San Diegos are licensed by the county sheriff to carry concealed weapons. That translates to one hidden pistol for every 633 county residents, a ratio twenty-six times higher than *Los Angeles* County and 109 times higher than *San Francisco*'s.

past-to-people ratio.
More trailblazing, though, was the *Times*, a partisan list of well-known permittees, including TV newscasters Susan Farrell and Adrienne Alpert, the *Los Angeles Times*'s Ronald M. Lary, Lawrence, San Diego City Councilwoman Gloria McColl, former San Diego Clippers owner Irv Levin, and Western artist Al Gifford. The *Times* got the names because Sheriff John Duffy allowed a *Times* reporter to inspect his permit holders' files. But Duffy now says that no one can look at the file. It's closed to public scrutiny, says Duffy, because of the "right to life" complaints. "I've received from permit holders contacted by the *Times* reporter, who was violating the law, a number of complaints of the article [Two jewels who carry hidden pistols]—a professional sports figure and a radio broadcast personality—persuaded the

Times not to publish their names because both have received death threats.)

Sherriff says he won't use any reporter's name in the story and that includes interested citizens, members of the press and also any potential tele-election opponents who might attempt to secure a court-issued subpoena. Two media attorneys think the sheriff can be compelled to produce the list, especially since he breaches the confidentiality of the permit holders by willingly giving the Times access to the names in the first place. The Times won't leave have to worry about getting the list because its reporter copied the sheriff's list in its entirety while researching the story in the newspaper's editors don't plan on helping anyone by sharing the information. Times editors say the copied list is essentially part of the reporter's notebook and is therefore "confidential" information.

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SURVIVAL MACHINE

(Continued from page 13)
animals. "We have a swing in the backyard, and when I sat in the swing, Mit Su would jump up on my lap and swing with me," Cappellanti says. "She was like a member of the family."

The Cappellantis had read in the September newsletter of the Lomas Santa Fe Homeowners' Association that coyotes had been spotted in the neighborhood. "Homeowners should be particularly careful about not leaving any pet food, or pet food containers, on patios or in yards, because the odor could act as a lure to these wild animals," it had read. "Cats, it seems, had been disappearing in the area for some time. 'One woman over on Santa Dominga has lost three,'" Cappellanti says.

One evening when the Cappellantis returned home, Mit Su darted out of the house the moment they opened the door, and was gone. "She never acts like that. I think she knew something was out there," The Cappellantis turned on the lights in the yard and called for the cat, but it was nowhere in sight. Unable to sleep, Helen Cappellanti got up three times during the night to look for her cat, but it was gone.

The following morning Cappellanti walked the ravine below her yard. "On the way back up to my house, in my own backyard, I found a two-inch strip of her beautiful brown tail. There was lots of fur around and you could see there had been a scuffle. I know that thing got her the minute she went outside. I know it. That thing came up

the ravine, into the yard, and got her. 'They are here,' Cappellanti says angrily. 'They are around us. I've seen them myself. They don't run and hide. They've been spotted in the parking lot at the Torrey Pines Bank. They're at the Lomas Santa Fe golf course. I know a man who won't go out there at night without his golf clubs for protection. They aren't afraid. If I happened to go out in the dark and startled one, it would attack me. I'm sure of it.'

Cappellanti called the San Diego County Animal Control office to see what could be done. "I suggested they trap and relocate them in the backcountry. They told me that was too expensive. But there has to be some kind of protection. We live in a civilized society. I told them those things don't belong where people live. We are not a rural county anymore. I live in a lovely area of expensive homes. It is my home, my yard, my pet. I don't care if they need to bring in a police posse to shoot them, or whatever it takes. They do not belong here, and anybody who has had my experience would feel the same way."

In spite of the urgency of Helen Cappellanti's concern, coyotes for some time have been making encroachments on what man has thought to be his exclusive territory. In 1983 the *San Diego Union* reported: "Coyotes are very bold and troublesome the present season, visiting poultry yards in broad daylight and committing their depredations with unusual audacity."

Again in 1999 the *Union* reported: "Coyotes are getting quite bolder near Spring Valley. The other day one attacked the youngest child of William Fisher, and being driven away, was content with carrying off a valuable

yard dog belonging to San Lappbeck."

After farmers began complaining that coyotes were killing their sheep, goats, and calves, a bounty program was begun in the county. Hunters were paid five dollars for every coyote scalp which had the nose and both ears attached. This later became a statewide program in which the state shared costs with the counties, and in 1894, nearly a decade after the bounty system had been in effect, the *San Francisco Chronicle* reported that there had been 38,000 coyotes taken in California in the previous two years. Before long, however, the state controller refused to pay the bounty hunters on the grounds that coyote scalps were being brought in from Mexico, Arizona, and Nevada to collect the California bounty.

After the state's farmers, who had asked for the bounty program initially, began complaining of an alarming increase in rabbits and other rodents, which they said did more damage than the coyotes, the U.S. Fish and Wildlife Service began a more selective trapping program in which only those coyotes proven to be livestock killers were taken. This program continued with some success for several years.

The coyote has survived San Diego County's rapid transformation from a rural to an urban environment, while many other native animals, such as the deer, mountain lion, and bobcat, have not. Biologists who have studied coyotes cite three qualities which have contributed to their success: intelligence, the ability to adapt to change, and the ability to eat almost anything. At least two of these are qualities that humans generally admire, and perhaps that explains the fascination with the coyote in our folklore. Indian tales

from California are full of the daring exploits of the mythological trickster, Coyote. In one story, he invites a flock of ducks to his own funeral, only to arise and devour them. In another, Coyote makes the first cohabitation with women possible by cleverly removing teeth from their vaginas. Mexican folklore declares that "the coyote is the smartest person next to God." Even today nearly everyone seems to have a story about an unlikely encounter with a coyote. A woman in Leucadia tells about the time she walked out onto the sundeck of her new condominium to find a coyote standing there with a live rattlesnake in its mouth.

A La Mesa woman who kept her sliding glass door open while she slept, so her pet poodle could come and go freely during the night, awoke one morning to find a coyote at the foot of her bed staring calmly back at her. She had to throw all her pillows at it before it would leave.

A golfer at Singing Hills Country Club, after teeing off, watched his ball land near the edge of the fairway, but before it stopped rolling, a coyote ran from the bushes, snatched it up, and made off with it. If you can imagine his confusion as he wondered how to score that one, imagine the confusion of the coyote, who no doubt thought he had pounced on a white mouse.

An avocado grower near Escondido claims he watched a coyote leap into the lowest branches of a tree, then walk out onto the limbs to steal the ripest avocados.

At Cottonwood Golf Course two golfers riding a cart to the next hole looked back to see that they were being chased by a pack of coyotes. The coyotes, which probably thought they

(continued on page 16)

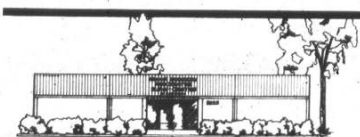
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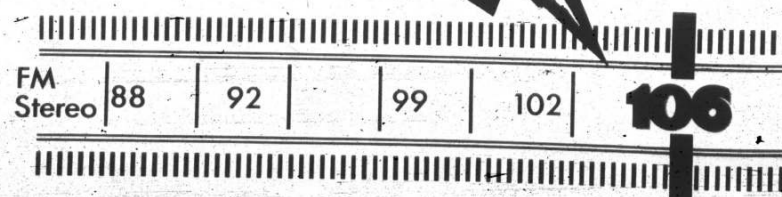
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SURVIVAL MACHINE

(Continued from page 14)

had some kind of large and clumsy beast on the run, followed for some ways before realizing their error.

At the Jamul Egg Ranch, coyotes found they were unable to get at the hens inside their cages, so the coyotes amused themselves by chewing off the hens' feet as they poked through the wire mesh. In this manner they ruined ninety-four chickens in one night.

A trapper working the Laguna Mountain area returned to find his trap had been sprung by a wary coyote with a sense of humor. Before the coyote left, it had defecated on top of the trap.

Recent news coverage has centered on coyote attacks on humans in Los Angeles and Orange counties, but documented cases of coyotes attacking humans in the San Diego region are very rare. In the early Sixties, a person was bitten while feeding coyotes in Anza Borrego. Apparently the person offered the food, then withdrew it, and in 1982, a gardener in Rancho Santa Fe was nipped by a coyote pup which he had been trying to catch. And that is all. In contrast, in 1982 there were 3401 reported cases of dogs biting humans in the county; a record which apparently has not affected their reputation as man's best friend. Even the docile cat made 441 attacks that year.

Much of the fear humans have for coyotes has to do with the belief that they may be rabid. In San Diego County, this is currently not a necessary concern. In the early Sixties there was an outbreak of rabies among dogs

in Mexico. The disease was carried across the border into San Diego, but through a quarantine and vaccines, the epidemic was confined to the South Bay. Then it suddenly broke out among foxes in the Cuyamaca Mountains east of San Diego. Sixty cases were reported in one year, and the epidemic soon spread to bobcats and coyotes as well. In 1969 a two-and-a-half-year-old Lakeside boy was bitten by a rabid bobcat and later died. Fearing that the epidemic would spread into the Riverside area, San Diego County began a trapping program to eliminate all predators in a band several miles wide from the desert to the ocean. This effort was successful, and the epidemic never spread farther north than Julian. Since then, there has been only one case of rabies among terrestrial mammals in the county—a rabid skunk in Rancho Bernardo. Although there are known to be rabid bats in the county, it is apparently not possible for them to spread rabies to other mammals. Also, the treatment for rabies has improved greatly since the fatality in 1969, and it is unlikely that the boy would have died had he benefited from the current treatment.

While the trapping program to control rabies was at its peak, hundreds of coyotes were taken and there was concern among some wildlife lovers that this would have a permanent effect on their population in the county. Hubert Johnstone, the county's veterinarian, disagreed. "Because of the animal's breeding habits, I am convinced that no trapping program could possibly reduce coyote populations to the point where the animal is endangered." Like some other animals, the coyote has the ability to increase its litter size to respond to a high mortality rate. A bitch producing litters with two pups could

begin producing litters with eight or more. Indian women who gave birth to twins had to tolerate teasing that they had slept with the virile Coyote—who always produced multiple births. Nobody is certain how this quality of the coyote works, but it is nevertheless well documented. The more coyotes you kill, the more coyotes you get, and the death of any one coyote only increases the chances of survival for many other coyotes.

Still, there were many objections to the county's trapping program. An organization calling itself CAST—Citizens Against Steel Traps—objected to the use of steel-jawed traps, citing the many instances in which an animal had chewed off its own leg to free itself from the trap. And the Humane Society complained that it was cruel to trap and kill all predators when only a few of them carried rabies. In 1970 the board of supervisors, caught in a peculiar dilemma, finally voted to eliminate all trapping programs operated by the county. Then officials of the state department of fish and game, feeling that the pressure had been put on them, discontinued their trapping program as well, citing budget problems and lack of legal authority.

At present there is no government agency in San Diego County that traps or kills coyotes, though it is perfectly legal for private citizens to hunt or trap them. In fact, a hunting license is not even necessary as long as individuals can demonstrate that the coyotes posed a threat to property. But most people who have had coyote problems, people like Helen Cappellanti, are unlikely to buy a gun and start shooting. They still take their problems to the county animal control office, which most often refers them to the Southern California Predator Callers Association and to a

man named Fletcher Diehl.

Coyote stood on the grass of the Lomas Santa Fe golf course watching the automatic sprinklers click-clack back and forth. They fascinated him, and even though he'd feared a long time ago that they were mostly inedible, he still liked to watch them.

Just after dusk Coyote had filled his belly on the fat cottontails that swarmed the golf course every evening, and now he had nothing better to do than loaf around looking for a good time. After the sprinklers shut off, he wandered over to the parking lot and stood under the street lamps. Just to pass the time, he ate a few snails which were crawling across the wet pavement.

Before long the door to the pro shop swung open and the small, unsteady figure of a man wobbled onto the parking lot. The man, who was dressed in pink slacks and yellow golf shoes and was slightly inebriated, reminded Coyote of a baby just learning to walk, and out of curiosity, he moved in for a closer look.

At first the man didn't see Coyote, but when he realized what was stalking him across the parking lot, he stopped and tried desperately to focus on him. Coyote heard a slight whimper from the man, and even from a distance he could smell fear all over him. When the man turned and began running toward his car, Coyote ran after him. He didn't know why, it just looked like fun. The man stumbled and fell on the pavement, tearing holes in the knees of his slacks. He crawled frantically before regaining his feet and staggering on to his car. He fumbled through his pockets for his keys but they weren't there. Looking through the window,

(continued on page 15)

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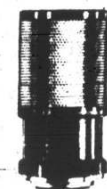


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SURVIVAL MACHINE

(continued from page 18)
he saw that he'd left them in the ignition. He looked over his shoulder and the wild animal snarling at him, yellow teeth glistering. He smashed the wind wing out with his fist and dove into the safety of his car.

Coyote sat on the pavement as the man squealed out of the parking lot in a haze of burning rubber. His tongue lolled out and his eyelids drooped as he savored the moment. Then he went back and waited for another one to come out.

If you wanted to know, Fletcher Diehl could tell you about every one of the hundreds of coyotes he has killed in the last ten years. — its age, sex, and weight. "My wife gets mad at me because I can't remember our anniversary," he whispers. "I tell her the only way I could do that would be to shoot her on that day. Then I'd never forget."

Diehl is kneeling behind a cluster of rocks on a brush-covered hillside southeast of Escondido. The sun has just come up over the avocado orchards and there's a slight breeze blowing in his face. "The wind's working for us," he says quietly.

Without the wind, the coyotes wouldn't be moving. "He slips a catch (outlaid) howl? He's got his head to catch his unamplified jump, gloves, and rifle. The colors blend in perfectly with the surrounding countryside of sage and mesquite. I should have told you not to use any scented soaps. A little thing like that could make the difference. Maybe I've got some quail



Waiting through camouflage.

here for you."

After he's set behind his blind, he takes from his pocket a collection of animal distress calls, which are about the size and shape of a kazoo. He shuffles through them nervously, trying to select the right one. He studies the landscape one last time, takes a deep breath, lifts the call to his mouth, and blows. "Emit! Emit! Emit!" It's a pitiful sound, the cry of a rabbit caught in the claws of a hawk. The animal squeals and shrieks as though it's having its bowels torn out. It pauses, then screams again. "Emit!"

"You gotta put *four* into it," Diehl sighs, catching his breath. "Sometimes it even makes me wanna cry." He selects another call. "I start with the high pitch calls that carry," he explains in hushed tones. "A coyote can hear them from two miles away. Then I switch to the high-volume calls, and

they can pinpoint them to within a tenth of a mile." He inhales again and blows. "Ar! Ar! Ar!" It's the sound of a puppy just hit by a car. The poor creature sounds as if it's had its life crushed, and the sound wails and sobs off weakly. Two large crows, flapping slowly around the side of the mountain, and Diehl nods toward them. "That's good," he smiles. "They're looking for the free meal."

He selects another call. "Clack! Clack! Clack!" This time it's a startled bird, maybe a duck. Suddenly the bird is attacked. "Craw! Craw!"

"There!" Diehl cries. "Did you see him? Moving up the road. Now we're gonna work him."

He shuffles through the calls again, selecting the wounded puppy. The awful sound wails across the hillside again and again. Sparrows in the brush

below flutter nervously, then flit from bush to bush. Then he appears, standing maybe 200 feet away, dark and small, head high, ears straight, listening and looking.

Diehl raises his 22-250 rifle, rests it on the rocks, and fires. He waits a few moments to see if any other coyotes will appear. When none do, he pulls off the hood and goes down to inspect the kill. "Look here," he says, pointing at the bullet hole, which seems to pass through the heart. "You can't tell me that's cruel. It was over before he knew what happened." He flops the dead coyote onto its back. "She," he says, correcting himself. "Last year's bitch. Maybe thirty pounds. Not in heat yet, or she'd have teats." He takes a stick and pokes at the scat oozing from the animal's anus. "Grape seeds. Avocado skins. We got the guilty one."

Getting the guilty one is what Diehl calls "the program," and it is the goal of the Southern California Predator Callers Association, of which he is the director and most avid member. Diehl is on vacation from his job as serviceman for SDG&E, where he has worked for twenty-seven years, and, as usual, he has set aside most of the free time to work on the program.

He ties the animal's legs together and hoists it onto his back. "Avocados are their most common food out here," Diehl says, stopping to roll over an avocado with the toe of his boot to show how a coyote has been chewing on it. "If I could ever develop a call like an avocado, I'd be a millionaire."

Diehl usually doesn't take money "for working on the program but now and then a farmer will offer some kind of compensation. When Diehl gets back to his truck, the owner of the

(continued on page 20)

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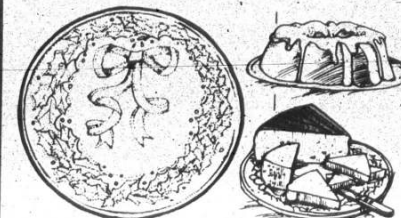
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SURVIVAL MACHINE

(continued from page 18)

orchard is waiting there with a bag of grapes and a box of oranges. "I only heard one shot," the man smiles.

Diehl sets the coyote down. "People: one. Coyotes: zero."

The man shrugs and shakes his head. "New ones just seem to replace them fast as you can kill them."

Maybe I need to step up the program.

"No complaints about the program. I'm just saying we got coyotes."

Diehl nods. He's already taken twenty-five coyotes from this place. He loads the farmer's fruit into the back of his four-wheel drive pickup, which has a bumper stick on the back that says, "Be Kind To Plants. Don't Eat Them." As the farmer leaves, he says, "I want to pay you for your gas," and he hands Diehl a ten-dollar bill.

Driving out of the orchard, Diehl says, "He's usually pretty good about remembering things like that. Some of these guys, I come out to do them a favor and it ends up costing me money."

They may lose a thousand bucks to one coyote, but they balk at paying ten dollars for gas."

It's an overcast day, still dark even at eight o'clock, and Diehl thinks the coyotes might still be moving. He drives to another orchard in Valley Center and parks on a hillside overlooking the avocado trees. "This fellow lost \$5000 in plastic pipe," he says. "Cheered up by coyotes."

He points to a distant ridge, open and undeveloped. "That's all government land over there. It's a big area. Look around, coyotes got everything they need here." San Diego County is perfect territory for coyotes, he explains, for exactly the same reasons it's perfect for humans: lack of extreme heat in the summer, mild winters, and an abundance of food.

"There may very well be more coyotes per square mile in San Diego County than anywhere else in this country," he speculates. The U.S. Fish and Wildlife Service gives several estimates for coyote populations in various types of habitats, but these statistics are notoriously inaccurate, and applying them to an urban area is almost impossible. Nobody knows how many coyotes are in San Diego, but all sources agree they are thriving. "The coyote population in San Diego

is growing," Diehl says, "because their only limit is food. The natural checks and balances are not in operation, and as long as man keeps feeding them their cats and dogs they are going to continue to increase."

Coyotes are territorial and will generally cover an area about seven miles in diameter, Diehl explains. But if there is enough food, several coyotes will work in overlapping territories.

"There are so many coyotes in San Diego that they work in shifts, night and day, with the dominant males claiming the best areas at the best times." Also, he says, coyotes will work in packs, or alone, depending upon their prey. They are adaptable to this, unlike their cousin, the wolf, is not. This may be why the wolf has been nearly eliminated by man. Because wolves pack together, it's just as easy to kill all of them as it is to kill one of them. When coyotes pack together, they are also vulnerable to this, and Diehl claims to have killed as many as seven coyotes in one place.

When Diehl says that coyotes are thriving in San Diego, he makes it very clear that he doesn't mean just in rural areas. Because of the many undeveloped canyons in central San Diego where they can take refuge, they are doing well there, too. "As recently as

last March," he says, "I've answered calls near Mercy Hospital, Seventh Avenue, Tenth Avenue (in Hillcrest). Unlike most other animals, the coyote has been able to take advantage of urbanization and man's destruction of environment. We have created an imbalance where a balance once existed, and the effect is that the coyote has prospered where other wildlife has not."

"If the coyote and the elephant were the last two animals on earth," Diehl continues, "I have no doubt that the coyote would figure out a way to kill the elephant and eat it."

While on the subject of what a coyote will eat, Diehl begins naming all the things he has found in coyotes' stomachs: "Watermelon, tomatoes, rats, mice, grasshoppers, bees, water-cress, carrots, chilis, bones, teeth, egg shells, fish, chokecherries, pyracantha berries, persimmons, uncurled onions, cigarettes, squash. Then there's your apples, cactus, quail, duck, squirrel, mud hens, and geese. Did I say golf balls? Jerusalem crickets, plastic pipe, cloth, string, flea collars, shoe leather, feathers, dachshunds, schnauzers, snakes, gourds, lizards."

Ah, hell," he says, finally giving up, "they'll eat anything. The coyote

(continued on page 22)

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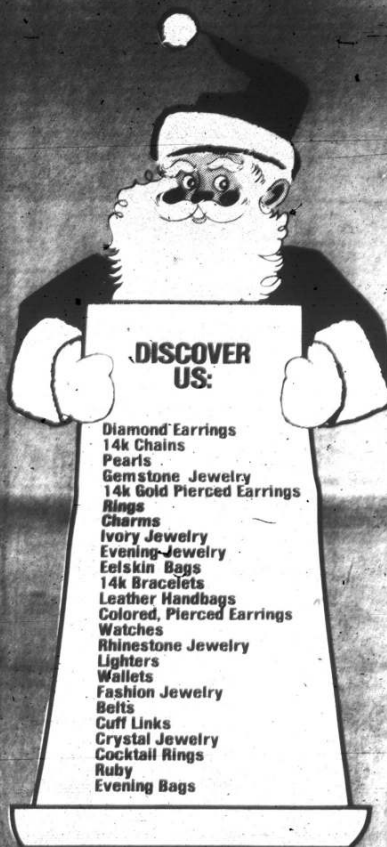
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SURVIVAL MACHINE

(Continued from page 20)
is the laziest animal that walks, and he'll eat the easiest thing he can find. And if he doesn't eat it, he'll brood it."
Diehl walks a few hundred feet from the truck, crouches in a blind, and tries his calls. After ten minutes, no coyotes appear. "They're shy b*tch," he says. "Been shot at too many times." He stands up slowly, looking around him. "Never know," he says, "might bring in a bobcat, mountain lion." The dress calls. He uses can work on any kind of predator, though he claims he's also called in jiggers and mediatators. "One time, on a job at Camp Pendleton, a Marine heard me calling. He

sent back to the base MPs and told them somebody was out there murdering babies."
Driving away from the orchard, Diehl keeps one hand resting on the rifle, as though he might use it at any moment. "Woman up there raised Japanese game hens," he says, pointing to a house on a hill. "She and her husband retired out here just so they could raise these beautiful show birds. Coyotes wiped them out." Diehl eliminated the coyotes, but as he says, "It was more revengeful than plevastative. The damage had already been done."
Diehl stops at a coffee shop for breakfast, and as he walks in the door, the people stare at him. Dressed in his camouflage gear, he looks as if he has spent the morning invading some Latin American country. "How would you like your eggs?" the waitress asks.

"Out shot," he replies.
She looks around nervously, wondering if maybe she should call the police. "I'm afraid I don't know what that means," she says, trying to smile.
"Scrambled," Diehl laughs, translating from the hunter lingo.
As he eats his steak and eggs, he talks about the Southern California Predator Callers Association. "We limit the club to twenty-five members. There's a long waiting list, but we like to keep it small because there's trouble in numbers." Since the club answers so many calls in urban areas, the members have to consider their liability if someone were to be injured, or property damaged by an errant shot. For that reason Diehl says, the club is insured by Lloyd's of London for \$25 million. "We can't make any mistakes. Our members have got to know when to shoot and when not to shoot."

"We don't take any screwups. We're performing a service to the public and we have to act accordingly." The goal of his club, he says, is "the conservation of wildlife through the control of predators. I don't hate coyotes. I respect them. I wouldn't want to eliminate all of them, and there would be no point in eliminating all of them. But by controlling them, I think I'm doing them a favor."
Diehl admits that he doesn't have much use for people who don't sympathize with the program. "Pseudo-ecologists," he growls. "Most people, if they know anything about animals, they learned it on TV. Cartoons. Disneyland. How many people really take the time to go out and observe nature? How many people have seen coyotes preying on a cow giving birth? The calf is dead before it hits the ground. Then the coyote goes for the afterbirth, and

when he's done with that, he chews on the cow's udders until she bleeds to death. Now, that's the kind of thing you'll never see on Disneyland, because it's gross and because they can't make any money showing people that. Nature is the most brutal killer of all. People don't want to know that, but that is reality."
Coyote was trying to sleep off a wild night on the town when he was awakened by the sound of pounding in the canyon below. He looked out of his doorway and saw two men driving survey stakes into the

ground. He watched the men work for a while, then dozed off again. The sight of work always bored him.
Coyote didn't object to a new subdivision in the neighborhood. He was no pseudo-ecologist. In fact, as he slept he dreamed of all the new bungalow with bowls of cat food on their back porches. In his dream he went around to each house and ate the cat food, then he went back and ate the cats.
That evening, when the pounding finally stopped and the men went home, Coyote went down to inspect their work. The area had been divided

into neat parcels and every parcel was marked by four orange stakes. Coyote went around and lifted his leg on each of the stakes, just so the men wouldn't forget whose neighborhood this really was.
After Coyote had finished surveying the subdivision, he felt hungry and thought maybe he'd go over to the freeway and wait for a take-out order. As he started toward the lagoon he heard a eerie sound below him. It was a shrieking, weeping, squalling kind of sound, and though he wasn't sure, he thought it might be a rabbit in trouble.

His blood quickened and he hurried toward the easy meal.
Just as Coyote entered the clearing at the water's edge, a shot rang out, echoing off the canyon walls. A patch of fur flew off his back, and the impact of the bullet lifted him in the air and spun him around in a circle. He hit the ground running and didn't stop until he got home.
As he licked the blood from his wound, just beneath his skin he found the small lead bullet. He squeezed it between his teeth and found that it was soft and chewable. So he ate it. □

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This morning I opened two eggs over toast. I remembered twenty years ago — when I opened soft-boiled eggs for two daughters. How careful I was, pushing my reading glasses back up onto my nose to better see shards of pipped eggshell did not slip onto the toast.

What hurt them ~~hurt me~~. A topple onto concrete, then the yowl, then the bright blood down her narrow shin. I felt it.

With my head in my hands I sat down and stared toward the floor. I cried, without tears, and retched.

I had been so careful. I put up poisons. I tucked electric cords behind floorboards. I picked up skates and the bedroom slippers with floppy bunny ears from where they had been tossed. I striped jackets with fluorescent tape, double-tied sneaker laces, updated immunization lists, checked sore throats, hourly, with a flashlight.

They were fragile. Their skulls were no sturdier than the eggshell. That fragility made me vulnerable. Their existence opened me, wider, to what the world could do.

They got hurt in unexpected ways, on objects I would not have

suspected of offering injury. A head cracked on an innocuous red brick. A lip torn and a tooth chipped on the trusty wheelbarrow. A wrist shattered on a bedroom windowsill. The elder ripped her kneecap during an easy family hike. The skin spread slowly open, a terrifying mystery plot unfolding that exposed pulsing gristle. She whistled with pain. The younger, riding her new bike, ran into a '48 Plymouth abandoned in the alley. Pea gravel scraped one side of her face, left a white scar.

This morning I counted back. Each year spots with a blood wound, crashes percussively with screams, shimmers with high fever and sour stomach sickness under pallid nightlights, fibrillates through otherwise calm moments with high-speed emergency. I had been glad when it all ended.

I was young when we married, and only six months after the wedding, in the era before the pill, I became pregnant. I did not want children. I was too young. Not only that, I was enrolled in college and liking it, and my own mother was so chilly, even cruel, that I feared I would be as cruel like her, and as distant.

When I try to locate the moment that maternal instinct "took," I cite

my seeing the umbilical cord. My obstetrician, an Austrian woman who took pride in "delivering Mutter awake," asked, "Do you want to see the cord?" and plopped the kidney-shaped aluminum pain on my still quivering belly. As thick as velvet theater cord, red and purple, what had nourished and fostered R, in utero, coiled atop the liverish placenta. The cord said something to me that did not come in words.

By our third anniversary we had two daughters. An instinct to mother directed all that I did. I was, by then, the lioness: snuffling out danger, blocking the den against predators, tenderly cuffing babies back into sleep.

I was born scrawny, always hungry. I did not make enough milk. Her cheeks never turned rosy and hot as R's had after suckling. Her hunger dizzied me.

Poor R, jealous, confused, angry at losing her mountaintop, rubbed against my legs, pulled at my arms, scratched at my hands. She whined. She wept. My love for two stretched me on a rack, torn two ways.

We survived. By the time both could walk we were planting immense, ambitious garden plots. We were digging our own Eden: We planted raspberry canes, apple trees,

flowering bushes. We raised ducks. We drew, painted, cut and pasted. We played hand after hand of rummy. We bought pups. The pups ate our socks, chewed ears off the bunny slippers. Even I, who grew up cold and alone in dark apartments with a frowning mama and an absent father, began to glow. I, who for years looked sallow and hugged mechanically, grew apple-cheeked and comfortable with embraces.

This morning, when I sat at the kitchen table, my head in my hands, I was not regretting those days

passing. I was only aware again, by its recent tug on me, of our old instinctually forged connection. Specifically, I thought about S.

"Ugly duckling" was what she was. For years. Strabismic, her huge deep-brown eye drifted to her nose, stuck a moment before wandering back to center. Her brown hair fell in lank sections. Her chest was concave. She ate so much and stayed so thin that more than once her pediatrician tested her for intestinal parasites. "Worms," she would sob. The unfairness her body did her, the

blight of the drifting eye, her sister's fair plump beauty — all weighed me down.

S was a "good child, the perfect child," she once said proudly and with irony. When she helped out in the kitchen or garden, she was determinedly thorough, the kind of person who does not sweep dust whorls under a rug. She was egalitarian. She shared toys and welcomed new youngsters to the neighborhood. She was compassionate with younger, smaller children. She was heatedly

loving. No one popped a cheek with hotter, more perfectly dried kisses. No one bound you as tightly with hugs.

At night I was always glad for the respite and for their safety, health, their wholeness. I slept rich deep sleeps of satisfaction. Years passed. Adolescence altered them. R blossomed early, grew a bosom and acquired mystery and distance, fluffy auburn hair, and hips. In what became terrible days, S would stand watching while her older sister

(Continued on page 20)

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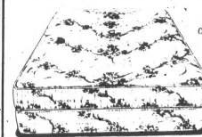
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Love/Pain

(continued from page 25)

pulled on a sweater. A look of betrayal passed her wandering brow (which, with glasses, began to stay still). And then one day S went downtown and bought a white cotton training bra. "What?" R said, "are you going to do with that?"

"Train them," S snarled, "to jump through hoops of fire."

Then S turned twelve. Every

beauty-producing gene for generations back in both families fired off and exploded in her face, limbs, frame. "She is gorgeous," friends would whisper to us. "Gorgeous." Once homely, the new beauty was a mantle she wore with simple dignity. She knew what it was to be laughed at, pointed out — "Ugly."

Her hair shone like polished mahogany. Her drifting eye settled. Not only this beauty — even though she was tiny at five feet, one inch, she was strong, with biceps that bulged up, and she was courageous

in the self-confidence of strength. Her presence thrilled me. And she was wild. She fought off — and beat down — an attack by her boyfriend's drunk twin brother one rainy afternoon at the county fair. She wrestled him down into the mud. She cut him across his chest with a Swiss Army knife a friend out of the crowd tossed her. I felt I must tell no one how physically, morally exhilarated I felt by what she had done.

I liked, too, that she never justified herself. I liked that she was, she said, "not too prissy to lie, but

too proud." I liked that she would not blame anyone when she got into trouble. When Sheriff Bob picked her up out on Bull Road, drinking in a pickup truck, she said, "I got caught."

S would sit with me in the morning, sip black coffee, and tell me what she dreamed. The winter before she turned sixteen, she told of a dream through which "bad people" whose faces she couldn't make out chased her. Sliding by the fireplace in her favorite tattered flannel gown, she shuddered. "Just before they grabbed me, Mom, I

leaped up on the garage roof." Her long, complex dreams' happy endings left me always relieved, replete with a certainty that her life, somehow, would continue to go well. She would be safe. I would be safe.

During their teenage years, I feared for them. My nerves seemed to scream, to idle too fast, to rattle through my flesh in a constant high gear. Every winter someone's child was killed on the slick country roads that led into our rural town. Every summer someone's child drowned in a nearby lake or gravel pit. One summer the tall red-headed boy

dove the block broke his neck, diving. He came home from the hospital in a wheelchair. His father built a ramp up to their front door and painted it gray, to match their house.

We lived by the hospital. I heard sirens every day. When both girls were with me in the house, I felt a huge assurance when I heard the sirens shriek. But more than once, when one girl was not home by midnight, or when it was almost midnight and time for them to come through the front door, I felt sick with fear, hearing the high whine

rush down Chestnut Street to the emergency room. I would see limbs torn, lying in snow. I would see the O of a mouth on a drowned face. I would remember Jim, wheelchair ramp.

Then they were gone. When the ambulance whooshed down to the hospital, I no longer stiffened to take the blow of injury, the announcement of death. My blood, accustomed to flooding — for them — with adrenaline, began to thin and calm, to tour arteries and veins for only me. No longer a part of their fortress

against harm, my flesh relaxed. The cord became suitably frayed, a string.

When I answered the phone and S said, "Hi, Mom," I responded with an easy, "Hi, Sarah." No warning bell rang, resounding and resonating through my legs, belly, breast.

"Mom," she said, "I got beaten, and raped, and robbed. I was in the wrong place at the wrong time."

My baby, my brown eyes, your strong arms, your stiff upper lip, I see you. I hear you scream. Won't someone toss me the knife? I want to cut.

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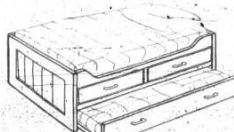
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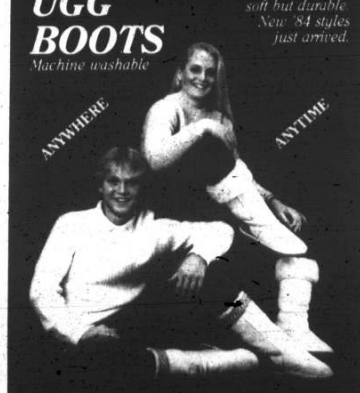
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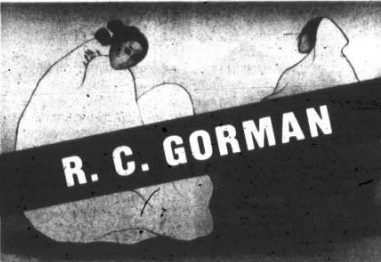
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A Gathering of Gastropods

Seashells from the seashore



Horse conch (Gulf of California)

The tide was very low one recent Saturday, and the late afternoon sun cast an amber light over the exposed rocks just north of the "Journale" surfing park in Pacific Beach. Carole Hertz, who has collected seashells in San Diego for almost twenty years, was searching among those rocks when she spotted a "wavy turban" shell. Hertz held the plum-size dripping object aloft. A hank of stringy brownish algae sprouted from its

upper surface, while the sea creature within the shell shrank into its hidden recesses. "It's gorgeous!" Hertz exclaimed. She deposited the mollusk in a plastic bucket, at her Claremont home she would transfer it to a saltwater aquarium in the hope that it might live for several years. "The tank will be vastly improved," she said. Then she moved on, head stooped, eyes scanning. "For everybody who's interested in everything, there's loads of stuff here," she added.

The flip side of that observation is

that for somebody who's interested exclusively in big, exotic, gaudily colored seashells, the San Diego pickings are slim. The limpid and balmy waters of the tropics yield those spectacular specimens which are the stock-in-trade of seashell stores. On the other hand, ocean temperatures off Southern California vary only about twenty degrees throughout the year, and this relatively steady environment produces an abundant, if snail-size and more subtle-looking mix of mollusks, more than 300 commonly found species, according to one of the best catalogues of local varieties (*Marine Shells of Southern California* by James McLean of the Los Angeles County Natural History Museum).

An accidental introduction to one of these industriously handsome specimens sparked Hertz's interest in seashells. A youthful, easy-going blonde, she recalls that she and her husband Jules had taken their two children down to the Coast Guard station on the tip of Point Loma one day back in the mid-Sixties to see the migrating California gray whales. They didn't spot any whales, but they did chance upon a fairly common variety of "top shell" (the loose term for a broad category of shells of which the wavy turban is one species). "We'd never seen anything like it before," Carole says. She was from New York, Jules from New Jersey, and "on the East

Coast beaches you just don't see anything but dead clams!" They took the specimen home, and not long afterward, curiosity about it drew them to the Natural History Museum in Balboa Park, where they identified the shell. There they also saw a notice for a meeting of the San Diego Shell Club, founded in 1961. The Hertzes attended that meeting and before long they moved from a beginner's acquaintance with mollusks to a voracious curiosity about their many varieties.

Mercifully, Carole has a knack for discussing the pedantic minutiae of her hobby in clear, simple language. She explains that the term "mollusks" covers a broad group of invertebrates, two subcategories of which interest shell collectors most. The "bivalve" class includes clams, mussels, and scallops, while the class of "gastropods" includes both land and sea snails. Both the land shells and the seashells function as the snail's skeletons, acting as both residence and protective shield.

Today the Hertzes rank among the most active members of the shell club, which continues to draw about thirty-five participants to its monthly meetings. Carole says some members are only interested in the empty shells, both for aesthetic and utilitarian purposes. (Some make jewelry out of the shells, for example.) Other members take a highly scientific approach to the marine creatures, setting up aquaria

and observing them, describing new species. Many boast extensive collections, and one who has specialized in San Diego varieties is Barbara Myers.

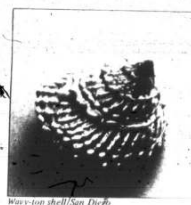
Another transplanted New Yorker, Myers found herself at the beach frequently during the late 1960s because she had a child with a chronic sinus condition and her doctor had recommended a regular program of swimming. Eventually the housewife started beachcombing, and her casual interest gradually deepened. Today the local shell collection that Myers once stored in a small cardboard box fills more than forty huge, shallowly spaced shelves in a giant custom built cabinet in the kitchen of her Claremont home.

Gently, Myers extracts from those shelves her choice of the most beautiful of the local shells, two types of "murexes" or "rock shells." One that Myers found at Bird Rock, the three-winged murex, could almost pass from a distance for some exotic fish, ivory with deeper yellow-brown accents, adorned with delicately flared fins and broad spiral ribs. Its two offshore cousins are slightly smaller, a darker blend of brown tones. The shell club members say these days three-winged murexes are a rare find in San Diego (whether because of some change in water conditions, earlier depletion of the breeding stock, or some other cause no one is

smoothing of the shell results). The single local species, known commonly as the chestnut cowry, has a rich brown topside which darkens before melting into a snowy white base. A narrow, toothed aperture slits through the length of the white underside, the only interruption of the cowry's severely simple form. The shell club members say chestnut cowries occasionally turn up intertidally (Myers once chanced upon dozens of them on one of the rocky platform reefs in Point Loma), and the cowry is fairly common offshore in water of up to sixty feet.

Myers says if her collection has any one particular strength it is in its species of abalone, among the largest of the local seashells. She can pull out drawer after drawer of the different varieties retrieved by her scuba-diving husband from off the local coastline: so-called "threaded" ones and all the various abalone hues (green, red, pink, and white). "Look," Myers instructs, pointing to the pearly interior of one of the specimens. "They call this a 'green abalone,' but there's also blue in it, and sometimes there's neither. Sometimes pink abalone in fact looks green." Classification thus depends more on such factors as the shape and location of the abalone shells, she says.

Still another drawer is crammed



Wavy-top shell (San Diego)

sure). However, one club member recently came upon several of the species in Punta Banda, just south of Ensenada.

Although the murexes are Barbara Myers' favorite, she says other seashell cognoscenti argue that the most beautiful shell found in Southern California is a species of cowry. Cowries are the thick shells shaped a little like the body of a turtle whose surfaces are polished to a marble glaze; the smoothness results from the fact that the animal's fleshy mantle—a flaplike extension of its body—often emerges from the aperture to cover the entire shell structure (wherever any mollusk's flesh touches the shell surface, a



Conspicuous chiton (San Diego)

with some of the most dramatic-looking shells in Myers' collection—spondylus or spiny oysters from the Gulf of California. These are deep orange and red shells bristling with thin, very long spikes; they look a bit like oysters frozen in the act of exploding. While not a single species of them is to be found in Southern California waters, they abound in the deep water of the Gulf of California, from which they are dredged or collected by divers. In fact, San Diego's proximity to the gulf is another incentive to local shell enthusiasts, particularly since a rich and very different set of mollusks thrives in the Baja waters. Although the most dazzling varieties turn up around Guaymas and farther south, the San Felipe area boasts one attraction to shell collectors: tides in the far northern reaches of the gulf are very extreme, which means that low tides expose an extraordinarily broad expanse of varying surfaces ranging from sand to mud to rocks to clay.

No one is a better witness to the abundance of mollusks around San Felipe than Joyce Gemmell, another of the shell club members. She and her husband settled there back around 1964, when, as Gemmell says, "it was just a little village with no paved roads or running water." Living right on the

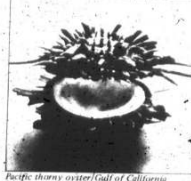
(Continued on page 40)



Carole Hertz, Joyce Gemmell

Photographs by Craig Carlson

By Jeannette DeWyzé



Pacific thorny oyster (Gulf of California)

Gastropods

(continued from page 37)
beach. Gemmell soon became absorbed not only in picking up every form of shell-life she could find but also meticulously recording where and under what conditions she found the specimens. She set up aquaria, sketched her finds, corresponded with shell experts at Scripps, the San Diego Natural History Museum, and the San Diego Shell Club. In winter, when the lowest tides in San Felipe all occur at

night, Gemmell would slog through the wet sand by lantern light. When she and her husband finally left the Mexican town and moved to San Diego in 1976, Gemmell packed literally thousands of shells, representing some 300 species. They stayed in storage for a few years, but in about 1978 Carole Hertz persuaded Gemmell that the collection really deserved serious scientific study.
For the last four years, Gemmell, Hertz, and Barbara Myers have been devoting at least one day a week to that, working on the third floor of

the Natural History Museum to catalogue the pieces in the San Felipe collection — that is, they are identifying each type of shell as to its biological family, genus, and species. Gemmell says the trio started with the bivalves because there were fewer species of them than of gastropods, plus the bivalves are less interesting. ("Some of 'em are piddlin', chalky little things," Gemmell says.) She says the group originally thought the bivalve work would take a year or so. However, four years later, the three women still have about thirty bivalve species

left to classify, which should be one good indicator of the esoteric tedium lurking in the far reaches of amateur conchology.
The time-consuming nature of the classification project is one factor Barbara Myers cites in explaining why she rarely collects shells from the San Diego coastline nowadays. But she says another reason is that the legal status of shell collecting in California underwent a major change several years ago. Concerned that masses of beachcombers were ravaging the state's tidal life, the California Fish and Game

Department has declared that with some important exceptions it's illegal for anyone to remove any shell containing a living invertebrate from the beach out to 1,000 feet from the mean high tide line. The biggest category of exceptions relates to all the edible species; not only abalone, clams, mussels, and scallops but also more exotic comestibles such as the broad category of "top shells." To remove any of these, a California state fishing license is necessary, and certain limitations apply to the quantity and size of animals caught. And to take any of the nonedible

mollusks (without risking a misdemeanor fine of up to \$500 and even a six-month jail sentence), the shell must be empty — not only of its original inhabitant but also of the ubiquitous hermit crabs, the little crustaceans that live out their lives in the abandoned residences of their aquatic neighbors and that gained the protection of the law even though they are in no way endangered.
Hertz says it's not really very difficult to tell whether a shell is empty. If the original mollusk is alive, it often can be spied through the aperture of its shell. (If that view is blocked by a horny or shelly

structure, called an operculum, that's a sure clue the animal lurks within. However, an operculum may not be visible.) When in doubt, the neophyte collector should watch the shell, right side up, for a few minutes; if it's occupied the occupant usually soon will creep away, Hertz says. Hermit crabs are even flightier and thus easier still to detect.
Virtually any gastropod tossed up by ocean waves on the open sand is likely to be empty, Hertz advises. But the county's sandy beaches are not the best places for shell collecting; in fact, they're the worst,

usually yielding little but clams. One common variety of these is the donax or "bean clam," so called because the triangular shell is about the size of a kidney bean. Hertz says the best time to see live specimens of these is right around the turn of the low tide, in the hard-packed sand, where whole colonies tend to pop up for several minutes before burying themselves again. The open sand around Mission Bay harbors another type of clam, the one commonly known as a "steamer." In addition, the sandy sea beaches hold occasional surprises. Hertz mentions

(continued on page 37)



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Gastropods

(Continued from page 3)

the delicate little janthina or "violet snail" (they're always purple), a species whose members normally live their entire lives in the open ocean, feeding on the tentacles of jellyfish, but which once in a while litter the beaches from a in by storms.

Normally, however, the best places to see intertidal gastropods in San Diego County are the rocky beaches like the area around the lighthouse on Point Loma, or Bird Rock in La Jolla, or the stretch of coast south of the La Jolla Beach and Tennis Club. Further north, low tides reveal an interesting reef at the north end of the city beach in Solana Beach, and Cardiff also has a platform reef that is apt to harbor mollusk colonies. Scallops, oysters, and at least one type of gastropod, then wash up around Crown Point, in Mission Bay, and the areas around the bay's bridge piers are general good places to seek a few other gastropod varieties.

One of the Hervey's favorite beaches, however, is the Pacific Beach coastline north of Torrey Pines where the couple strolled toward the rocks on a recent Saturday. Carole and Jules paused at a pumpkin-size rock, which Jules swiftly flipped over, exposing a flurry of wriggling motion, dozens of tiny cephalopod-like creatures scurrying for the dark. Almost imperceptibly, two long, flat creatures plastered to the rock began gliding in slow motion away from its center. "They're chitons," Carole explained. "They're the earliest in history of all the mollusks, the most primitive." They consist of a soft undersurface topped by an armor of eight flat "plates." Carole pried one of them from the surface, demonstrating how it attaches immediately curls up into a ball. "If you don't put them back there immediately, they break their plates," she warned, pressing the chiton back onto its berth.

All around the chitons were flattened oval limpets, some portofored by little "keyholes," others solid. Nearby a squishy little mass of something that looked like

mud suddenly twitched—a baby octopus, no bigger than a thumb and pretending to be invisible," Carole remarked.

Jules carefully returned the rock to its original position. "It's really critical that you do that," Carole explained. "Otherwise everything that lives on it dies, the ones that live and the adults to survive the other way. We've been to some beaches where we spend half our time telling the kids and the adults to turn the rocks back right side up."

She and her husband moved on, spotting more of interest with a speed to dumbfound the intertidal newcomers. If you watch to this, you really have to squat down and look and look until you begin to discern all the life becoming around you. Even the larger creatures blend into their setting; fat velvet sea hares only reveal themselves—when disturbed—by squirting canberry-colored fluid into the shallow seawater. Most of the local mollusks are diminutive things smeared with a camouflage of

subtly beautiful colors. Carole called out upon finding a fragile milky "wattletrap," half an inch long and shaped like the horn of a unicorn. Wattletraps live at the base of the anemones, where they feed off the anemone's juices, Carole explained. Even the anemones trick the unskilled eye. Open, their delicate "petals" reflect the greens and yellows of the ocean, disturbed, they close up into something that looks like a wad of sea garbage, passed as it is with shell fragments and other marine debris.

The tide has turned, Jules flipped over one last rock. "There's a baby abalone," he said, pointing out a soft flat shell about the size of a thumb. "They're superprotected," Jules said. "You never want to take one of them." Carole's attention was fixed on the frantic motions of a brittle star, a dime-size disk of a creature surrounded with five slinky legs. Brittle stars, of course, have no shell. They aren't mollusks at all, which didn't stop Carole from picking it up and admiring it for a moment as it writhed, both graceful and powerless, upon her fingers.

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The Education of Manco



FRED MORAMARCO

For those of us who live in a so-called civilized society, the idea of the primitive has always had enormous appeal. In 1729 the French philosopher Jean Jacques Rousseau proposed that human beings are naturally good and that civilization corrupts them. Rousseau's theory of the noble savage has been the subject of much controversy. The noble savage is a figure of the imagination, a figure who is not real. He is a figure who is created by the imagination of the civilized man. He is a figure who is used to justify the actions of the civilized man. He is a figure who is used to justify the actions of the civilized man.

pleity that daily reminds us has fascinated a wide variety of writers, from James Eschmeyer Cooper and his "noble savages" to Ken Kesey, whose Chief Bromden in *One Flew Over the Cuckoo's Nest* symbolizes the native American heritage destroyed by European civilization. Of course, others have held to an earlier view of the primitive as propounded by Thomas Hobbes in the Seventeenth Century. A life close to nature, without the restraints and civilized behavior of a civilized being, is a life of chaos and confusion. Human beings, he argued, are essentially selfish and destructive, and it is

only by submission to a higher authority such as the state that any sort of human achievement is possible. We shall never be able to resolve the contradictions between these two views of human nature because we can never observe human beings in a "natural state," which is what it is. But we can observe layers of civilization coexisting side by side, constituting the extraordinary variety of twentieth-century life. This is the approach Harold Barlow takes in his new novel, *Don Indio*.

Jaffe is an ex New Yorker who has lived in Central and South America and now resides in San Diego. While he teaches creative writing at San Diego State University, he earned a reputation as a relentlessly avant-garde writer through his first two books of experimental fiction, *Mojo's* and *Pro*, a novel and *Mountain of Ice*, a collection of short stories. Now he has abandoned the sophisticated and highly complex style of the earlier works to tell a simple tale in a simple prose that leaves us wondering about what the words "primitive" and "civilized" may actually mean. While Jaffe does not settle the issue, he does leave us with a sense of the distance between Rousseau and Hobbes, and a sense of the distance between the two views of human nature.

Don Indio is a contemporary version of one of the oldest stories, that of a young man coming to terms with the ways of the world. In this case the young man is Manco, a Quechua Indian who lives both of his legs in a terrible Peruvian earth quake. Manco's life is changed utterly by this traumatic event; he must become resigned to living life as a cripple, a cripple, whose only possible way of earning a living is through begging. But Manco

has music in his soul and he learns to play the *quena*, a simple wooden flute on which he performs for tourists and natives alike in the towns and villages of southern Peru. Through his mentor, a blind harpist named Lito, he learns the *quena*, a song of the *quena*, and later the *quena*, a song of the *quena*. These two songs, with their end, less embellishments, he plays throughout the novel, eventually discovering the music of life itself, its inevitable rhythms, its astounding variety, its incomprehensible mystery. What is most impressive in *Don Indio* is how fully Jaffe inhabits the consciousness of this legless Quechua musician and his blind mentor. Through their awareness of the world, intertwined with Western myth and Christian and Indian lore, he allows us to see the elemental aspects of life—love, loss, and suffering—in both and sharp relief.

Each episode in Manco's quest for self-knowledge and understanding is something of a parable. For example, when he discovers that the villagers in the town of Oroya are more interested in hearing about how he lost his legs than they are in listening to his music, he begins to become a more rather than a musician, fulfilling the role that his society has assigned to him, losing sight of his self-imposed goals and identity. Soberly disappointed at first with the lack of attention paid to his music, Manco goes to accept. And as he plays less and less, he begins to speak more and more freely, about himself, the loss of his legs, the earthquake in the city of Cuzco. And after a time these words become so familiar that he is capable of residing behind them, as it were, listening to them without parting of them. The same applies to similar questions: his words spoken with the same in his heart, the same passion. And Manco himself is isolated behind them. In this simple and lucid description, Jaffe communicates the familiarity of social alienation, the corrosive intrusions of a world on the natural inclinations of the individual soul.

Another episode in *Don Indio*, which traces Manco's humility and respect for the worth of others, occurs when he encounters two artists who carve the flutes that he plays. "Do you play your *quena*," he asks one of them. "Or do you merely make it?" The craftsman's response is revelatory. "Do you make your instrument, *Comrade*," he asks Manco. "Or do you merely play it?" Jaffe's book is filled with such moments of epiphany. Manco's education becomes our own as the two protagonists begin to take on mythical qualities—so much so that when Lito tells Manco that Manco's son has nothing to learn from them because they are "now" two old and crippled beggars who

play a few tunes for centavos, who eat potatoes and herbs and sleep on the floor, it comes as something of a shock to realize fully the physical impoverishment of their condition. For although they are living the most elemental and physically arduous life imaginable—the blind old man carries the legless Manco on his back through the muddy, winding streets of the town—they have enormous human stature, large and embracing souls which give their presence throughout the novel truly heroic dimensions.

At one point two young German entrepreneurs offer to take both of them on a musical tour of Germany, where they can

play their exotic music for large audiences in Frankfurt and other German cities. If they take this tour, they can earn more money in a few weeks than they could in a year by begging in the town squares. But they refuse because neither of them wishes "to fly in an airplane to the country of the Germans." Their refusal is not really a refusal to experience more of the world and broaden their awareness of it; rather, it is a refusal to turn their simple art into a commodity, to separate their culture from its roots. "I do not know how it would be in the country of the Germans," they find. "I will let his life end student. I know only how it is in our own."

So Manco and Lito stay at home in the highlands of the Peruvian Andes, but the journey they make is not circumscribed by the physicality of a particular region. This is not a "local color" novel giving us a glimpse into the manners and mores of a disappearing way of life. It is instead an exploration of the soul's struggle to find its place in this world, to reach a state of feeling at home and at peace with the fleeting moments of each passing day. As such, it is that most unambiguous of literary types in the cynical, despairing, and often nihilistic world of contemporary fiction: a life-affirming novel that teaches us to take stock of our own lives.

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Terms of Endearment

DUNCAN SHEPHERD

It is nice once in a while to get to see a movie before one has gotten to see the reviews to see it in other words, without having an inkling what (or how much) one is supposed to think of the thing. It is extra nice, as was the case with a recent advance screening of *Terms of Endearment*, when preconceptions are further pared down by the unfamiliarity of the filmmaker, the surname, Brooks, is common enough in the directors' directory, but only a minute is needed to assure oneself that James L. is not Mel or Albert or Richard or Joseph but someone altogether new. It would be extra extra nice, naturally, if one could go on to report that a

find had been found, a revelation revealed. In absence of that, it is quite a surprise, and not nice at all, to pick up the *Los Angeles Times* a week later and to read that the movie that had left one's mind almost overnight had been seen by the resident reviewer as "the most completely satisfying of this and many another year," and had been seen variously (or not so variously) by the reviewers quoted in the advertisement as "the best movie of the year," "the most emotionally satisfying movie all year," and "the best movie of the year."

I had known all that beforehand, I would doubtless have bothered to take a few more notes. But rather than go back and sit through it again, I would prefer to toss off an explanatory hypothesis of some sort, to the effect that the serious, adult,

personal-relationship movie is still a rare enough commodity in America that the rarity itself tends to take up critical arguments. The fact that anyone would, as someone did, bring up *Kramer vs. Kramer*, and *Ordinary People* as touchstones in relation to *Terms of Endearment* is proof enough of that rarity. It might also be proof enough, or at least incriminating evidence, of how regularly reality substitutes for reality. The situation is quite different in Europe, where the steady stream of intimate movies permits a more temperate critical climate. Pickiness, needless to say, is easier to maintain and play, and a mere stab is not so apt to be proclaimed a masterpiece.

With that out of the way, let me make plain that I found *Terms of Endearment* to be only a stab. It seemed to me, as best I can recall it, somewhat presumptuous, or maybe just overgeneralized, about the bond between a single mother and an only daughter (Shirley MacLaine and Debra Winger, respectively), as though no special insight might be called for. None is called for very often, in any event, since the movie chooses to concern itself not so much with the mother-daughter relationship as with the mother's relationships, on the one hand, and the daughter's relationships on the other. The generation gap, together with the geography gap, the society gap, the sexuality gap, and various other gaps, affords plenty of variety, at least, as we switch between two lives and two inflections over a period of more than a decade. And variety is enriched, in a sense, by a method of characterization that tends to festoon the people with eccentricities, quirks, quips, quotable quotes, unique styles of dress, and other attention getters roughly equivalent to the novelty-store arrow through the head: the daughter's inherited fondness of Broadway show tunes will serve as a symptomatic example of the sort of attention getter which, having once gotten attention, is of no further use and is dropped from the repertoire. This method, which belies honest observation and bespeaks a nervous need to fill a prescribed "entertainment" quota, is a reminder that Brooks's background is in TV sitcoms—specifically as co-creator of the mixed-race ensembles of *Two and Two Make Five* and *The Mary Tyler Moore Show*. (I ought to grant, though, that Jack Nicholson as a disolute former astronaut has a reach that, smallish as it is, is within its easy, common showgirl. You can probably imagine it easily enough, especially if you picture Emil Jannings and Marlene Dietrich in the era to which they

belong. Says a lot about the supposed topicality of *A Night in Heaven*.

The movie, for all that, is never quite as crass as it threatens to be, though Lesley Ann Warren and Christopher Atkins do their damndest to see that it is. It comes closer to making good its threat in that shop (nausea) motif, the ambience of a strip club, the behavior of everyone but the demure heroine—she maintains a certain austere detachment. And Joan Tewkesbury, who wrote the script and must bear the brunt of culpability for its salesmanship, manages nonetheless to

lead the areas outside the central relationship, those occupied by the Older Woman's husband and sister and the Younger Man's girlfriends and mother, with some unpredictable plot twists and unexpected pockets of feeling. In these, she shows equal (if not total) command of suspense mechanics and feminist politics. *The Year* (in its last night tonight at the Broadway) will someday have to be fitted into the as yet unwritten treatise on European movies having to do with the relationships between older men and very young girls. This burgeoning genre still awaits its masterpiece. Or I do, anyway. Jaime de Armiñán's contribution is hardly in contention for that position, but certainly for that of No Worse Than Most. Aside from those with a clinical interest in the subject matter, however, anyone who has seen young Anna Torren in *Spirit of the Beehive* and/or *Cria*, and who has fallen

Never mind the imprecision as to matters of composition, period, locale, writer-director. Brooks clearly inclines toward the left side of the hyphen. But the washed-out, talcum-powdered image suggests, apart from all that, that cinematographer Andrew Bartlow, who photographed *Prince of the City* and *The Verdict* in near total darkness, has had trouble adjusting pupils or apertures to sunlight.

A *Night in Heaven* as taken as more typical of the sort of American relationship movie alongside which any serious effort is apt to seem a profound one. It begins with, and would never have gotten off the ground without, a marketable *1552*—male exotic dancers—and then for good measure casts out another marketable book—older-women-younger-men relationships, but topics such as would be taken up in the best-selling women's magazines. The central relationship is built out from there, as if it were a matter of filling in the blanks. This is the backwards way of going about things, but there is nothing yet to prohibit seriousness and profundity. Having once got going in that direction, however, it must almost be against nature to do an about-face. And through some concordant desire to sink the hooks in deeper, to make the hot topics hotter, to broaden the appeal of a limited-appeal subject, the movie seems hell-bent on undermining its own premise. It is not enough that the woman should happen to be the nude dancer's college professor or that she should happen to have given him an "F" (a "C" would not quite do) on the very day that she should happen to be plunked down front-row-right. She also has to be characterized—she, a speech teacher, I should point out—as a stammering, blushing, eyelid-lowering, hair-in-a-bun school-marm whose characteristic gesture is the hand cupped over the mouth. The very things, that is, that make it unlikely she could be dragged along on Ladies Night in the first place, unless she would submit to the bare-shouldered, cleavage-revealing, Scarlett O'Hara daintiness she would be titillated, bewitched, or anything but repulsed by such a display, are presented here as making her a prime prospect. Imagine, if you can, the situation being actually reversed: a bookish professor of the masculine gender being introduced to his first nightclub and being bowled over by the animal magnetism of a common showgirl. You can probably imagine it easily enough, especially if you picture Emil Jannings and Marlene Dietrich in the era to which they

his model rocketship. However: John G. Avildsen, who takes credit not just for directing but also for editing and operating the camera, is a movie-maker of some enthusiasm, or anyway of some reputation to live up to, and in his depiction of rampant towniness—the decor of a hotel coffee shop (nausea motif), the ambience of a strip club, the behavior of everyone but the demure heroine—she maintains a certain austere detachment. And Joan Tewkesbury, who wrote the script and must bear the brunt of culpability for its salesmanship, manages nonetheless to

lead the areas outside the central relationship, those occupied by the Older Woman's husband and sister and the Younger Man's girlfriends and mother, with some unpredictable plot twists and unexpected pockets of feeling. In these, she shows equal (if not total) command of suspense mechanics and feminist politics. *The Year* (in its last night tonight at the Broadway) will someday have to be fitted into the as yet unwritten treatise on European movies having to do with the relationships between older men and very young girls. This burgeoning genre still awaits its masterpiece. Or I do, anyway. Jaime de Armiñán's contribution is hardly in contention for that position, but certainly for that of No Worse Than Most. Aside from those with a clinical interest in the subject matter, however, anyone who has seen young Anna Torren in *Spirit of the Beehive* and/or *Cria*, and who has fallen

head over heels for her (I cannot imagine much numerical disparity between those two "who's"), will want very much to see how she has come along in the interim. They will probably not want to wait the twenty-five minutes until her first appearance, but they will not be short-changed thereafter. Adolescence, with its elongation of her face and frame, has robbed her of some of her heartbreakingly, in itself heartbreaking, of course. But the camera remains her very good friend, and she has learned something of how to cultivate the relationship. Her self-possession in front of it, her sense of presence, her frugality and her dignity, are remarkable for one her age. Or anyone else's age, for that matter.

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Ravel Rousing



Maurice Ravel

JONATHAN SAVILE

After its initial concert, a program of popular Russian favorites, the San Diego Symphony turned to more significant musical fare. The second week offered the historic contribution of Dvořák's Cello Concerto (with Ralph Kirschbaum playing the solo part exquisitely) and Dvořák's *Varèse's* *Deseris* scored for winds, percussion, and tape. It was a combination both

shocking and instructive. The Dvořák concerto is one of the great monuments of the second expansion and development of the Classical style in the Romantic period. Its wonderfully dramatic and lyrical themes, its rich yet lucid orchestration, its inventive handling of the traditional structure, its beautiful exploitation of the solo instrument, and above all its ability to convey large-scale emotional drama within the bounds of an intelligible structure based on keys and motives — these qual-

ities make it worth hearing again and again, with each experience potentially a richer one. Mr. Kirschbaum offered a technically masterful, impassioned reading of the cello part, with a high degree of Romantic expressiveness (especially in those gloriously elegant passages inspired by the illness and death of the composer's wife, Olga, whom he adored), yet, with all the passion and poignance, there was in this performance an equally impressive restraint and decorum, a recognition of Dvořák's Classical allegiance. Mr. Kirschbaum and conductor David Atherton seemed to be in total agreement as to this approach, so that the orchestral component too was at once radiantly feelingful and tightly controlled. The orchestra, as we by now have come to expect, played with confident skill, responding sensitively to Mr. Atherton's leadership and Mr. Kirschbaum's inspiration.

The Varèse work belongs to a different and, from most points of view, less attractive — world. The Dvořák celebrates the longings, the sadnesses, and the resolutions of the heart; its structure mirrors the order of human emotions; it pays its most essential tribute to love. The subject of *Deseris* is indicated by its title: emptiness, barrenness, desolation, spiritual drought, a state of being — both in nature and in the soul — destructive to human aspirations. It is typically a product of the Twentieth Century, with its inner alienation and its terror of death, just as Dvořák's manner is so natural an expression of the social and moral verities of the Nineteenth. For this dramatic vision, Varèse devised a form so totally different from that of the Classic Romantic orchestral piece that the boundaries of music have to be immensely stretched to encompass both. Orchestral sections of apparently random pitches, devoid of melody, meaningful harmony, periodic rhythm, or even textual continuity, alternate with taped transformations and distortions of natural and mechanical sounds, where even the familiar timbres of the orchestral instruments are eliminated. The tape, made by Varèse

himself, is rough, blurred, and persistently unpleasant in sound, and its content is repetitiously explosive and chaotic, suggestive of warfare or of machines breaking down. The alternation of the two kinds of music — the orchestral and the taped — is itself an elegant contributing to the intentionally oppressive effect of the piece: it seems at times, during the course of this half-hour work, that no other types of sounds are possible or will ever be used again, and that these two static textures, rivaling each other for disagreeableness, will go on sharing the world between them forever.

Most members of the San Diego Symphony audience found that prospect undesirable, indicating their dislike of *Deseris* and their annoyance with Mr. Atherton for having programmed it. It is surely not a work one wants to hear often — and, in purely musical terms, it is far less interesting, far less inventive, than Varèse's *L'Amour, Intégrales*, or *Americiques*, which would have been equally new and challenging to tradition-minded listeners but which might have engaged their attention more effectively. Nevertheless, it is a work that unblinkingly faces one of the crucial truths of our time: a truth fortunately unknown to Dvořák and his culture — and that expresses that truth in a manner totally appropriate to it: *Deseris* might be Dostoevsky delivering its悲愤 message in its own authentic voice. How, other than in this way, can one conceive our twentieth-century anguish expressing itself? The performance of the Varèse work may not have brought pleasure to most of the audience, but those who kept their minds open learned something valuable about reality and history from it.

The following week, Mr. Atherton and the orchestra began their two-program series of music by Maurice Ravel. This was not a complete survey of the corpus, in the manner of the Brahms series last year, and the principle of selection seemed more or less arbitrary. But what mattered, after all, was the quality of the music chosen and of the performances. On both ac-

counts, the first program (which was the only one I managed to hear) deserved nothing — or almost nothing — but praise. Ravel's output was so small, so selective, and so artfully crafted, that in fact it is virtually impossible to find an inferior composition among his works. Each, in its own individual way, exhibits the same admirable characteristics: the unique melodic sense, the piquant harmonies with their decorative overlays of sixths and seconds, the consummately subtle orchestration, the aloof playfulness, the ironic attitude toward "sources" (Spanish dances, nursery lullabies, the waltz, jazz), the sensuality curbed by formality, the impression of a cool, aristocratic mind creating toys whose perfect workmanship compels you to take them seriously.

It was therefore particularly instructive to hear the composer's scarcely known *Sheherazade* Overture, a youthful work in which the traits of the mature composer are already present in rudimentary form, but

not yet sufficiently worked out to hold the music together. The traits I have mentioned serve a particular purpose in Ravel's style: they take the place of those Classic Romantic principles of key relationships and motivic development that provide the cohesiveness of a work such as the Dvořák Cello Concerto. Key relationships and motivic development are immensely powerful principles of composition, while in comparison every one of the Ravelian traits is in itself little more than a coloration, an idiosyncratic display around an architecture of no structural strength at all. To keep a piece from falling apart, the decorative effects and the ironic attitudes must be so skillfully bound one to the other that we can ignore the fact that — in Classical terms — this music really does not go anywhere. In his later works, Ravel showed himself a master at this sleight of hand; in the early *Sheherazade* (not to be confused with the composer's wonderful song-cycle of that title) the magic does not

quite work, and what one hears much of the time is a series of devices, intermittently repeated, and not saved by the overall atmosphere of artificial exoticism.

It is quite a different matter with the Piano Concerto for the Left Hand, *La Valse*, the *Mother Goose* ballet, and *Bohème*, which made up the rest of the program. Here everything works flawlessly, and Mr. Atherton and the orchestra (along with pianist Paul Crossley in the concerto) did full justice to the composer's astonishing achievement in making goodness seem like steel. In these works, individual instrumentalists are ruthlessly exposed, and it is a tribute to the general excellence of the San Diego Symphony's musicians — above all the wind players — that when called upon to play as soloists they proved themselves to be virtuosos. Especially impressive was clarinetist Marian Liebowitz, with her limpid and plangent tone, graceful phrasing, and delicate chiaroscuro of dynamic shadings.

The magnificently exciting performance of *Bohème* even gave the orchestra's snare drummers a chance to appear as soloists; for Mr. Atherton brought them right up to the podium as though the piece were to be taken as a concerto for snare drums and orchestra (as in a sense it is). Like the other soloists, James Hoffman and Jon Sano, acquired themselves admirably. *Bohème* is Ravel's supreme demonstration — half-joking and half-serious — of how this great magician of the orchestra can make something so fascinating out of such minimal material: one superb melody, one hypnotic rhythm, an incredible variety of tone colors, and one stupendously dramatic change of key — nothing more. It is a triumph of mind over matter, unprecedented, unrepeatable, and always worth hearing in a performance — such as the one at the Civic Theater — that can convert the fulfillment of relentless technical demands into a brilliantly compelling musical statement.

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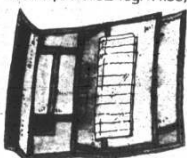


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Caine and Able



The Caine Mutiny Court-Martial

JEFF SMITH

One of the many pleasures of reviewing theater in San Diego is watching an actor grow. Something happens — the right part, a trusting director, or an ineffable lunch forward, for which there is unfortunately no definable formula — and an actor suddenly emerges from the scenery and takes command of the stage. Donna Walker did just that in 1981. At the Old Globe Theatre this summer so did Monique Fowler. Usually given soft-voiced roles with little spunk, Fowler came seemingly out of nowhere to play a complex and convincing Sally Talley, in *Julius & Sally*, and also about six different roles in *Macbeth*. She grew both in depth and, given the versatility demanded by Jack O'Brien's radical staging of *Macbeth*, in scope. In short, she became a factor on the stage, a dynamic presence that made things matter. In the current production of Herman Wouk's *The Caine*

Mutiny Court-Martial at the Coronado Playhouse, both Peter Tavares and Gary Wright have made similar strides. Watching Tavares and Wright, and measuring these performances against their previous efforts, was genuinely exciting. It was also about the only stimulating feature of this otherwise pedestrian production, of Wouk's courtroom drama.

Of the two actors, Wright's growth was not unexpected. This actor has always brought life to the small parts he has been given. In the Coronado's *You Can Take It with You*, for example, Wright played Boris Kolenkhov, a fiery Russian who teaches ballet with all the delicacy of a Cossack in his couch. In *The Caine Mutiny Court-Martial*, Wright has a major role. He is Lieutenant Commander Philip Francis Queeg, a Navy officer relieved of his duties on a mine sweeper during the Second World War. Ostensibly the man on trial in the play is Lieutenant Stephen Marky, who declared Queeg unfit for command. But as the proceedings unfold,

it is Queeg's behavior that comes under scrutiny. At first Queeg is calm and dignified, a proud leader with a distinguished, fourteen-year career in the Navy. He is also, according to two psychiatrists who found him fit for command, "an obsessive personality with paranoid features" (in lay terms, Queeg bears the pitter-patter of allegedly hostile feet). On the witness stand, Queeg's assertiveness masks inner fears. His every move is meant to serve his image. Alone on the stand, however, and feeling himself attacked from all sides, Queeg breaks down.

And Wright gives us all of it. What he does instill the same edgy mannerisms of his character earlier in the play and stretch them, just a bit. A switch, a quick sideways glance, a slight squirm — these seemingly normal traits are magnified in Wright's performance on the stand. At first the nervousness is understandable. A court-martial is no day at the beach, even if Queeg isn't the one on trial. Somewhere, in his final speech, though, Queeg's com-

posed exterior gives way to the demons within. Inside becomes outside. And this shift, as Queeg clicks his three metallic balls rhythmically in his right hand, occurs hysterically — a slow, trance-like fade into an erupting psyche. Wright succeeds so well in this scene because he keeps the two extremes of his character close together. Rather than overact, stress the differences, and bloom whacko on cue, Wright makes the transition almost imperceptibly. By emphasizing the similarities of Queeg's extremes, Wright shows us that the margin between normality and derangement is a slim one — and that what appears to be acceptable behavior in one situation is less so in others. Wright's portrayal of Queeg's breakdown is very convincing. He literally seems to shrink before our eyes.

Lieutenant Barney Greenwald, the lawyer who defends Marky, also explodes. As played by Peter Tavares, however, one senses that, when compared to the conflicts in his mind, Greenwald's flare-up at the end of the play is relatively minor. On paper, Greenwald is the kind of complex character one finds in novels (especially those of the Fifties), if not in life. Smarter than the system in which he finds himself, and yet acknowledging the necessity of its ordering principles, Greenwald is an amalgam of conflicting beliefs and attitudes. He is an outsider, not because of social inadequacies, but rather because, unlike everyone else in the courtroom, he is able to see both sides of an issue. And yet he also knows — and here Wouk's reasoning gets fuzzy — that certain types of paranoid personalities can make useful leaders (the playwright has one of the psychiatrists say that Queeg's personality is "disturbed but not disabled by the disturbance," a piece of verbal mumbo-jumbo that delicately finesse the play's most intriguing dilemma). Greenwald defends Marky to get at the truth of the "mutiny." At the same time, his strategy of shredding Queeg on the witness stand is not something Greenwald relishes. Quite the contrary. In his own mind it com-

stitutes a second mutiny — this one against established authority.

Unlike Queeg, who appears only briefly on stage, Greenwald has two different functions in the play. On the surface, the character must initiate the action of most scenes — the proceedings in the courtroom — and must propel it forward. At the same time, however, he is also the center of the play's conflicts since he must destroy, in Queeg, an emblem of what he holds dear. In order for the trial to succeed, Greenwald must withhold his private feelings. In order for the play to work, Greenwald must reveal them, convincingly, at the proper time. For most of the play, these two functions are at odds, and they require a capable performance to bring them to life on stage. Often relegated to bit parts (he played a bailiff in the Gaslamp's production of *Stars*), actor Peter Tavares handles this difficult assignment with surprising skill. Tavares is effective because he makes no attempt to unify the extremes of Greenwald's character. Where Wright ac-

centuates the consistency of Queeg's paranoia, Tavares emphasizes the differences, thus converting Greenwald into a schizophrenic who is torn — legitimately — between warring allegiances.

Both Tavares and Wright have made significant progress as actors, and it is a pleasure to watch their work. But if seeing artistic growth is one of the joys of reviewing theater, one of the baises is writing about a production that, overall, leaves you indifferent, neither screamingly incensed nor dazzled blind by its brilliance. Except for Tavares and Wright, along with good performances by Mary Burnett as Marky and Richard Gilman as the peabrained Junius Urban, the Coronado Playhouse's production of *The Caine Mutiny Court-Martial* is a completely done, if uninspiring, show that puts out its fires as soon as it starts them.

One reason is the play itself. In the mid-Fifties, Herman Wouk had a best-selling, Pulitzer Prize-winning novel (*The Caine Mutiny*), plus a film and a play, both

based on the book, all running at the same time. Much of the novel and the film takes place on the ship, and the courtroom trial, though essential, is relatively brief. In the play, however, the action is narrowed. We have verbal accounts rather than a first-hand look at the events themselves. Amid the lockstep logic of the courtroom proceedings, character is revealed, not developed, and the play becomes a case study of Queeg (and Greenwald) instead of a vivid portrayal of his personality type in a moment of extreme crisis. In short, the drama looks back. It describes rather than shows us the actual incident (it almost seems to assume that we have already read the book and/or seen the movie), and it bears the same relation to the actual that a postcard does to the scenery it depicts.

In the Coronado production, directed unevenly by Thomas J. McCorry, the strong performances are offset by the leaden efforts of the other actors. There is little engaging support and thus no context of human reactions to a scene that help

make it believable. Several of the actors are rigid, often reciting rather than feeling their lines, and they stare, like statues, at the lives crumbling before their unseeing eyes. Except for its moments of anguish, the drama is staged with a routine sameness that also detracts from its potential energy. And though the pacing is adequate, the production seems to wait for its peak moments — Queeg's breakdown, Greenwald's flare-up — and it treats the long stretches in between as a necessary filler, as something to get through. As a result, we wait for Wright to return to the stand. We watch Tavares and admire his achievement. But given the lack of support on the stage, we sense that we are observing two actors, not two characters locked in struggles that will alter their lives. At the Coronado Playhouse, Tavares and Wright express their characters' moments of pain alone, in a vacuum. And though this phenomenon has a certain existential validity, it doesn't work at all well as theater.

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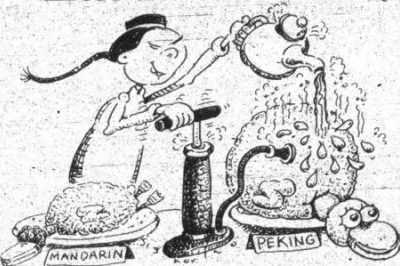
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ELEANOR WIDMER

The Restaurant: Royal Peking
The Location: 5375 Kearny Villa Road
Kearny Mesa (268-3966)
Type of Food: Peking Chinese
Price Range: Individual dishes approx-
imately \$5.50 to seventeen dollars
Hours: Open daily, Monday through Fri-
day, 11:00 a.m. to 9:45 p.m.; Saturday,
11:00 a.m. to 11:00 p.m.; Sunday, noon
to 9:40 p.m.

I had Thanksgiving dinner at the home of my married son and his wife. It was a deeply moving occasion to see them in their own home and to be their honored guest. My son and his wife cook together. Since he has the greater interest in gourmet cooking, he devised the menu and did the major preparations. But it was a completely cooperative venture and they managed to produce a meal of both aesthetic and culinary excellence. Everything was

made from scratch—they even baked a pumpkin in order to have pureed pumpkin for the muffins. The menu consisted of spinach soup, avocado and crab salad, turkey with apple walnut dressing, sweet potato souffle, cranberries prepared with mint and maple syrup, muffins, and pumpkin cheesecake.
As did most Americans, I ate too much. The food was superb, but also when your children watch every morsel you take, you have to make certain that they're not disappointed. I rolled onto the train along with hundreds of other celebrants, all of whom were saying, "I'm not going to eat again for a week."
That may be your feeling shortly after you've overindulged, but in the coming weeks, when you may be busy with holiday preparations, there's still occasion for dining out. If that should be the case, I warmly recommend Royal Peking. Oriental food is marvelous at this time of year because no matter how much you've stuffed yourself at home or with family, you can always find room for Chinese. In

addition, its variety and style of preparation provide good nutrition.

When I first learned about Royal Peking, located on a rather unimposing stretch of Kearny Villa Road off Clairemont Mesa Boulevard, I was told it had a "secret menu." As soon as my friends and I were seated, I asked Dennis, our waiter, about "the secret menu." He laughed and said that there was no such thing—the menu to which I was referring was simply printed in Chinese. Nevertheless, I pressed for dishes from this menu and Dennis accommodated. Several of these appear on the regular menu, but the result was a splendid feast. The one mishap was that we ordered a whole fish that never arrived. Short of that, most of the dishes which our waiter suggested would be well worth ordering again.

I would not again order Mandarin duck (half order, \$4.50). The flavor and sauce were hearty, but too much skin and fat had been served with the duck. One of the wonders of Peking duck is that the skin is crisp and the bird fat free. That's because air is injected between the skin and the meat, which allows space for the fat to melt and drip during roasting. The skin is crisped with boiling water. When dried, the skin become thin and taut. With Mandarin duck, the air-blowing technique is not used and the result is a coarse, thick skin with the fat intact. It's good to keep this distinction in mind, not merely at Royal Peking but at all Chinese restaurants. Be sure to inquire whether the duck is fatty.

Mention should be made of the Double Happiness dish—shrimp and scallops prepared with a "velvet" coating. Velvet is a process by which the seafood, chicken, or meat is placed into a batter of egg whites, cornstarch, and oil (dash of sherry optional) and cooked very quickly less than a minute—in very hot oil. This preparation is both delicate and unique, but to many it may appear lacking in flavor. Velvet dishes often remind people of poached egg whites, though the whites are fluffy and light. At Royal Peking it's called Double Happiness with egg sauce and it's not for people who like spicy or robust dishes. The preparation was splendid but it may not appeal to everyone (\$7.95).

The best dishes were Chinese pork chop (\$7.95), Peking Queen's chicken

(\$5.50), and beef with Chinese cabbage (\$6.95). I had some reservations about this Chinese pork chop, but it's a wonder. The chop, cooked in a barbecue-style sauce, arrives crisp and fatless, and has a flavor that brings out the green in everyone. No one was polite about this dish—it vanished in seconds and we would have ordered double that amount had we known what we were in for.

The Queen's chicken is French-style in preparation, made with a red wine sauce, black mushrooms, and chicken breasts. It's topped with whole white cashew nuts. Chicken lovers should not miss this one.

Since the beef with Chinese cabbage was improvised for us that night, it would be difficult to say whether it's normally available. The water and I conferred about a vegetable dish, but after consulting with the chef we agreed to cabbage greens with beef. It proved to be delicate, unusual, and a marvelous complement to the meal.

Of all the styles of Chinese cuisine, Peking was invariably considered the "most elegant, the one reserved for the royal family." In its uses of wines and light sauces, it's close to French cuisine. The advantage of Peking cookery over French is that it's "sharer friend" on cream. But fans of the spicier Hunan cuisine should be forewarned. Several dishes on the menu have hot sauces, but it's always advisable to order the most accomplished offerings of the house, in this case Peking dishes.

Please be aware that I never glanced at the regular menu and therefore cannot report on the everyday variety of cashew chicken or mu-shu pork. If you like popular standards, you probably won't go wrong here, because the chef is quite competent. But if, like me, you long for more unusual fare and you are partial to Peking style, then by all means ask for items from the menu printed in Chinese. With the exception of the Mandarin duck, you won't be disappointed by any of the dishes served to us that night.

In the event that you must dine at Royal Peking on Friday or Saturday nights, be sure to call in advance and reserve a table. It would be best to come here midweek because there are too few waiters to serve this large room. On a crowded night you spend a great deal of time wondering what happened to your waiter only to discover that he's waiting tables clear across the room.

The best dishes were Chinese pork chop (\$7.95), Peking Queen's chicken

Off the Cuff

When was the last time you were in an awkward social situation?



Marsha G.
Insurance Manager
Lakewood

I work at a dentist's office and was doing the scheduling. These two people who are divorced, not very amiable, both needed to come in. He's kind of suave, the playboy type—impeccably dressed, very friendly. She's very reserved. It just so happened that the best time for both of them was early Friday morning. I had put her down for a seven o'clock, figuring she'd be out by seven-thirty. I had him down for eight. I didn't work out that way, just as she was leaving, he came in. It was terribly awkward. There were about four words exchanged. "How ya doin'?" "Fine." "She marched out. He said to me, 'Thanks for your scheduling expertise.' It was the first time they had seen each other since the divorce.



Steve Wright
Health Club Manager
Mission Valley

I was up at the Triton in Cardiff. I recognized a good friend from high school that I hadn't seen in years. We did things together, took classes together, saw each other on a daily basis. I walked up to him, shook his hand and said, "Hi, Mike, how are things going?" He didn't have any idea who I was. He said, "Do I know you?" I guess my physical appearance had changed dramatically. In high school I was short, wore braces, and had long hair. When I told him who I was, he contested it. He said, "No way." I quoted mutual friends and the things we used to do together. He refused to believe it and got kind of scared that this stranger knew so much about him. To think that he couldn't see through the physical appearance really baffled me.



Annie O'Hagan
Legal Secretary
North County

I met a very attractive man—handsome, nice, and studying to be a lawyer. He called me up and asked me for a date. He had a friend in from out of town and asked if I had a girlfriend who'd like to join us. I asked my cousin and she agreed. They picked us up and we decided to make a night of it. I looked really good. I had on a Calvin Klein jumpsuit with a little silk shirt underneath. I really wanted to make a decent impression. After dinner we went dancing. And drinking. And drinking. And dancing. My cousin had one too many Kahua-and-creams and beer. We were getting off the dance floor and she threw up. It landed on me from head to toe. I was wearing sandals. I was totally disgusting. They took us home and I never heard from him again.



Michael Arata
Driver
North Park

My best friend Tom's birthday was coming up and his mother decided to give him a surprise party. She asked me to invite all of his friends. I invited his best friends and my best friends, which happened to include three of his ex-girlfriends. All of the people had gathered for the party and his mother came up to me and said, "Where's Tom?" I said, "What do you mean, where's Tom?" I thought he had taken care of Tom's arrival. Another friend had to contact Tom and tell him to come to his surprise party. He didn't want to when he found out who was there. He said, "I can't handle all those women!" He finally came but it was anticlimactic. The three ex-girlfriends were all there sitting together on a bench.



Sharon K.
Graphic Artist
Pacific Beach

I was driving up Interstate 5 a few weeks ago and a man was frantically honking and pointing to my car, shaking his head as if something was terribly wrong. I got off at the next exit. He pulled up behind me and asked if I wanted to follow him to Bully's. I was upset and told him to take a hike. A few days later the same thing happened, only it was early one morning, south on 5. A car was honking and trying to get me to pull over. I ignored him until I noticed the smoke. I pulled over immediately, popped the hood, and there was the raccoon that I used to cover my carbooster at night—on fire. I pulled it off and stomped on the flames. A crowd gathered. I got into my car and sheepishly drove off, leaving the flaming raccoon behind.

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Section 2 Events, Theater, Music, Film



Take The Monet & Run

As a well known and active collector of fine arts, I am often approached by those who would try to trick me with clever take and bargains, but I am not interested in the art world. I have yet to fall prey to one of these so-called "bargain" artists. Most difficult to resist are the museum who appear to offer great things for work at abnormally low prices. These too I have avoided, knowing that such pieces are usually sold to the public at a discount. I have not yet seen a piece of art that I would want to buy at a discount.

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from museums, galleries, individuals and foreign countries, and the high cost of insurance and the risk of loss. Volpe flew into San Diego the next day, stepping off the plane in a flimsy tailored suit, sporting his customary wavy hair, glasses, and looking somewhat as much like Gerdie.

From The Shadows

Our ability to immerse ourselves fully in an event from another culture is often stifled by our own self-consciousness. We are so worried that we will embarrass ourselves by looking some unfamiliar rule of etiquette that we find it difficult to be free enough to lose ourselves in the experience. But what if we were told that the usual formalities of etiquette did not apply—that it was okay to wonder around, to ask questions, to make a mistake, to even fall asleep? For a thousand years, people of two or three cultures have gathered to watch the performance of shadow puppetry—this dramatic theater of light and shadow, of puppets and of the audience's imagination. In the shadow puppetry, the audience is not just a passive observer, but an active participant. The shadow puppetry is a form of theater that is both ancient and modern, both traditional and innovative. It is a form of theater that is both ancient and modern, both traditional and innovative.

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READER'S GUIDE

Language—**Spanish**—**Film**—**Spanish Film Series**—The film series "Spanish Film Series" will be held at the Cortez International Center, 730 Beech Street, San Diego, on December 4, 5, 6, and 7. The series will feature films from Spain, Latin America, and the Caribbean. Tickets are \$10.00. For more information, call 434-9741.

Film

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TO LOCAL EVENTS

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TICKETS PURCHASED FOR THE SEPTEMBER 30 S.O.S. MUST BE EXCHANGED AT THE CIVIC THEATRE BOX OFFICE BEFORE JANUARY 7

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Patricia Sun

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El Cortez International Center
730 Beech Street, San Diego

Call 434-9741 for tickets and information
Tickets only the paid ticket at the door \$10.00

WORLD PREMIERE!
AMAH! & THE NIGHT VISITORS
in contemporary dance
by Can Carlo Menotti
Saturday, December 3, 8:00 pm
Sunday, December 4, 7:00 & 8:00 pm
Sherwood Auditorium, La Jolla Museum of Contemporary Art

\$10.50 per person—group and discount rates
For tickets call 296-9522
Co-sponsored by the La Jolla Town Council Christmas Committee

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the Old Time CAFE
1464 N. Hwy 101, Encinitas

FOLKINGER CATHY CURTIS
7:30
STING BANG 8:30
THE SOMEWHAT SAWYERS
SATURDAY FOLKINGER/30
PETER AL SHOP 1:30

OLD TIME HOOT NIGHT
7:30
WED. 8:00
THUR. 8:00
FRI. 8:00
SAT. 8:00
SUN. 8:00

WINDHAM HILL RECORDING
ARTIST MICHAEL HEDGES
SOLICITANT

Michael Hedges, solo guitar and singer/songwriter, will be performing at the Old Time Cafe on Saturday, December 3, 8:00 pm. He will be playing his new album, "Breakfast in the Field," which features his original compositions. The album is a collection of his most recent work and is highly emotional. It is a must-have for any fan of his music.

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AN EXCITING NEW CONCEPT
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BONELESS CHICKEN BREAST IN SHERRY/MUSHROOM SAUCE
TENDERLOIN BEEF
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2 for 1 tickets to just about everything!

DINING:
First 225 adult diners to dine at 1041 7th Ave. on the first day of the New Year celebration to dine at just \$10.00 per person.

SHOWS:
40 More tickets to the 1984 New Year celebration at the El Comodoro Theatre for \$22.50.

SPORTS:
First 225 adult diners to dine at 1041 7th Ave. on the first day of the New Year celebration to dine at just \$10.00 per person.

TURN FEAR INTO POWER
"The Firewalk Experience"

Learn the skills to help you to overcome your fears and to become a firewalker. This is a unique and powerful experience that will help you to overcome your fears and to become a firewalker. This is a unique and powerful experience that will help you to overcome your fears and to become a firewalker.

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OLD TOWN CHRISTMAS ART FESTIVAL

Saturday & Sunday, December 10-11, 1983
Fine Arts & Crafts Sale

Small gifts, the Market, the Market, the Market. This is a unique and powerful experience that will help you to overcome your fears and to become a firewalker. This is a unique and powerful experience that will help you to overcome your fears and to become a firewalker.

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School 1041 7th Ave. San Diego, CA 92101

READER'S GUIDE

an series will be depicted through December 10 with new paintings by Richard Squared and an initial painting by Christine Lippman. Quin Galleries, 604 Ninth Avenue, downtown, 239-5592.

Ink Drawings, the detailed work of Anthony D'Amico examines man and his actions, on view through January 8. Saffron Hall Gallery, Natural History Museum, Balboa Park, 235-3821.

Take The Monet

(continued from page 1)

Rivers as ever. "Let's get the snake with the tea wall," he growled.

The artist went smoothly, particularly after Bobby shot the mug's kneecap off to prove he meant business. As he was leaving, Bobby spoke of how

much he'd like to be able to return here sometime for a visit and get paid for it, and I thought, "That afternoon I visited my pal Stagg Brown at the Museum of Art and persuaded him to include Volpe in the Balboa lecture series. The lecture will be held next Thursday, December 8, at 7:30 p.m. in the Caple Auditorium at the San Diego Museum of Art in Balboa Park. For more

information call 232-7931.

—Dr. Henry Valentine

Shadows

(continued from page 1)

by a daling (puppeteer) behind a white screen. The audience—sitting in front of the screen sees

only the shadows cast by the puppet. Because of the position of the light source, a sharply defined shadow is produced only when a puppet is pressed directly against the screen. Since the puppets are in constant motion, the daling takes advantage of the nature of shadows to dramatize the dynamic themes of his story. Supernatural characters can be made to glow in size by moving the puppet closer to the lamp. A striking effect is produced by simultaneously moving a puppet slowly to the edge of the screen and withdrawing it from the screen and then bringing it back.

The shadow appears to dissolve and then reemerge. The finest puppets are carved in such intricate detail that their every shadow pattern varies from pure black to pure white with every shade of gray in between. Spectators who sit on the daling's side of the screen have a different experience. They view the puppets directly and only rarely see shadows. The audience on this side of the screen is involved in the art of the daling himself as he manipulates the figures in the play, narrates the story, and directs the musicians. Since the audience moves freely during a performance, spectators can view parts of the play from one side and parts from the other.

It could be said that the differences between viewing the play from the side of the puppeteer or from the side of the shadows correspond to the different levels of interpretation possible in the play itself. The puppet plays have value as well

TO LOCAL EVENTS

entertainment. The wayang kulit is an important means of educating the young in the ways and wisdom of the culture. At the deepest level the wayang is a medium for Javanese to be in touch with their deepest philosophical and mystical essence.

The puppeteer is revered in Java for his role as teacher and spiritual guide and his knowledge of hundreds of characters and stories. The daling directs the entire production. He manipulates dozens of puppets. He speaks the dialogue of the characters using a different voice for each. He narrates the plot and the descriptions and interprets his own commentary, relating the mythology to contemporary issues, and he directs the gamelan ensemble, a collection

of gongs, drums, and bronze-keyed instruments which accompany the performance.

St. Dyoko, a shadow puppeteer from Java, will perform a wayang kulit at San Diego State University-Smith Recital Hall, Friday, December 2 at 8:00 p.m. St. Dyoko is twenty-nine years old and the seventh generation of daling in his family. His mother was the first woman daling in Java. He will be joined by the SDSU Javanese Gamelan Ensemble in this three-hour performance sponsored by the Center for World Music, the SDSU Department of Music, and the SDSU Cultural Arts Board. The audience in San Diego, like audiences in Java, will be free to move around, view the daling and the gamelan musicians behind the screen, have a cup of

tea, or even fall asleep. Program notes and the puppeteer's digressions in English will provide further guidance. For information and reservations, call the Center for World Music at 265-4243.

—Tina B. Kafka

Seasoning

(continued from page 1)

more traditional roasted chestnuts. There will be plenty of music, too: bell choir, Christmas music from city organist Jared Jacobson at the Organ Pavilion, the Mesa College Community Concert Band, and local high school choirs. And if you want a peek at "Christmas Future," the San Diego Art Institute will offer handwriting analysis and tarot

card readings.

If you aren't quite into the full seasonal swing after that, perhaps singing some Christmas music will do the trick. And if you don't mean a wimpy chorus or two, "Buddhish the Red-Nosed Reindeer." I'm talking choruses. I'm talking choruses. The San Diego Master Chorus will join them in singing the Christmas portion of Handel's work, probably the most rousing of all the seasonal music. Anyone familiar with the famous choruses from that work knows it's almost impossible not to sing along, whether the performers want you to or not. Well, here's your chance to join in with the encouragement of a chorus, orchestra, and director alike. Bring your own score if you have one. A very few will be

available for sale at the door.

The fourth annual Mesa College Sing-Along will be held Sunday, December 3, 4:00 p.m., at the Civic Theater, 202 C Street, downtown. Doors will open at 3:00 p.m. For more information, call 234-2180.

Balboa Park's Christmas on the Prado will be held Friday and Saturday, December 2 and 3, 5:00 p.m. to 9:00 p.m., with the Santa Lucia ceremony scheduled each night at 7:00 p.m. at the Museum of Man. Printed maps and schedules will be available throughout the festival, but in the interim, additional information can be had by calling 238-1231.

Now, that should get the sand out of your shoes, put on the paper Christmas spirit, and send you out to the shopping centers with renewed vigor.

—Linda Nevin

EXPERIENCE
The San Diego Symphony
Dymphna Moore, Music Director

MOZART • MARTIN • MENDELSSOHN
RICHARD HICKOK DEBUTS AS ASSOCIATE CONDUCTOR
Soloists from San Diego Symphony Orchestra

MOZART: Symphony No. 39, MARTIN: Concerto for Seven Winds
MENDELSSOHN: Overture and incidental music, A Midsummer Night's Dream

HANDEL'S MESSIAH
FEATURING SAN DIEGO MASTER CHORALE AND GUEST ARTISTS: RICHARD HICKOK, Conducting

SYMPHONY HOLIDAY PERFORMANCES:
"AMAH! AND THE NIGHT VISITORS"
Performing Arts Center, 210 E. Main St., Balboa Park, San Diego, CA 92101

EAST COUNTY PERFORMING ARTS CENTER: Sat. Dec. 7, 8 PM
SUNDAY: Sun. Dec. 8, 2 PM

WEST COUNTY PERFORMING ARTS CENTER: Sat. Dec. 7, 8 PM
SUNDAY: Sun. Dec. 8, 2 PM

Tickets: \$8.50 to \$15.50

Matthew Gertel, Conductor

Symphony Holiday Performances:
"AMAH! AND THE NIGHT VISITORS"
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SUNDAY: Sun. Dec. 8, 2 PM

Tickets: \$8.50 to \$15.50

Matthew Gertel, Conductor

Single and double tickets: call 263-5547. Tickets also available at Civic Theater, Performing Arts Center, and at limited outlets. Ask us to date and call for information: call 263-5540

TEL: 263-5547

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and
Muscular Dystrophy Association
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THE SPIRIT OF CHRISTMAS CONCERT
In an evening of Christmas Drama and Celebration
Featuring

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recording artist "The Christmas Song"

Co-starring

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- The Casual Dancers
- The Discalend Band
- Orchestras & Dance Band
- David the Juggler
- Willie Buchanan of San Diego Chargers fame
- Special premiere appearance of Mr. & Mrs. Santa Claus
- Grand Finale Hallelujah Chorus
- Brian Maine from KXYZ 96.5

Free admission
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December 7, 8:00 p.m.

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"The show is a winner—easy to understand and fun to watch"
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Patrick Nollet

MUSIC: TCHAIKOVSKY
CHOREOGRAPHY: MALLON

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DEC. 10 • 2:30 & 8:00 PM
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TICKETS: \$14.50 / \$10.50 / \$7.50
Available at: East County Performing Arts Center, 210 E. Main St., El Cajon (642-2277), and all TELESEAT outlets.

CIVIC THEATRE
With Full Orchestra
DEC. 16 • 8:00 PM
DEC. 17 • 2:30 & 8:00 PM
DEC. 18 • 3:30 & 8:00 PM
TICKETS: \$14.50 / \$10.50 / \$7.50
\$7.00 / \$5.00 — Available at: Center Box Office, 202 C Street, Downtown San Diego (234-5510) and all TELESEAT outlets.

For additional information, phone the California Ballet Co. at 560-5676

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A WATER FRONT FESTIVAL

FREE ADMISSION **PUBLIC INVITED**

10 A.M.-4 P.M.
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San Diego Sportfishing Landings,
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*Fishing tips
*Displays by leading tackle
*Representatives
*Free beer sales
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Shrimp
KIDZ
FISHING
AREA

*Open house on the point
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*Refreshments
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Great American Federal Presents a Holiday Salute to the Performing Arts!

Great American Federal is making your holiday season brighter with a joyous salute to the performing arts! You'll share in the lively festivities as we unveil our spectacular pyramid of trees. Fill your senses with a week-long program of live holiday entertainment. And enjoy free home-baked treats and punch as we bring the community together for joyous celebration!

LIVE ENTERTAINMENT
The festive, festive week of fun at noon in our Christmas office lobby

December 5—Scenes from Rah Humburg's musical adaptation of "A Christmas Carol" by California Performing Arts Center

December 6—Scenes from The Nutcracker by California Ballet Company

December 7—Music and numbers from Babes in Toyland by San Diego Civic Light Opera Association

December 8—Themes from Charles Dickens, A Christmas Carol, by San Diego Repertory Theatre

December 9—Holiday music by the San Diego Mandolin Orchestra

HAPPY HOLIDAYS FROM GREAT AMERICAN FEDERAL!

Great American Federal, San Diego Federal
1600 B Street
between 6th and 7th Avenue, San Diego

...brought himself into oblivion in the years since is at the Bacchanal.

Stevie Ray Vaughan, SDSU's Rockstar, tonight, Thursday, 9 p.m., 8022 Clarendon Mesa Boulevard, Kearny Mesa. 560-8022 or 560-8353.

Ray Buchanan, the classic tonight, Thursday, 9 p.m., 8022 Clarendon Mesa Boulevard, Kearny Mesa. 560-8022 or 560-8353.

The Meditations, John (in) Davis, tonight, Thursday, 9 p.m., 144 South Gilman Avenue, Solana Beach. 481-9022.

Free March 30th, Friday.

CONCERTS

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Ray Buchanan, the classic tonight, Thursday, 9 p.m., 8022 Clarendon Mesa Boulevard, Kearny Mesa. 560-8022 or 560-8353.

The Meditations, John (in) Davis, tonight, Thursday, 9 p.m., 144 South Gilman Avenue, Solana Beach. 481-9022.

Free March 30th, Friday.

December 2, 9 p.m., 1140 Biscaya, 276-3091.

Untouchables, Manual Scan, Playground Slap, and the Trebles, 8022 Clarendon Mesa Boulevard, Thursday, December 3, 8 p.m., 262-6947 or 262-6948.

Peter and the Test Tube Babies and the **Addicts**, Fairmount Hall, Saturday, December 3, 8 p.m., 1140 Fairmount Street, 281-2657.

Elvin Bishop, Bacchanal, Saturday, December 2, 9 p.m., 8022 Clarendon Mesa Boulevard, Kearny Mesa. 560-8022 or 560-8353.

The Big Jewish Band, La Paloma Theatre, Sunday, December 4, 6 p.m.

7 p.m., First and 13th Streets, Encinitas, 438-4100.

Leon Russell, Bacchanal, Sunday, December 4, 9 p.m., 8022 Clarendon Mesa Boulevard, Kearny Mesa. 560-8022 or 560-8353.

Dan Hicks, Betty's Tavern, Sunday, December 4, call for time, 143 South Cedros Avenue, Solana Beach. 481-9022.

John Ray and Shogunswell, Bacchanal, Thursday, December 5, call for time, 8022 Clarendon Mesa Boulevard, Kearny Mesa. 560-8022 or 560-8353.

Lords of the New Church, Bacchanal, Thursday, December 5, call for time, 8022 Clarendon Mesa Boulevard, Kearny Mesa. 560-8022 or 560-8353.

Loverboy and Joan Jeff and the

December 7 and 8, 7 and 9 p.m., 154 North Highway 101, Encinitas, 436-4000.

Asleep at the Wheel, Betty's Tavern, Thursday-December 6, call for time, 143 South Cedros Avenue, Solana Beach. 481-9022.

John Ray and Shogunswell, Bacchanal, Thursday, December 5, call for time, 8022 Clarendon Mesa Boulevard, Kearny Mesa. 560-8022 or 560-8353.

Lords of the New Church, Bacchanal, Thursday, December 5, call for time, 8022 Clarendon Mesa Boulevard, Kearny Mesa. 560-8022 or 560-8353.

Loverboy and Joan Jeff and the

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WANTS
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ON ANY WEDNESDAY, YOU CAN EXPERIENCE TOTAL HUMILIATION... OR A CHANCE TO BE A **STAR!**
ANYTHING GOES!

THE GONG SHOW

1st
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3rd

Good Luck!

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This Saturday, December 7 at 9:00 pm with special guests, THE PALADINS. Tickets available at Ticketron and at the **BACCHANAL**, 8022 Clarendon Mesa Blvd. 560-8022 or 560-8353.



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Dec. 7 & 8
Art Resnick Trio

Dining till midnight
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Moving Targets
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Every Monday through Friday
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dynamite TV's #1 rated soap
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Friday and Saturday
First time at the Distillery
WHEELS
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50¢ well drinks
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Monday Night Football
Vikings vs. Lions
25¢
Draft beer during 1st quarter.
Draft special throughout game.

Tuesday
Paris

Wednesday, December 7
Freeform Productions presents
Scot Scheer Sextet
The Scheer joys of jazz fusion



plus special guest vocalist
Beau Williams



discovered by George Benson

Thursday, December 8
Freeform Productions presents
Christmas Party and Jazz Concert

Free karate, 7:00 pm, 10:00 pm.
Door prizes.
3 days, 2 nights for 2 at the Las Vegas Hilton.
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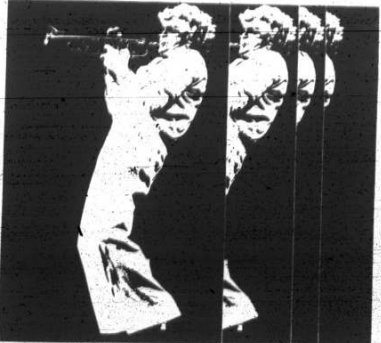
featuring
Don Menza Quartet
also introducing singing sensation
Samantha Samuels

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An evening with
AM1360 KPOP
Maynard Ferguson
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Thursday, January 26 8:00 pm
at the East County Performing Arts Theater
210 East Main St.
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Reserve seating \$10
Students \$8
Tickets available at Ticketron outlets
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Coming to
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KGB-FM 101

December 1, 9:00 pm
Post Charger Blues Party

Stevie Ray Vaughan & Double Trouble
plus San Diego's rockabilly favorite
Paladins



December 3, 8:00 pm
Marathon Dance Party of the century
featuring the semi-legendary
Untouchables
plus San Diego's finest
Manual Scan
Playground Slap & The Trebles
students \$4.00 general \$5.00



Tickets available at all Ticketron outlets, Alita Center Box Office, and
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SIERS BROS.
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STARR**



Gap Band



**JEFFREY
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and super special guests

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San Diego Sports Arena

Tickets at Arena Box Office, Mad Jack's, First World Travel, 32nd St. Naval Station, Aztec
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Sunday, December 18
2 shows—7:30 and 10:30

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 La Jolla, CA 92037
 (619) 451-1100

Burn's Tavern
 1100 La Jolla Village Drive, Suite 100
 La Jolla, CA 92037
 (619) 451-1100

The Country Side Restaurant and Lounge
 1100 La Jolla Village Drive, Suite 100
 La Jolla, CA 92037
 (619) 451-1100

Charlie's Nightclub
 1100 La Jolla Village Drive, Suite 100
 La Jolla, CA 92037
 (619) 451-1100

Firenze Lounge
 1100 La Jolla Village Drive, Suite 100
 La Jolla, CA 92037
 (619) 451-1100

Clubhouse
 1100 La Jolla Village Drive, Suite 100
 La Jolla, CA 92037
 (619) 451-1100

Paul House
 1100 La Jolla Village Drive, Suite 100
 La Jolla, CA 92037
 (619) 451-1100

Coolman's Choice
 1100 La Jolla Village Drive, Suite 100
 La Jolla, CA 92037
 (619) 451-1100

Henry's
 1100 La Jolla Village Drive, Suite 100
 La Jolla, CA 92037
 (619) 451-1100

Hill House
 1100 La Jolla Village Drive, Suite 100
 La Jolla, CA 92037
 (619) 451-1100

Henry's
 1100 La Jolla Village Drive, Suite 100
 La Jolla, CA 92037
 (619) 451-1100

Hill House
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AMERICAN DREAM MUSIC

CHRISTMAS BARGAINS LAYAWAYS & GIFT CERTIFICATES

We have special gifts suggestions priced from \$5.00 and up. Layaways and gift certificates are always discounted. Layaways are available on all merchandise. Layaways are available on all merchandise. Layaways are available on all merchandise.

2 FOR THE PRICE OF 1 - ALL STRINGS
 NO EXCEPTIONS!
 6250 El Cajon Blvd., Suite 101, 582-1090
 Monday-Friday 10:00 am to 3:00 pm

McDINE

San Diego's oldest bar. Est. 1890
 proudly presents the return of

CATCH A RISING STAR WEST

Singers • Musicians • Comedians • Magicians
 Dancers • Mimes • Actors • etc.

TALENT AUDITIONS

for weekly showcases
 Contact Camille at
 McDine's • 647 Market St. Downtown • 232-1795
 Monday-Friday 10:00 am to 3:00 pm

ENTERTAINMENT

Live Nightly! the OLD pacific beach CAFE 4287 mission blvd

Wednesday-Saturday 9:30 pm-1:30 am
 Sunday JAZZ 9:00 pm-1:00 am
 Monday 9:30 pm-1:30 am
 Tuesday 9:30 pm-1:30 am
 Monday is Ladies Night \$1.00 drinks
 Tuesday is Restaurant Employee Night Wear your T-shirt, \$1.00 drinks

Jim Hawley Contemporary
 Bruce Cameron/Hollis Gentry Ensemble
 Random Sample
 Oozo
 4287 Mission Blvd. Pacific Beach, California 92072

Club DIEGO'S

CHARGERS vs. RAIDERS

Tonight—December 1st
 Multi mega screen sports extravaganza

Club opens 5:30 pm. Be there early!

DIEGO'S 272-1241
 MEXICAN RESTAURANTE Y CANTINA
 800 Garnet • Pacific Beach off Mission Blvd.

TIM MAZE PRESENTS WITH 9IX

PETER & THE TEST-TUBE BABIES

THE ADDICTS ILL REPUTE

Saturday • December 3 • 8:00 pm
 FAIRMOUNT HALL
 3670 Fairmount Ave. 281-3657

LORDS of the NEW CHURCH

plus special guests
 Friday • December 9 • 9:00 pm
 BACCHANAL
 8022 Clairemont Mesa Blvd. 560-8353

DISCHARGE

BATTALION OF SAINTS • POWERTRIP

Friday • December 16 • 8:00 pm
 ADAMS AVENUE THEATRE

ADVANCE TICKETS AT BACCHANAL TICKETRON
 OFF THE RECORD, LOU'S, STIFF COMPETITION

BACCHANAL

THURSDAY, DECEMBER 1
 COMANDOR WHITEHEAD & CREW PRESENTS
COMMAND PERFORMANCE
 A TEN-PIECE SHOWBAND IN D.O.
 WITH RAPPERS & SCRATCHERS/BREAKDANCING

SAURDAY, DECEMBER 3
ELVIN BISHOP
 WITH SPECIAL GUESTS
 THE PALADINS
 ONE SHOW AT 9 PM

SUNDAY, DECEMBER 4
LEON RUSSELL ONE SHOW 9 PM
 WITH SPECIAL GUESTS
THE BEAT FARMERS
 TICKETS STILL AVAILABLE

MONDAY, DECEMBER 5
 101.5 KGB-FM PRESENTS
STREETS (FORMER MEMBERS OF KANSAS)
 WEDNESDAY, DECEMBER 7 DRINK SPECIALS - NO COVER
REPTILE HOUSE

UPCOMING SHOWS
 DEC. 8 - JOHN KAY & STEPPENWOLF
 DEC. 9 - LORDS OF THE NEW CHURCH
 DEC. 10 - MARLENA SHAW
 DEC. 11 - ROY BUCHANAN
 DEC. 16 - KENNY RANKIN
 DEC. 23 - SPECIMEN, RED WEDDING

8022 CLAIREMONT MESA BLVD.
 INFORMATION 560-8022, 560-8353 CLOSED MONDAY

Thursday, December 1
 9IX presents
CHARGERS vs. RAIDERS
 This is the place to watch it!

6-9 pm 254 drafts
 254 hot dogs
 \$1.25 wells
 and hot OPA cheese
 Russ T. Bantz & crew prizes

THE LONDON BROTHERS
 from 9 pm

Friday, December 2
Moving Targets
THE LONDON BROTHERS
 Saturday, December 3
THE LONDON BROTHERS
 Cocktail waitress wanted
 Apply in person
 Friday 4-7 pm
 experience necessary

Sunday, December 4
 presents the Reunion of the 80's
 featuring

STRANGERS
 Last chance to see these bands!
 Russ T. Bantz & crew

ROCKED
 The Rock 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

Monday—CLOSED
 Tuesday & Wednesday, December 6 & 7
CLUB AND

Continuing events
 Sunday, December 1st
The First Annual Dirk Debonaire Christmas Party
 A benefit for the UCSD Medical Center's Child Life Education Program
 Featuring

JOEY HARRIS & THE SPEEDSTERS
 and a special appearance by members of

- SHIR'S BROS.
- THE LONDON BROTHERS
- BOB BOLTON BAND
- WHILE'S
- MOVING TARGETS
- FOUR EYES
- THE FABULOUS SPUD BROTHERS
- CLUBLAND
- AUTOMATICS
- THE REFLECTORS

and a special appearance by members of

Thursday, December 13
FOGHAT
 Sunday, December 18
MICHAEL FRANKS
 Live Show
 7:30 & 10:30 pm
 Tickets at Rocked & Ticketron

Tuesday, December 20
GREGG ALLMAN
 Live show only—8 pm
 Tickets at Rocked & Ticketron

Red Coat Inn

The Club of the 80s

Thursday-Saturday
December 1-3

DESTINY



Sunday & Monday
December 4 & 5

ILLUSION



Tuesday-Saturday
December 6-10

DESTINY

Sunday & Monday
\$1 well drinks,
draft beer & wine
all night

Tuesday
Kamikazes 2 for \$1
all night

\$1 well drinks,
draft beer & wine
8 pm-10 pm

Wednesday
All drinks \$1
8 pm-10 pm

Thursday
Red Coat Blowout Night
Music starts at 8 pm.
Well drinks, draft beer
& wine 50¢ 8 pm-10 pm

Entertainment 7 nights a week
5933 University Avenue
(just west of College)
583-6670

Pomeroia Club, 1223 Pomeroia
Ave., Brea, 714-515-1600.
Campus country, Wednesday
through Saturday (various times),
weekends.

Poway Mine Company, 100
Poway Road, Poway, 714-515-
566-2070. The Johnny Almond
Rhythm Revue, rock and blues.
Thursday through Saturday.
Premier, rock and roll,
Wednesday.

Ralph and Eddie's, 390 Grand
Avenue, Carlsbad, 729-2969. Blues,
rock and roll, Thursday through
Saturday; Incoignito Rockers, rock
and roll, Sunday through Tuesday.

Ramada Inn, Scott's Pub, 2500
South Iacovello Boulevard,
Escondido, 747-5000. Ted and Traci
contemporary, Tuesday through
Saturday; Red Pants contemporary
variety, Sunday and Monday.

Rancho Bernardo Inn, 17550
Jazz and blues, 1100-Bancroft
Boulevard, 487-1611, 277-2146.
Jazz and blues, 1100-Bancroft
Boulevard, 487-1611, 277-2146.
Jazz and blues, 1100-Bancroft
Boulevard, 487-1611, 277-2146.

Red Eye Saloon, 1449 South
Mission Road, Fallbrook, 728-9556.
Country, country, Friday and
Saturday.

Rory, 517 East First Street,
Escondido, 436-5001. Bob Long,
bogie blues, and jazz, Friday and
Saturday; Dancin' On the Town
Orchestra with Peter Spagnola, jazz,
Sunday.

Ruby's Hidden Acres, 1200 Carmel
Valley Road, Del Mar, 491-9656. Art
Hall, piano bar, Friday and
Saturday.

The Shepherd Cafe, 1126 South
Highway 101, Encinitas, 753-1124.
Contemporary music with Gina
Serrin, Wednesday, David Keefe,
Tuesday and Friday; David Becker,
Saturday and Monday; Sue Jo
Mitchell, Sunday. Live classical and
contemporary music, live from
seven days.

Stage Coach Inn, 1860 Vista Way,
Vista, 724-0000. Stampede
country, Wednesday through
Saturday.

Tequila Flats, 1296 Mission Avenue,
Oceanside, 757-7757. The Bluffs,
rock and roll, seven nights.

The Turkey Inn, 716 Main Street,
Rancho, 789-4471. Jack Johnson,
country jam session, Sunday.

Valley Center Inn Saloon, 2755
Valley Center Road, Valley Center,
749-1866. Tarnation with Chuck
Hatcher, country rock, Wednesday,
Friday, and Saturday.

Vista Entertainment Center, 415
West Vista Way, Vista, 581-8102.
Jockey Club, Thursday
contemporary, Thursday through
Saturday; live music of the 20s,
30s, 40s, 50s, 60s, 70s, 80s,
90s, contemporary, Wednesday
Turf House, live 100s,
contemporary, Friday and Saturday.
Dorly House, live rock music with
DJ Lou Lovers, Wednesday, Friday,
and Saturday evening and after
hours.

The Western Frontier, 422 West
Mission, San Marcos, Red Shark
rock and roll, Friday and Saturday.

Whiskey Flats, 1200 West Valley
Parkway, Escondido, 745-8400.
Live, rock and roll, Thursday
through Saturday; Rock and the
Jazz, vintage rock, Sunday and
Monday; Planet, rock and roll,
Tuesday and Wednesday.

Winners Circle Resort, 550 Via de
La Valle, 161 Mar, 755-8666. 100s,
Michael, contemporary variety and
live improvisations, Tuesday
through Saturday.

Beaches

Alhambra, 2295 Kings Highway

LEHR'S GREENHOUSE

TONIGHT!

Thursday, December 1, and every Thursday

with Gary Kelley
Thursday Night Football
Chargers vs. Raiders

12 foot wide screen TV, beer and drink specials,
caramel corn and roast beef sandwiches, and
half-price potato skins
after the game.

ipso facto
(formerly The New
Dallas Collins Band)
1/2 price admission with KPHI Hot Button or student ID.

FRIDAY

Friday, December 2

ipso facto
(formerly The New Dallas Collins Band)
plus

Two bands \$3
Two dance floors
Three bars
Three music video screens

SATURDAY

Saturday, December 3

ipso facto
(formerly The New Dallas Collins Band)

SUNDAY

Sunday, December 4

KGB-FM 101 PARTY NIGHT
with PAT MARTIN
Think spray tans, surprises, major premiere model tickle give-aways
and... personalities.

MONDAY

Monday, December 5

Monday Night Football
Tampa Bay vs. San Francisco
12 foot wide screen TV, beer and drink specials,
caramel corn and roast beef sandwiches, and
half-price deep fried chicken
after the game.

TUESDAY & WEDNESDAY

Tuesday & Wednesday, December 6 & 7

Thursday is
SUPER FASHION AUCTION
NIGHT with Fashion
International
12 foot wide screen TV, beer and drink specials,
caramel corn and roast beef sandwiches, and
half-price deep fried chicken
after the game.

Friday is
SUPER FASHION AUCTION
NIGHT with Fashion
International
12 foot wide screen TV, beer and drink specials,
caramel corn and roast beef sandwiches, and
half-price deep fried chicken
after the game.

Saturday is
SUPER FASHION AUCTION
NIGHT with Fashion
International
12 foot wide screen TV, beer and drink specials,
caramel corn and roast beef sandwiches, and
half-price deep fried chicken
after the game.

Sunday is
SUPER FASHION AUCTION
NIGHT with Fashion
International
12 foot wide screen TV, beer and drink specials,
caramel corn and roast beef sandwiches, and
half-price deep fried chicken
after the game.

2819 Camino del Rio South, Mission Valley 296-2828

HAPPY ANNIVERSARY REFLECTIONS REFLECTIONS

Join us for our week-
long 1st anniversary
celebration

Party hearty for
6 nights

December 5-10

Special
entertainment:
The Cashai Dancers, Mr. Magic, Newport
and Fortune

Special drinks:

Iced Teas and Keoke Coffee \$1.75 every night,
all night!

Special events:

Charger Bartender Night
Happy hour with K-BEST 95 FM
Reflections Hollywood Party featuring
your favorite Hollywood look-alikes

A week of special happenings for our special patrons

Sheraton
Harbor Island East

1380 Harbor Island Drive, San Diego
291-2900

SPRINT

Thursday TONIGHT METAL HEADS PRESENT

SURE
with ALLIES and RED SHARK

Friday DECEMBER 2

The triumphant return of

NEW

MARINES

"She Won't Wear That Color" with

THE

PENETRATORS

LUNA plus

TAMI & THE MONTHLIES

Saturday DECEMBER 3

JOEY HARRIS

THE SPEEDSTERS with

URBAN UMBRELLA and

LAWSON MOTION

Tuesday DECEMBER 6

Peanut Butter & Blues Jam Hosted by

RICK GAZLAY & BLUE ZOO REVIEW

SHAARON HANCOCK of Miss D-Meator and

T-BONE NANNY All jamers welcome. Sign up by 9 pm

Dec. 13th BOB THE BUTCHER

Wednesday DECEMBER 7

Sko Reggae & Rock with

TROWERS

plus

MZUNGU

Thursday DECEMBER 8

91X presents

NEW

MARINES

"She Won't Wear That Color" with

THE

PENETRATORS

LUNA plus

TAMI & THE MONTHLIES

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T-BONE NANNY All jamers welcome. Sign up by 9 pm

Dec. 13th BOB THE BUTCHER

Belly Up 445 SOUTH CECILY BLVD. / VILLAGE BEACH (4) 9925

THIRD EAR RECORDING STUDIO
offers high quality live & track recording. Call Malcolm Falk 481-8100 after 11 am.

TONIGHT, Thursday
December 1 10pm
Tickets available at Belly Up Tavern & all Ticketron outlets.
Premiere: **THE CAMPERS**
The original

MEDITATIONS
on their first West Coast tour with guests **THE CAMPERS**

Friday & Saturday
December 2 & 3 9pm
Rock & Roll with
BRAZ

Sunday, December 4 9pm
Tickets available at Belly Up Tavern & Ticketron outlets.
Hip Swing with
DAN HICKS
with guests **SPINNY BUNT**

Monday
December 5 9pm
Rock & Roll with
ROSIE AND THE SCREAMERS

Tuesday
December 6 6 & 10 9pm
International Reggae
ALL STARS

Wednesday, December 7 9pm
Rock & Roll with
SPENCER DAVIS
performing his hits
"In A Min", "Gimme Some Lovin'",
"Keepin' It Real", and others.
With guest **THE JOHN SCOTT GROUP**

Coming, Thursday, December 8 9pm
Premiere Country Swing
ASLEEP AT THE WHEEL
THE RHYTHM KINGS

Friday & Saturday, December 9 & 10 9pm
Rock, Blues & Blues
THE ROBERT CRAY BAND
and **RON THOMPSON & THE RESISTORS**

Coming
Thursday, December 10
Friday, December 11
Saturday, December 12
Sunday, December 13
ALAN HODSWORTH
REBEL ROCKERS
THE HARMONY BAND
BILLY VERA
and **THE BEATERS**

FREE AFTERNOON CONCERTS 6 TO 8 PM
STONE'S THROW
Wednesday
Vintage Jazz & Swing
CHICAGO SIX
Friday
Downtown Jazz
WHOLLY CATS
Sunday
40s Jazz

HAPPY HOUR 7 DAYS A WEEK TO 7 PM

Serving lunch, dinner & snacks 7 days a week
THE FIRST BITE
Located in the Belly Up Tavern

FOR INFORMATION CALL 481-9022

Mission Bay 224-2434: One • One
• Karen Cavanaugh, contemporary
dance music, Thursday through
Saturday.

"Babie Belle," at the dock, Babie
Hotel, 908 West Mission Bay Drive,
Mission Bay, 485-0531: Main Street
contemporary music for dancing,
Friday and Saturday.

Babie Hotel, 908 West Mission Bay
Drive, Mission Bay 485-0531:
Mercedes Lounge: Signet, Sealed,
and Delivered, contemporary.
Tuesday through Saturday, Jeanie
and Jimmy Cheatham's jazz jam
session, early evening Sunday.
Piano Bar: Bob Duquesne, Tuesday
through Saturday; Bob MacLeod,
Sunday and Monday.

Beach Club, 1921 Bacon Street,
Ocean Beach, 222-6822: Audioborn,
rock and roll, Friday and Saturday.

Carlos Murphy's, 4303 La Jolla
Village Drive, La Jolla, 457-4170:
Talent night with Rob Huff,
Tuesday.

Casina Valador, 4445 Larnont,
Pacific Beach, 270-6650: Phil
Becker, guitar variety, Friday and
Saturday.

Catamaran Hotel, 3999 Mission
Beach, Mission Beach
488-1081: London After Dark,
contemporary, Tuesday through
Saturday; happy hour and evening.
The Candy Store, 975 Pearl
Street, La Jolla, 454-9176: Comedy,
Wednesday through Monday, club
for information.

Douley's, 2901 Nimitz Boulevard,
Point Loma, 224-6628: Tracie Hunt
and Co., jazz, soul, blues, and
rock, Wednesday through Saturday.

Elario's, 7955 La Jolla Shores
Drive, La Jolla, 459-0541: Stones,
Three, vintage jazz, swing, and
rock, Wednesday through Saturday.

Halcion, 4258 West Point Loma
Boulevard, Loma Point, 225-9559:
Heroes, rock and roll, Thursday
through Saturday; the Rowers,
rock and roll, Friday; happy hour;
Four Eyes, rock and roll, Sunday;
Moving Targets, rock and roll,
Tuesday and Wednesday.

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

Hotel del Coronado, 1550 Orange
Avenue, Coronado, 435-6011:
Elements, contemporary, Tuesday
through Saturday; Mr. Lucky,
contemporary and standards,
Thursday through Monday.

Hotel La Jolla, Alamo's, 822 Fay
Avenue, La Jolla, Jon Sandokan,
urban contemporary and oldies,
Tuesday.

Island Hotel, 1141 Quivira Road,
Mission Bay, 224-1341: The Art
Research Trio, jazz, September.

Jose Murphy's, 4302 Mission
Boulevard, Pacific Beach, 270-4250:
Ipsa Facto, rock and roll,
Wednesday through Sunday;
the Features, rock and roll, Monday and
Tuesday.

La Avenida, 1301 Orange Avenue,
Coronado, 435-6022: Coral
MacFarland and Ben Franklin, jazz
and contemporary, Friday and
Saturday.

Le Chate, 5046 Newport Avenue,
Ocean Beach, 222-5390: Victim,
rock and roll, Thursday through
Saturday; the Hurricanes, rock and
blues, Sunday and Monday; Menu,
rock and roll, Tuesday and
Wednesday.

M's Club, 945 Garnet Avenue,
Pacific Beach, 485-7337:
Automatics, rock and roll, Thursday
through Saturday; Eyes, rock and
roll, Sunday and Monday; Illusion,
rock and roll, Tuesday and
Wednesday.

McP's, 1101 Orange Avenue,
Coronado, 435-5280: GoGoGo, rock,

MY RICH UNCLE'S
6905 El Cajon Blvd.
1 1/2 Bl. East of College
287-7332

**CLOSES
DOORS
LAST 2
WEEKS
EVER!**

JOIN THE BLOWOUT—
NO COVER WITH THIS AD

**50¢
DRINKS**

from 8:00-8:30 & 12:00-12:30
Every day through December 10. Includes wines.

THE ENTERTAINERS
formerly the US BAND

Sunday & Monday, December 4 & 5
CALL CLUB FOR INFORMATION

December 5
WATCH FOR THE LAST KGB SHOW

KGB-FM 101 SHOW
FREE ADMISSION

Thursday, December 1
**RESTAURANT
AND MAGIC
LOUNGE OPEN**
Top sirloin dinner \$5.95
(everything included)
Scallops \$4.95
Chicken Fried Steak \$4.95
(everything included).
Plus 24 other dishes ranging from \$4.99
lunch and dinner.

Saturday, December 10
**MY RICH UNCLE'S
CLOSING PARTY**
50¢ DRINKS
ALL NIGHT LONG!

contemporary, Thursday; Switch
Club, music and fun from the 50s
to the 90s, Friday and Saturday;
Food Company, contemporary,
Sunday; Anne Levis,
contemporary, Monday; Rick Coey,
contemporary, Tuesday.

Moby's Brother, Adam's Rib
Restaurant, 1403 Reservoir Street,
Point Loma, 226-1871: Food
Company, contemporary, Monday
and Tuesday; Rob Huff,
contemporary, Wednesday and
Thursday; Johnny Cadillac and Ace,
contemporary, Friday and Saturday.

Muhoney's, 1031 Orange Avenue,
Coronado, 435-4660: Les Henning,
contemporary, Thursday; Brian
Stevens, contemporary, Friday and
Saturday; Jerrett Renshaw,
contemporary, Monday.

Muhoney's, 4230 Mission
Boulevard, Pacific Beach, 483-7383:
Men That Don't Work, rockin'
country blues, Wednesday; Rick
Coey, contemporary, Thursday
through Saturday.

Mustang Club/Rocking Horse
Saloon, 3595 Sports Arena
Boulevard, Loma Point, 223-5596:
Mustang Club, country, country,
Tuesday through Saturday; dance
to recorded country music, Sunday;
Rocking Horse Saloon, dance to
recorded rock and roll with DJ Billy
St. John, Wednesday through
Saturday.

Old Pacific Beach Cafe, 4287
Mission Boulevard, Pacific Beach,
270-7522: Live entertainment, call
club for information.

Rodde, 8980 Villa La Jolla, La Jolla,
457-5500: The London Brothers,
rock and roll, Thursday through
Saturday; with Moving Targets,
rock and roll, Friday; Reunion
Concert with the Strangers and
Twisted Snakes, rock and roll,
Sunday; Clubland, rock and roll,
Tuesday and Wednesday.

Sandtrap Lounge, 2702 North
Mission Bay Drive, Mission Bay,
274-3314: The Kirk Bates Trio,
contemporary dance music,
Wednesday through Saturday.

Texas Trailhouse, 1970 Voltaire
Street, Ocean Beach, 226-8449:
Driven Wheel, blues and rhythm
and blues, Wednesday and
Saturday; Turn "Of" Courtney,
blues, Thursday.

Upland Crow and Co., Seacost
Square, 4475 Mission Beach
Boulevard, Pacific Beach, 272-8990:

Light, classical music, Sunday
brunch.

Vacation Village Hotel, Bay Lounge,
Vacation Isle, Mission Bay,
274-4630: Shine It On,
contemporary, Tuesday through
Saturday; musical entertainment,
Sunday and Monday, call club for
information.

Winepress, 1305 Quivira Road,
Marina Village, Mission Bay Park,
223-2335: The Sins Brothers, rock
and Beatles music, Thursday
through Saturday; Heroes, rock and
roll, Wednesday.

DISCO REGINE
Dance with the superb sound and light
showdown from 7pm-1am.
No cover charge night.
Sunday through Thursday
first hour free to members.
Sundays—special sessions for
technique, no beer or liquor
allowed.
After 8pm—adults only.
Reservations & 6th St., 2nd Floor
Tucson, S.C. Mexico

San Diego North

The Abalone Country Saloon, Town
and Country Hotel, 500 Hotel
Circle North, Mission Valley,
291-7231: Carl Simmons and

Southern Country, country,
Tuesday through Saturday.

The Alamo, 3903 Claremont Drive,
Claremont, 276-2240: Flywell, rock
and roll, Tuesday through Saturday.

Black Angus, 5047 Kearny Villa
Road, Kearny Mesa, 278-3106:
Twentynine, contemporary, Tuesday
through Sunday.

Bonbury's, 5906 Mira Mesa
Boulevard, Mira Mesa, 578-8950:

**KING BISCUIT
BLUES**
Thursdays—Ladies free
Friday and Saturday

THE BEAT FARMERS
Jerry Raney • Rollie Dexter •
Country Dick • Buddy Blue

THE HURRICANES
OH YEAH!

MANDOLIN WIND RESTAURANT
308 University Ave., Hillcrest 297-3017

DOS AMIGOS
**DECEMBER
NEWSLETTER**
Our 17th Consecutive Monthly Publication

1904 Quivira Road (Marina Village) San Diego, CA 92109
(619) 223-8001

Start 1984 with our
NEW YEAR'S DAY BRUNCH
A may-bueno start for the new year—our
fabulous BRUNCH, 10 a.m. to 2 p.m., with com-
plimentary champagne and strolling mariachis.
We'll have all the bowl games on wide-screen
in the cantina, too. So no excuses to stay home
on Jan. 1st.

Don't miss these
DECEMBER SPECIAL EVENTS:
Dec. 24—Christmas Eve Happy Hour—A Saturday
edition of Margaritas til' boxing
especially for our friends with no local
family plans.
Dec. 25—Christmas Day—Open at 5 for Christmas
cheer (dancing at 9 p.m.)
Dec. 31—NEW YEAR'S EVE PARTY—Special
menu, prizes and party favors—our an-
nual extravaganza!

Meet our December
CELEBRITY BARTENDERS
every Wednesday, 5 to 7 p.m., pouring for their
favorite charity during Happy Hour:
Dec. 7—Terry Kennedy, Bill Clinton, Ed Strouvenko
(Cleveland Pats)
Dec. 14—Dave Campbell, Jerry Coleman (Bombed)
(McDonald House)
Dec. 21—OPIN
Dec. 28—Connie Fersilver, Voice of Channel 4
(celebrity limousine service provided by CROWN Limo)

Our Thanks to
ESQUIRE MAGAZINE
for naming our cantina as one of the "Top 100 New Bars
in America." The November issue article said, "Dos
Amigos is the quintessential California good time bar
does a lively Margarita toast and serves great
appetizers... in the restaurant, the food is authentic
Mexican and there's lots of it."

Feliz Navidad From Our Kitchen To Yours
RECIPE OF THE MONTH
MACHACA

1 lb. Shredded Beef (boil flap beef in
1 gal. water with 1 white onion and 2
celery sticks for 30 min. Let cool 10
min. then shred or pull apart with
your fingers)
1 California Chile (peel & slice)
Heat hard in large saute pan until hot, then add beef and saute 2-3 min. Add remain-
ing ingredients and mix thoroughly while sauteing (until eggs are done). Serve im-
mediately in flour or corn tortillas—serves 5-6 people.

1 Tomato (diced)
1 White Onion (diced)
4 oz. Pork Lard
4 Eggs
Salt & Oregano to taste



Tickets available at Ticketron, Blue Meanie Records, off the Record, Staff Competition, tour Records and at the Bacchanal

Both shows at the

BACCHANAL

8022 Claremont Mesa Blvd. 560-8353, 560-8022

Friday & Saturday, December 2 & 3
Dance to the great music of
AUDIO BOP
Friday Night—**Kamikazes**—\$1.25 all night
Saturday Night—Long Island Iced Tea Specials

Rock 'n' Roll is back at the Beach Club
every Wednesday & Thursday
This week rock with the band
TOASTER
Come early—**giant** bar doubles 7 to 9:30

Next week

SERJN




*The fabulous
Spud Brothers*

There's to the great sounds of the 50's and 60's
Tuesdays thru Saturdays, beginning at 8:30 p.m.

30c Dance Contest Thursday
and every 2nd Tuesday of the month

Harmon Hotel 2270 Hotel Circle North 257-1101

**THE
ISLANDS**



through Saturday, May 11.

Attest: _____

0101

100

5046 Newport Ave. Ocean Beach
222-5300

Every night's a special
WE ROCK PACIFIC
For booking in
contact Tala
275-4315

443

contact Talavisions
275-4315 755-3443

Friday, the Merrill Moore Duo, contemporary and standards, Tuesday through Saturday.

The Invader, at the dock at 1066 North Harbor Drive, downtown, 294-3066. The Invader, contemporary music for dancing, early evening seven nights.

Jelly Roger, 807 West Harbor Drive, Season Village, 233-4306. Barker and Orr, comedy and music, Wednesday through Saturday.

Kung Food, 2949 Fifth Avenue, Hillcrest, 298-7802. Michael

Rhodes, contemporary, Tuesday. Hanna, classical guitar, Wednesday. David Randall, classical guitar, Thursday. Doug Hewitt, folk and originals, Friday. Les and Rachel, classical guitar, Saturday. John, classical guitar, Sunday.

Mandolin Wind, The University of California, 297-3612. The Best Farmers, rockabilly and country, Tuesday. The Hurricanes, rock and blues, Wednesday. Kung Food, 2949 Fifth Avenue, Hillcrest, 298-7802. Michael

Mona Lisa Restaurant and Cocktails, 2961 Indio Street, downtown, 234-0093. Day and Jackson, Warner and guests, Italian swing pop standards, and jazz, Sunday.

Morgan Restaurant, 315 Fifth Avenue, downtown, 232-3352. The Art Heenick Trio, jazz, Friday and Saturday.

My Rich Uncle's, 6205 El Camino Boulevard, East San Diego, 287-7332. Rock and roll, call club for information.

No. 1 Fifth Avenue, 2945 Fifth Avenue, Hillcrest, 299-1911. The Sam and John Show, show tunes and comedy, Friday and Saturday.

Our Place, 2423 Fifth Avenue, Hillcrest, 292-4773. Live jazz, call club for information.

Pacific Wine Bar and Bistro, 480 Market Street, downtown, 229-9839. Mel Lusk, jazz, early evening Thursday through Saturday (downtown).

Patrick's II, 428 F Street, downtown, 233-3077. The Sy

Rainey Trio, jazz, Wednesday. Fro Brightman's Preservation Jazz Band, jazz, early evening, Thursday. Nitro, '60s and '60s light rock, for dancing, early evening, Friday and Saturday.

Prophet Restaurant, 4461 University Avenue, East San Diego, 283-7446. The Orion Duo, classical guitar, early evening, Wednesday and Saturday. Lori Bell and Friends, jazz, early evening, Thursday. Lori Bell and Sherry Myers, jazz, early evening, Sunday.

1960 Harbor Island, Harbor Island, 291-6700. Jingles, contemporary, through Saturday.

E. Lee, 880 Harbor Island, Harbor Island, 291-1880. Contemporary dance, Tuesday through Saturday.

3102 University Avenue, 3102 University Avenue, 280-6163. Anna and Charles Curtis, Herman and Michael Bishop, opera, rock, Thursday and Friday, happy hours.

Soledad's, 425 West B Street, Friday and Saturday.

Sharon Ann Airport, 1599 Harbor Island Drive, Harbor Island, 291-4400. Joey Choe, dancing, Monday through Saturday.

Sharon Harbor Island, 1581 Harbor Island Drive, Harbor Island, 291-2500. Reflections: The Neppert's variety, Tuesday through Saturday. Dashed Reus, 591 rock, Thursday and Friday, happy hours.

3102 University Avenue, 3102 University Avenue, 280-6163. Anna and Charles Curtis, Herman and Michael Bishop, opera, rock, Thursday and Friday, happy hours.

Soledad's, 425 West B Street, Friday and Saturday.

Southtown, 236-7585. Harvey and 302nd St. live, jazz, sing, show, tunes, and country, Thursday and Friday.

Tue Han's Lighthouse, 2150 Harbor Island Drive, Harbor Island, 291-9116. Study and Melina, contemporary, Wednesday through Sunday. Donna Cole, contemporary, Monday and Tuesday.

The Top of the Park, Park Manor Hotel, 525 Spruce Street, Hillcrest, 295-2181. David Haskins, piano bar, Thursday through Saturday.

Triton, 6011 El Camino Boulevard, East San Diego, 583-3249. Ella Ruth Pagan, jazz and blues, Thursday through Saturday.

Trojan Horse, 321 University Avenue, East San Diego, 582-0070. Crash Kallher, rock and roll, Thursday through Saturday. The Blitz Brothers, rock and roll, Wednesday.

Tuba Man's, 2501 University Avenue, North Park, 295-8426. Men That Don't Rock, rockabilly, country, blues, Friday, 1st Club, Dashed Reus, jazz, Saturday, jam session, Sunday.

East County

Agustin's Hacienda, 290 North Mission, El Cajon, 442-9827. Dirty Lopez, contemporary, Thursday through Saturday.

Black Angus, 1000 Grand Avenue, El Cajon, 445-5655. RPM, rock and roll, Thursday through Sunday. Randall, rock and roll, Tuesday and Wednesday.

The Boondocks Restaurant, 4100 Parkway Drive, La Mesa, 462-9943. Live entertainment, call club.

Under 21?
Don't sit home this weekend!
9IX DANCE
SATURDAY
9 PM-2 AM
Sal Paradise & Citizen Kane
Dexterous Disc Jockeys
STATUS
Under 21 Dance Club
697-8614
9620 Campo Road

RENEE'S ROCK N' ROLL HALL
San Diego's new young adult club
Thursday, Dec. 1 **METAL NIGHT**
ROX AUF • JACKAL
Friday, Dec. 2 **KPBI NIGHT** with Jeff Dean
FRENZY • ALLIES • STRESS
Saturday, Dec. 3 **KGB NIGHT**
FUZE • ASSASSIN • SANCTUARY
Wednesday, Dec. 7
ADMISSION NIGHT—ADMISSION FREE!
See Reader Music Classifieds for this issue
10053 Maine Avenue, Lakeside
No drugs • weapons • alcohol • Box office opens 7:45 Wednesday-Saturday
Call 561-2723 for information

Starting December 6th!
Oh! Ridge
Musical comedy show
Thursday - \$1 well margaritas
Frisco/entertainment from 9:00 pm - 1:30 am
Tuesday through Saturday
Anthony's Harborside
Directly across from Anthony's El Estero, on Harbor Drive. For reservations, 232-6358. Lunch 11:30 am-4:00 pm. Monday-Friday. Dinner 4:30-10:30 pm. Happy hour with free top-of-the-oven Monday-Friday 4:00-6:00 pm.

The new **Jose Murphy's Nightclub**
4302 Mission Blvd. Pacific Beach 270-3220
presents
Margarita Monday—buy your own tacos for 50¢ 6-8 pm and Margaritas one dollar all day.
the first nightclub in San Diego to offer
Ladies Only Happy Hour
Tuesdays 6-9 pm all drinks 75¢ men welcome after 9 pm
Wednesday Quarter Madness
all drinks 25¢ 7-9 pm

BODIES
World Famous Adult Playground
Thursday—ever popular **HIGH BEAMS**
Friday \$1 cover
THE BEAT FARMERS
Bodies Bar • Kallher Dancers • Kallher's & Kallher's Club
Saturday
HURRICANES
#1 rhythm & blues band in S.D. plus special guests.
Sunday & Monday
GIANT SCREEN FOOTBALL
25¢ draft 75¢ bottle beer 75¢ well
After game Monday—Mr. Personality, Rusty Jones
Tuesday & Wednesday
SMITH BROTHERS
Tuesday night softball
6:00-8:00 pm 50¢ well & 50¢ bottle beer
Congratulations to all the teams!
ONE 50¢ DRINK WITH THIS AD
Good anytime until Dec. 7, 1983
6149 University Avenue • 583-5700
Never a cover charge.

DOC MASTERS
at the Shelter Island Marina Inn.
Phone 223-2572
Wednesdays through Saturdays
Ron Bolton Band
Listen for Ron's latest single, "Maybe I'm Dreamin'" off his debut album, The Ron Bolton Band

PRIVATE CLUB
San Diego's Hottest Private Club
presents the following:
Special Tonight, December 1st Charger Party
Members of the Chargers will be guest bartending \$1 kamikazes all night
Fridays
Ladies' Night
Ladies only until midnight
Wednesdays
Fashion Show by Sabena Productions
Thursday
Martial Arts in Poetry
Self defense demonstrations by Kevin Carter (\$3 cover charge)
Fridays
Fashion Auction
by Fantasy Fashion. See the latest in fashion shown by the beautiful Fantasy Fashion models and bid on the item of your choice.
Saturdays
Fashion Show and Dance by Fashion Flame
Dancing 7 nights a week!
Hours: Monday-Friday 5:00 pm to 2:00 am
Saturday & Sunday 8:00 pm to 2:00 am
Happy Hour, Monday-Friday 5:00 pm to 10:00 pm
All drinks half-price!
Admission restricted to members and their guests
Membership prices: 6-month membership special through December 15 \$425
After December 15 \$100
4007 Camino del Rio South 563-0390
(in National University Admissions Building)
Near 16th and 40th Street

CHARGERS vs. RAIDERS
WIDE SCREEN T.V.
Watch all the action tonight
Big 14 ounce BEERS 75¢
Hot Dogs 25¢
Chili 25¢
MAR DELS to follow
Future exclusive engagements
December 6, 7, 8, 13, 14 and 15
Dance to the great sounds of the Oldies.
LOOKING FOR MR. GOOD BOD TUESDAYS
Crystal T's Emporium
In front of the Town and Country Hotel, 500 Hotel Circle North
Mission Valley 294-9010



Carl Simmons & Southern Comfort

[illegible]

ABILENE

PERFORMERS



MONDAY



Rock & Roll



Monday Night
FOOTBALL



Joey Hauer, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 2680, 2681, 2682, 2683, 26

1. The first group of variables is the set of variables that are used to describe the firm's financial performance. These variables are: Return on Assets (ROA), Return on Equity (ROE), and Return on Investment (ROI). These variables are calculated as follows:

The Heroes, the Gods, the Nations

$$f(x) = f(x_0) + f'(x_0)(x - x_0) + \frac{f''(x_0)}{2!}(x - x_0)^2 + \frac{f'''(x_0)}{3!}(x - x_0)^3 + \dots$$

The Illiads
Homer

The number of blocks is $\frac{1}{2}n(n+1)$.

Impact Factor = 0.22

Y. H. Kuo, *Editor*

The Farnham Brothers

[illegible]

1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 26

Day That Didn't Work:

huma, 1992).

1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 26

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Baja Strings: *Bottom's Built*
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David Keefer: Shepherd Cafe
Annie Levee: Moby's Bar
London After Dark: Coliseum
Hondas Restaurant
Daisy Lopez: Moby's Bar
Tina Lewis: Moby's Bar
Louise and Pina: Moby's Bar
Coral MacFarland and Tom
Trinkas: La Bodega
Main Street: Moby's Bar
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after a long, cold, rainy night, half dead, and his wounds feel
another painful jolt. The muted,
distant, "discovery" which
sounds as though you had just
emerged from the swimming pool
after a long, cold, rainy night, half
dead, and his wounds feel another
painful jolt. The muted, distant,
"discovery" which sounds as though
you had just emerged from the
swimming pool after a long, cold,
rainy night, half dead, and his
wounds feel another painful jolt.

on a rainy night, half dead, and his
wounds feel another painful jolt. The
muted, distant, "discovery" which
sounds as though you had just
emerged from the swimming pool
after a long, cold, rainy night, half
dead, and his wounds feel another
painful jolt. The muted, distant,
"discovery" which sounds as though
you had just emerged from the
swimming pool after a long, cold,
rainy night, half dead, and his
wounds feel another painful jolt.

admitted and without the glamour of
the two social occasions being phre-
nic and the "discovery" which
sounds as though you had just
emerged from the swimming pool
after a long, cold, rainy night, half
dead, and his wounds feel another
painful jolt. The muted, distant,
"discovery" which sounds as though
you had just emerged from the
swimming pool after a long, cold,
rainy night, half dead, and his
wounds feel another painful jolt.

high school senior, the title "high
school senior" is a "discovery" which
sounds as though you had just
emerged from the swimming pool
after a long, cold, rainy night, half
dead, and his wounds feel another
painful jolt. The muted, distant,
"discovery" which sounds as though
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rainy night, half dead, and his
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choice of games from Cheeky to
Glenn Thompson's "The Game"
he has chosen the latter, which he
regards as a "discovery" which
sounds as though you had just
emerged from the swimming pool
after a long, cold, rainy night, half
dead, and his wounds feel another
painful jolt. The muted, distant,
"discovery" which sounds as though
you had just emerged from the
swimming pool after a long, cold,
rainy night, half dead, and his
wounds feel another painful jolt.

procedures will go well with the
game, and the "discovery" which
sounds as though you had just
emerged from the swimming pool
after a long, cold, rainy night, half
dead, and his wounds feel another
painful jolt. The muted, distant,
"discovery" which sounds as though
you had just emerged from the
swimming pool after a long, cold,
rainy night, half dead, and his
wounds feel another painful jolt.

memory for all time. There is no
"discovery" which sounds as though
you had just emerged from the
swimming pool after a long, cold,
rainy night, half dead, and his
wounds feel another painful jolt.
The muted, distant, "discovery" which
sounds as though you had just
emerged from the swimming pool
after a long, cold, rainy night, half
dead, and his wounds feel another
painful jolt.

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This image shows a blank, aged, cream-colored page, likely an endpaper or flyleaf of a book. The paper has a slightly textured appearance with some minor discoloration and a vertical shadow line on the right side, suggesting it is part of a bound volume. There is no text or other markings on the page.



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This image shows a vertical strip of a document page. On the left side, there is a dark, textured binding or cover material. The main part of the strip is a light-colored, off-white or cream surface with a visible vertical crease or fold line running down the center. The surface appears slightly aged or worn, with some minor discoloration and small dark spots. The overall appearance is that of a scanned edge of a book or a similar bound document.

1

This image shows a blank, aged, cream-colored page, likely an endpaper or flyleaf of a book. The paper has a slightly textured appearance with some faint horizontal lines and minor discoloration or foxing, characteristic of old paper. There is no text or other markings on the page.

[illegible]

No. 285: Gotta Match?

To solve this week's puzzle, you've gotta match the fronts of the matchbooks at the top right with the backs at the bottom. (Close cover before

1. Prizes for solving the Reader Puzzle will be Readers.

in the space allotted on the puzzle page. And please, no phone calls or trips to our office.

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GET THE POINT

Winners of and Answers to
Reader Puzzle #283, You
Don't Say

In Blissymbolics, pink is the
color of lips and snow;
tomorrow and yesterday are
formed with open and closed

parentheses, respectively, and
ghosts appear to pass through
walls. What more can you say

11) she, her, 40) brown; 16)
spring; 10) visitor; 30) grass,
34) snow; 43) red, 18)

yesterday, 8) self, 33) earth;
24) year, 46) sky; 4) we, us;
21) day; 15) February; 37) bl
78) month; 6) they, them; 7)

summer; 42) pink; 44) eye; 5
he, him; 45) white; 13) ghost
32) black; 14) time; 20)

tomorrow, 3) group, 7) I, me
36) color, 39) purple; 2) you,
12) man, 19) Christmas, 1)

100

100

Approximately one third of the 432 participants were White (144), 100 were Black, 100 were Hispanic, 70 were Asian, and 18 were of other races. The mean age was 20.5 years (SD = 1.5), and the range was 18 to 25 years. The majority of the sample was female (300, 69.4%).

The T-shirt winners are:

1. Jack W. Ackerman, La

2. Teresa M. Villaseñor, *San Diego*.
3. Eric C. Wong, *San Diego*.

5 John Banks, San Diego

10

100