



# Once Upon an Endless Night



# 1985 READER WRITING CONTEST

SECOND AWARD WHOM Tracy Coberly

adventure." my sixteenyear-old Ralph intoned as he started the projector for our first viewing of the movies my husband had taken in Hawaii on our second honey moon. Gienny, fourteen, snuggled beside me after cutting the kitchen lights. He whispered he was glad Dad had taken Grandma out for the evening.

the evening.
"It's near having you back so we can really relax with the bitchin's surfing nowies. Tomorrow I'll take the pincapple over to Freddy and Flossie." They were twins, aged seven, across the street, for whom he frequently "namined." Like me, he despised the term "baby-sit" because "they're not babies and you never get us?

The projector hadn't whirred a minute before the house shook with a pounding on the front door, propelling as from our seats. Ralph snapped on the front porch light so I could check the window. Glenny and I reached the door together, opening it to Freddy, whose eyes bulged from his stricken face as he alternately moaned and shouted.

"Help: Hurry Corne! Duddy's shooting Manual." He sanded my houst had been been supported by housing Manual." He sanded my housing he had been except to be been and explain there's a shooting at the Thrutchetts, the white house on the corner. I couldn't to make sure they bring an ambolance and you stay here and wait for the kids. Despite his dyslexia, I knew he could manage that. Ralph's muscles were needed to carry Flossie. Flossie! So far all had been reflex, but after running a few yards I fold use boys to stop. Maybe she want i there and I could force the determined little by to return to

symmetrical on page I

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#### Words For Silence

"Silence Spoken Here" by aptien Meyer (December 5) w great job in journalism. As a

#### Where Humans Dwell

The national court interest in a minds.

Live music so much my life revolves around sound, so you can understand the wonderful sense of enlightenment (and peace) that the article "Sikence Spoken Here" gase me. Froically, a rerun the same evening (December 5) of a Barnes Miller program dealt with the same theme!

the same theme!
Your writers have interested and amazed me weekly for the five months I have been in San Diego.
Keep it up. We need you.
Doren Gareia
Ocean Beach

#### LETTERS

#### Interpretation

was open-minded, witty, and enlightening. Even after working as an interpreter for two years. I still learned something new. As a close friend of Dennis. close friend of Dennis Schemenauer, Lean say with confidence that he situ bees from you could have interviewe for that feature. Hopefully, after reading this article, more of us. 'Hearises' will sop prejudging the deaf and mutual acceptance will become commonplace. The only thing about the article that made me anner was that I didn't write. me angry was that I didn't write it' Tim Wayne San Diego

#### Where The Books Are

In your "City Lights" see December 5, you tell of the becember 5, you terror the terrible problems vagrants are causing in the downtown San Diego central library (sponge-bathing in restrooms, exposing themselves to or threatening females, urinating on books, and

We all know of the problems We all know of the problems street people are causing in the downtown area, and it is getting worse! So why is the city coming up with the ridiculous plan to buil the new city library in the

Further, the central library part of the city - close to part of the city — close to freeways, near public transportation, and with adequate tor even free] parking. Experts can tell us where this location would be, considering that San Diego City extends from Rancho Bernardo down (mainly) to National City. Perhaps the "central" library should be control Bellow and Interaction 805 around Balboa and Interstate 805.

vagrants or street people in the downtown area as long as cheap wine is readily available and the wine is realily available and the do-gooders provide free flop and chose to these people—and Its was not criticizing the do-gooders. Another post is, as I recall, the state mental bayants during state mental bayants during variance and the state mental bayants house only 5000 per 10000. Fin on state mental baopitals house only 5000 or 10000. Fin on state mental baopitals house only 5000 or 10000. Fin on state mental baopitals house only 5000 or 10000. Fin on store of the figures. So the state has damped a los of poor souls out onto the street and damped the carring, crime: of San Diago.

#### Less Taste, More Feeling?

Lam writing in response to a letter submitted in your Novemb 27 issue entitled. "Show and Tell." it was submitted by "Name Withheld." who found Lynda J. Barry's "Ernic Pook's Corneck"

distanctual.

Plumor can be found in many ways, shapes, and forms to those ways and the ways and the

A discount for children would do much to make it family entertainment. After all, children are tomorrow's concert audience are exposed to, would do much to fill the hall and make it an enjoyment for all San Diegans. Until a reasonable seat (not the back corner) is obtainable for a

Too, the building need not be a monument. It need be only a fireproof structure, perhaps similar to the Sen Diego county

office complex near Clairemont Mess Boulevard and Ruffin Road Incidentally, an old-trine San Diego police sergeant told me we will always have problems with

Tough Ticket

Your City Lights' article. "Is

But City Lights' article. "Is

Il concerning variphon,

Il concerning variphon,

attendance, was very timely for

me, as that very week I was

planning to go downsom and

purchase seven symphony tokets

as Christmas girls, that is, till

The buge cowds at Scaport

Village's summer concerns attest to the fact that many San Degans are
interested in heart or the symphony. In Europe symphony

are alroduled and well attended

to the fact that many San Degans are

interested in heart gride

symphony. In Europe symphony

are alroduled and well attended

to the fact that many San Degans are

propulation in the general

population the general

population here has been prixed

out of symphony entertainment to

are fomorrow seoncert audience. The symptomy should not have to be a once-a-year treat. Lower prices and an aggressive publicity campaign showing the young and old, affluent and nonaffluent, all enjoying the music that far too few

Once Upon an Endless Night: The second award winner from the 1985 Reader writing contest, by Tracy Coberly, and other winning entries on the theme of courage.

City Lights Alack of success at Access the Tijuana tube. a fine painting in Vista, and the El Cortez is for sale.

Straight from the Hip Matthew Alice gets into some strong vino and bares his loada.

The Inside Story: The battle for supermarkets in Southeast San Diego, and Pacific Bell leans hard on county government. By Paul Krueger

Reading Howard Cosell's I Never Placed the Game is reviewed by John D'Agostino

Movies Duncan Shepherd crosses off four of the new Christmas neleases

Theater Jonathan Saville witnesses an unfortunate accent at the Old Globe's staging of Pregnation

Restaurants Elemor Widmer covers cookbooks that might More Theater The Cassus Carter has a theme, it would seem. By Jeff Smith

Quarter Notes The Los Angeles Philharmonic, the San Diego Symphony, and the San Francisco Opera production of Billy Budd. By Jonathan Saville



Highlights of Upcoming Events The sixth annual "Day at the Docks," Christmas parades, and a film called

Guide to the Theater

Music Scene Upcoming concerts, clubs, and performers Current Movies Capsule reviews and complete directory



Index to Specialized Display Advertising Automotive, real estate, restaurants, services, sports

P.S. Mueller The elevator. By Pete Mueller Life in Hell Go to your room. By Mart Greening Frnie Pook's Comeek Poodle flick. By Lynda J. Barry The Reader Puzzle Hue Hefner. By Don Rubin Off the Cuff Do you remember your first time behind the wheel? By Lin Jakary



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#### Sellers Still Not Throwing In Towels

With new hotels rising along the skyline and the classic U.S. Grant on Broadway reopening Sunday, December 15 to overnight guests, downtown San Diego may soon match Mission Valley as a tourism and convention hub. But the historic El Cortez Hotel on downtown's northeast fringe se far hasn't been part of this

Famous for its unique design and wide-windowed Sky Room lounge with sweeping views of the bay, the El Cortez has been plagued by false starts since television evangelist Morris Cerullo purchased the sixty-year-old landmark on Seventh Avenue and Ash Street in 1981. The ambitious Cerullo transformed the building into a Bible study school, revising the glitzy, neon "El Cortez Hotel" sign atom the tower to

Baker's Mural

Most of the people walking up to the Vista courthouse on the Tuesday before Thanksgiving saw a pretty autumn scene painted on the glass doors. But Municipal Court Judge Victor Ramirez, who was in a bad mood to begin with. booked through the tall birch trees and focused on

a gray, one-cell jailhouse in the painting's background. The judge was mighty displeased.

"Inappropriate," he said, and that was not all. Ramirez

sentenced the painting to a scraping; he said it gave the



read "El Cortez Center." But property to a partnership of megabuck land developers, the Bass Brothers and Considine Company, who in 1983 ampaigned vigorously to make the hotel the centerpie of the city's new convention center. They lost out to the current bay front site favored by

cell was waiting for minor traffic violators who entered

traffic violators who entered the courthouse.

But Ramirez didn't know that some turkeys were scheduled to appear on the glass doors that day, poking their painted heads through the bars of the jail. Carlsbad artist Darry Baker, who was painted the proved in fixer of painted the proved in fixer of the court of the proved in fixer of the proved in the proved in fixer of the proved in the prov

painting the mural in lieu of a drunk-driving fine, also planned to add a "Don't drink

and drive" billboard along with the gobblers and some falling

leaves.
"My heart really dropped."
says Baker, describing how he
felt when he arrived to finish
the mural later that Tuesday.

Maintenance workers had just

removed eighteen hours' worth of Baker's work from the weekend before. His thumbnail

who was ordered to oversee the

removal of the art despite her

explanation that it was

sketch of the mural had been

Fort District Earlier this year local millionaire George Feher orfered to purchase and completely renovate the El Cortez, with the financial help

that the whole thing was a
"miscommunication." (Judge
Ramirez is on vacation this
month and could not be

Baker to paint off \$425 of his \$675 fine, was not around to defend the artwork when Ramirez handed down his

But Baker is not bitter. Last

weekend he started on the next holiday mural, which will

satisfy his debt to the court

rate the same cour

doors, has been approved by both the court administrator

and Judge Knauf. Baker describes it as "a generic Christmas card snow scene"

that will not be counted as one of his masterpieces. "You can't get too artistic or it will offend

-BC

The painting, which will

reached for comment.) Municipal Court Judge Suzanne Knauf, who all

Numerous other prospective buyers have inspected the 157-room tower and its ninetyof city issued, low-interest bonds. But Feher insisted on a first-class rehabilitation whose cost greatly exceeded the \$20 million limit allowed for users of the bonds, and his three-room annex, which are listed for \$7.8 million. Executives from the Northview Corporation, which runs the Vagabond Hotel chain, toured Vagabond Hotel chain, toured the property, as did Club Resorts, a San Diego firm that manages Shelter Island's Kona Kai resort hotel. Architect/developer Ed Malone discussed purchasing

and renovating the hotel with business partner Frank Hope and downtown businessman Morrie Slayen was interested in reopening the El Cortez as a Each had different reason

for not pursuing his interest. but several potential buyers have balked in part out of concern that renovation costs might be prohibitive. Those familiar with the El Cortez estimate that the hotel could be reopened after a four- to sixmillion-dollar rehab, with rooms renting for between sixty-five and eighty dollar nightly. Several engineering studies report that the building is structurally very sound. But associated with the \$80 million associated with the S80 million renovation of the U. S. Grant are fresh in the minds of both prospective buyers and the bankers who would finance the renovation. "When you open a wall, you never know what's behind it," says real estate broker Brian Walsh, who took broker Brian Walsh, who took Malone and Slayen through the El Cortez. "You might find an antique pocket watch, but you might also find that a [foundation] has crumbled." (continued on page 55)

But one of the most important trends Access is involved with has to do with the course

instructors: they're quitting Access at a rate that qualifies

#### Half-Empty Or Half-Full?

The trendiness of the Acces "educational" program has reached new heights since the New York-based Learning Annex purchased the business from local owners last spring. Two hundred colorful Access Affiled porclassed the extension from head owners has spring. These himselfed coherain Access the country and the country and every asis weeks 250,000 copies of the new colones catalogue this the streets, advertising mostly night classes for under fifty dollars in tuition fees. Obviously uniforeed to sing the yuppic crowd, the recent catalogue offers classes in everyfilming from breaking into everyfilming from breaking into computers, and investing in stocks and bonds, to courses with titles such as "Divorce Mediation: Career for the '80s," and in the physical fitness category, "Bunneties." The juzzy new catalogue also presents a classified personals section, with one af from a '8Wh' 'blooking for Ms. Right' "Accessing the Month."

negotiations with the Bass Brothers and Considine

collapsed.

as a, well, a trend as a, well, a trend.
Pathways, a smaller
competitor of Access in the
learning business, now counts
thirteen former Access
instructors in its catalogue, and
Sheri Untersee, director of
Pathways or another truches Pathways, says another twelve current or former Access current or former Access teachers have inquired about switching their classes to Pathways. "We can't really grow fast enough to accommodate all the Access teachers who want to come come to us," says Untersee. over to us," says Untersee The main trouble with The main trouble with Access, say several teachers who have recently quit or are about to, is that when the New Yorkers took over nine months ago the teachers' pay was cur from the previous fifty percent of class "tuition" to twenty or

wenty-five percent. (Pathway



# City Lights This Sporting

Channel The compleat sports fan in San Diego has a secret that the average sports fan doesn't: Channel 12 in Tijuana. Take last Friday night. Welterweights Milton McCrory and Donald Curry ere set to engage in mutual nayhem in a title fight, and for the average sports fan the only way to see this promising bout live was to pay for it on Home Box Office. But the compleat fan merely switched to the Mexican Channel 12. XEWT. and there was the fight in living color, with Spanish language announcers. The same was true for the recent heavyweight title fight betwee Larry Holmes and Michael Spinks, which was only carried live on HBO. To viewers of Tijuana Channel 12, the

historic fight was free.
This little trick also works for NFL football games. Last Sunday San Diego fans couldn't get the Chicago Indianapolis game — unless they tuned in Tijuana Channel 12 at 10:00 a.m. There were the league-leading Osos and

splits the tuition fifty-fifty with instructors.) Some Access

teachers now even teach for

free, hoping the exposure will gain them clients in their own businesses. "The teachers I

know who are quality teacher



Refrigerulor, live and in Spanish. The previous week Tijuana offered up the Denve Broncos and the Pittsburgh meaningful game to San Diego Cargadores fans (the Broncos are in the Chargers' division, and the Steelers were coming

game that was broadcast on local Channel 8.

Long standing and some would say archaic — network contracts with the NFL determine which games ar broadcast locally on Channels 8, IG, and 39 San Diego considered a "peripheral market to Los Angeles. By contract, all L. A. Rams road games must be telecast in San Diego. (It works both ways, all Chargers road games must also be telecase in Los Augeles.) This is also true to a lesser extent with the L. A. Raiders. whose road games must be broadcast here unless the Chargers are also on the road at the same time. The network that has the AFC teams.

NBC slocal channel 39—has to broadcast the Chargers road. games too, and these take games too, and these take precedence over the Raiders games. What it all means is that, if San Diego fans would rather pass on an L. A. game in order to watch a game between teams in the AFC Western division. the Chargers division - the Charger division — it's tough luck for them. Unless they tune in Tijuana.
"There's nothing at all the

president of sales at programming for KFMB Channel 8. "We get h screaming for certain gain like the Bears Cowboos earn three weeks ago. We try to explain that we have to carr all Rams road games, but people don't care why you can't carry the better game. They just want it. Moy lan say the station's entreaties to the network have fallen on lawyer contract with the NEO

Vicqueros game, the station is worth checking at 10 00 a m. Mexican network Televisi doesn't know beforehand which games will be broaders throughout Mexico by the network and there are no published listings of the games. The channel is not available on cable, except in Coronado and La Costa, but it can be tuned in via conventional antenn

#### A Slice Of The Pie

The following objects in Pernicano's Pizza House are red: the candles, the booths, the cloth roses, the lamps, th waitresses shirts and aprons, the Chianti, and parts of the pizzas. The plastic tablecloths are red-and-white checked. It

Johnny") Pernicano starts playing it. Pernicano, who opened the

family restaurant in 1957, says

he's no professional musician.

explains. "I just play. Whether

[the customers] like it or not, they get to hear it." Pernicano

schedule. Weeks pass and he

says. "Instead of hassling my kids in the kitchen. I watch the

doesn't touch ivory. "I play whenever I feel like it." he

"I never practice," the sixty

seven-year-old restaurateu

following is going to teach anywhere for twenty percent." Robert Brents taught classes is the ruintessential Italian restaurant.
There are two irregular objects in Pernicano's Fizza House on Turquoise Street, where Pacific Beach meets I a Jolla: a full-size gondola on one side of the restaurant and on computers and investments with the old Access, but when the new owners took over and his pay was reduced by one half, he quit. He is disturbed that some of the new teachers one side of the restaurant and are now working for free. "I feel like the people signing up an upright piano in the opposite corner. But while the for classes aren't getting what canopied boat (seating two they think they 're going to get." he says. "Some are going to get hustled." children for dinner) is hard to miss, the piano is camouflaged by a wood-grain panel matching the wall. The Other teachers staved on. instrument escapes the notice of most diners, until John ("everybody calls me

taking the pay cut, believing Access director Laurie Ramsey's contention that, due to increased marketing efforts, the lower pay rate would be compensated for by the larger number of students. This hasn't turned out to be true in some cases. Francine Hoffman, who taught vegetarian cooking for two years, saw her classes actually decrease in size after Access

So when the local representative from the American Society of Composers, Authors, and Publishers (ASCAP) tried to collect royalty payments after hearing copyrighted songs played in the pizza house Pernicano treated the request like a joke. In a confrontation with ASCAP representative Ken Harrison, who accused the restaurant owner of playing the Cole Porter song "Night and Day." Permicano recalls "Sure I play night and

Pernicano still cor matter "a farce," but ASCAP is not laughing. The seventyone-year-old nats organization, which licenses the use of copyrighted music that is publicly placed, wants \$338 in yearly fees from

Pernicano, If 2000 but restaurants, shopping ma dance schools, and other music purveyors in San Diego County have to pay for licenses, so should Pernicano, ASCAP asserts. "It's a black and white situation of private property rights," says one of the company's Los Angele supervisors, who asked not to be named. (Harrison, the local representative, also cited company policy when matter (Comparing Permicano's actions to a car from a driveway for a spokesman says. People who own these sones deserve to be

the songs because he doesn't advertise or charge for he have a tip tray. The adds.
"What [ASCAP] is doing is okay if you're a big showman but they should forget about

ASCAP can't forget about Permeano, according to its spokesman, because copyright laws is forbidden by the federal government. Little tish like Permeano have to be caught regardless of administrative and legal cost which can far exceed the ASC AP and Pernicano attorneys have have already exchanged letters. The restaurant owner, who plans to retire soon and let his children take over the operation, says,

"Let them do what they will, I can be just as firm as they

There are twelve Pernicane restaurants in San Diego County But only Johnny's according to its proprietor, the house of pizza will continue t have a piano player as long as he feels like playing.

4 DECEMBER 12 1985

#### STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice: Recently I read an article

those cute, cuddly kould bears. The writer claimed that the diet of eucalyptus leaves that the koalas subsist on turns into alco-hol due to a built-in still in their stomachs. They are not the sleeps-eved little dears we think they are but are instead blind drunk. What a disappointment Please let me know this is not so

Mission hills.

It's not pleasant being a debunker of myths. Koalas (which are not bears, by the way are not so cute and enddly but neither are they drunk. The first local a lever saw in the wild see me straight on this. I was walking through the encalptus forest in southern Asstralia when I heard a hor this because when the more than the property of the property goat. I thought. But when I got near the source, I saw, up in the top of a tree, a big male koala, bellowing his lungs out. The last thing I wanted to do was pick up this guy, believe me. He was mean. One that I did hold (later on) was cure enough. I suppose, but she smelled like encalyptis

not an especially alluring aroma-No one has ever proved that landas get drank (or, another theory, stened) on encalyptus leaves. They do seem to be sluggish, but that's partly because we see them in the daytime, whereas they prefer to feed it dask and during the tight. Still, they are slow-moving creatures. It's their metabolism. Eucalyptus leaves are not ex-actly check full of nutrients — they are in fact, toxic to man and most animals and a koala has to cut a lot of them to get much out. To digest all this fiber, the aniinterior of the digest as specialized digestive system. It takes a koula two weeks to digest a meal, one plausible explanation for their sluggish behavior is that this slow diges-



the a right. My question this being the hidilar season, I'm trying to avoid any innecessary calories I can. But I am con-posed as to whether my switch in wines is

is much difference in culories among the

different universe of reds or whire.
Frank Arnold, Frank Arnold, III.
From Lang.
If you're drinking a bottle a might,
"tickle" is not exactly the best word to describe, what "happening to your miss.
I'd so," mere appropriate would be "stoping judgment, liferary, or otherwise, on
the collaborative efforts of you and your
modeled comprome and say merely that pickled companion and say merely that the switch in beverages may result in a slight increase in avoirdupois. Your griffriend is right, but probably for the

wrong reasons.

The caloric content of table wine is due primarily to its alcohol. Its dryness or sweetness has very little effect on the

samption. Let me give you a few number to a lustrate. The average dry white table wine will have 22.6 calories per ounce; wine will have 226 calories per ounce; the average of albei wine contains 23.8 calories per ounce. If the difference is meaningful (not at all a safe supposition, by the way), if can be explained by the fact that red wine typically has a higher alcohol content than white a hig, power-lat antifactle, for example, can be four-tion of the contained of the contained of German Reeding can hover around ton person. And thur's despite the fact that Reedings have more sugar than antifac-dels. Sweet white wines, in contrast, up dels. Sweet white wines, in contrast, to the scales at 274 calories per ounce. In this case the added sugar is at least partly to blame for the increase in calories. The best dessert wine on earth. Chateau d'Y quern, is very high in sugar (about owelve percent) but also very high in alcohol around fifteen percent). But those who drink this nectar of the gods don't have to

anyway. My calculator tells me that Frank is downing about 595 calories per night in red wine, a switch back to white will spehim a paltry thirty calories, or about five jolais, spare him a single calorie. The polars, spare him a single calorie. The type of grape used in making the wine, has no effect on the calories, again, it's the alcohol that counts. May I make a sug-gestion. Frank' If you want to tickle your muse in style, and efficiently, switch to champugne. The caloric content is higher (24.8 per ounce), but the bubbles get the identical consequences.

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# THE INSIDE STORY

#### THERE WAS NO

staff last mouth that Contel Business Networks be awarded a \$30 million contract to instal a new phone system in county offices. But the response of competing Pacific Bell was intriguing and hints at the tough fight the utility's tough right the aimity of the executives will wage to reverse that recommendation and win the contract themselves.

Representatives of Contel and AT&T, a third competitor.

for the contract, weren't available for comment to reporters when the county staff's letter recommending Contel was made public November 27 But Pacific Bell vice president Line Ward was sediately on the phone with reporters, telling the San Dirgo Union how Pac Bell will have to raise local telephone rates of citizens all over the county to make up for lost revenue" if the contract goes to Contel. Ward later supporting a "cream skimming operation that gives forty-seven of the county's 212 office locations to the successful bidder while leaving the smaller, higher ost locations to Pacific Bell

(and its ratepayers)."

Ward has shown himself to be an extremely aggressive lobbyist for Pac Bell throughout the two-year phone contract competition. County staff had earlier recommended Contel (in July), but Ward's efforts helped reopen negotiations. He flooded county supervisors with position papers outlining the benefits of Pac Bell's proposal of the utility's role as a majo half pages to the technical

**EVEN** 

**YUPPIES** HAVE

So we're providing

benefits of Pac Bell's proposai and almost two pages to details about the utility's "local presence," including its \$323,510 in contributions to seventy-five "community organizations" and the fact that Pac Bell executives and employees serve on at least eighteen boards and commissions.) When an August 3 Union editorial arged county supervisors to begin negotiations with Contel, Ward wrote a stinging rebuttal published August 6 that chastised Union editors for acting "in a grievously unfair way" to Pac Bell and stressed the utility's \$200 million local povroll and \$14 million in local

county executive who supervised the phone contrac-bidding process, won't comment on Ward's prediction of higher monthly phone bills but Jacobsen says he will soon Pac Bell, the strategy is havin no effect in Supervisor Paul Eckert Ward is retiring, so statement. "in writing, for the public record. Pac Bell's consider him tox utility has no power to raise amone's phone rate Judas gout for the utility" and the approval of the Public Utilities Commission, which says threats of phone rate increases are "another could deny such a request or order that Pac Bell they are Ward dismisses shareholders, not ratepayers, absorb any revenue losses. Ward says his critics' Eckert's criticism, charging that "the caliber of [Eckert's] observations are directly statements are "specious arguments" and counters that bigger phone bills for related to the cal'ber of the speaker.

orgger prione outs for residential and small business users are guaranteed. He cites as an example the recent one-dollar-per-month increase the PUC granted Pas. Belt to recoup revenue lest because of decreased long distance charges. charges. But if Ward's threats of higher phone rates are Contel and instead choosing



Diego City Council not to let the property owner build on the land until he exhausted as ble." says Eckert. He every possibility of signing a supermarket tenant. Last week Ward is "acting as a the city council reversed itself and agreed that the property owner could now use his land for apartments and a small ow irresponsible shopping center. But the 60,000 residents of But the 60,000 residents of this community north of Bonita and east of National City aren't just mourning the loss of a prospective market, they're also trying to save their neighborthood Safeway. Residents and neighborthood businessmen have been told by

Members of the Skyline Paradise Hills Planning Committee last week lost their effort to secure a lost their effort to secure a major supermarket for the corner of Paradise Valley Road and Wosdman Street near the South Bay Freeway. They had earlier argued that the site is the perfect location for a Saleway is located less than a mile south on Woodman — and

the Safeway's high prices or egetables. As a result, many residents, including planning group chairwoman Cathy Alegria, travel two miles west to the Ralphs or Vons in National City or three miles east to the Vons in Spring Valley

City Councilman William Jones, who represents the area, has enlisted city manager Sylvester Murray in the effort to keep the Sofeway open. Murray recently visited the supermarket and says he simpressed with the merchandise, though he admits he headed not for the produce aisles but the wine racks. "I wanted to see that it wasn't cheap stuff, and it wasn't," says Murray, who also inspected the "ancillary foods" such as anned nuts and hors d'ocuvres, which he ronounced top quality.
Murray, Jones, and Safeway

executives agree that a large billboard advertising the sto might draw new shoppers friving along the nearby Sout Bay freeway, as well as remind other residents that they needn't travei outside their community to buy groceries. City zoning laws prohibit such signs, but Murray pledges the sign will be erected, even if it means waiving current zoning restrictions. And the new city manager has dispatched an assistant to accompany Jones on a January visit to Safeway's Los Angeles executive offices, where they will seek a

where they will seek a commitment that the supermarket chain will not close its Woodman Street store. The racially integrated Skyline/Paradise Hills neighborhood isn't the only area south of Interstate 8 with shopping problems. A developer who last year pledged to attract a major supermarket to the new Gateway East center at the intersection of Highway 94 and Route 15 has so far been unsuccessful in doing so. He was recently granted a six-month extension in his efforts by the city's redevelopment agency, which has authorized redevelopment at the Gateway

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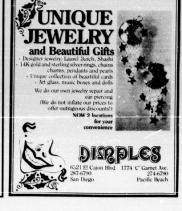
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Safeway that the Paradise Hills store could be closed within a

year if sales don't improve, and the planning committee recently conducted a

neighborhood survey that yielded strong evidence of the store's problems. Just 400 of

5000 survey respondents know

the store exists, and about fifty of those 400 complained about

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'She's with Mama. Oh come, oh

please hurry," he moaned. That was my moment of truth. Memories of Liddy's confidences before the no-fault marriage dissolution law, Liddy planned to expose her sadistic husband in her anned divorce. He was a dentist who possessed two iceberg eyes and obviously two keys to the gun cabinet. Before our trip, when I had reminded Liddy of the danger, she just chortled that she had swiped the key so there was no problem. Although the term "battered wife" was not current. I considered him a psychopath and had urged her not to try to slam a swinging door. Three months of private prayer, positive visualization, and solemn advice for marriage counseling had not prevented the scenario I dreaded. Mental rehearsals and bargaining with the universe had not spared me

door stood fully open. We saw nothing at first because the living room was dark, but what we heard It was like orgasmic breathing amplified through dozens of speakers. The sounds came from our right: the den, so brightly lit that it setting. All that magnified gasping came from Liddy who was lying on the sofa, propped against a white bed pillow. She wore dark slacks and

Not entirely white. The cascade of blood from her throat covered most of her blouse front. Each eye was a tiny red lagoon. Each ear a precisely defined red pond. Flossic stood in terror beside her young mother. ("She's more like a teen-ager, Mom." Glenny had glowingly described her nine months before.) ! dashed to Flossie, cradled her in my arms, and said, "It's going to be all right, darling. Glenny is calling the ambulance. You and Freddy [for now I realized he was at her side) must go over and stay with Glenny until help comes. Ralph and I will be here. Where's Daddy?" Both children shook their heads, mute, as I knelt and embraced them. I kept thinking I must hold them; Liddy is thinking I must note them: Lieuy is beyond comfort; they must be kept safe. But they clung adhesively. I kept pleading with them to go to Glenny, and repeating. "It's going to be all right. Help is coming for

Seeing no signs of Ted's body. I called, "Ted, Ted, where are you?"
There was no answer for a

'There he is. Over there." In the doorway of Freddy's room stood the silent blond man with arms outstretched like those of the statue on Sugar Loaf Mountain. The sea gull eyes did not blink. My instinct gull eyes did not blink. My instinct knew our safety depended on me, so wearing my blandest expression I walked to him, clasped both hands, and said as motheringly as possible. "Ted, it's going to be all right. Please lie down and rest. You need to

"Evelyn." Please lie down. You need to

'No, I'd rather sit in the living

room." Whereupon he limped away without a glance at Liddy, then slumped into his high-backed velvet chair. It was the one Liddy called his throne. She and I privately referred to this room, furnished in Ted's mother's Victorian taste, as the parlor: it was not a room for living. unless she was in it without her husband.

Ralph was trying to usher the little ones out of the still-open door, but as they turned for one last look at their mother, their father said quietly, without expression, as he beckoned with both arms, "Oh Freddy, oh Flossie." Ralph later said it sounded like Tim Conway's impression of a wooden amateur "doing" Marlon Brando's "Stella, Stella, Stella." With blanched faces "doing" Marion Brando's "Stella, Stella, With blanched faces they refluctantly submitted with staring eyes to his pseudo-embrace. It was Ralph's presence of mind and intentionally deepened vice which ended the tableau with, "Somebody better get some bandages or towels or something." I gently disengaged the twins, who now willingly ran into the black, cold night, Flossie barefoot and in her nightie. Ralph and I must have sensed that the charade required us to treat Dr. T as the patient. — while Liddy's death struggle filled the house — so I said in a calm, take-charge "murse" voice. "Ralph, you stay with Ted while I get some towels."

My brain had perceived his outstretched hands as a message he was now unarmed, so I file to the powder room which a few weeks before Liddy had painted a bright poppy, complete with plastic plants and militarily aligned daffolity aligned affolity aligned affolity aligned affolity aligned affolity aligned taffolity aligned affolity aligned taffolity aligned affolity aligned taffolity aligned affolity aligned taffolity towels. Her immaculate housekeeping, full care of the twins,

a full-time paid job, and maid service for her husband combined to keep Liddy thin enough to be wrapped in the bath towel I grabbed to staunch her throat's flood.

It seemed we had been there a half hour with no sign of the police. Had Glenny's dyslexia gotten him confused? I picked up the phone a few feet from where my little neighbor lay and repeated the urgent call for help. As I turned, inundated with the rasping shudders connecting Liddy to life, I noticed blood dripping from the back of her head onto the floor. Insanely aware of details. I kicked her new car coal out of the way of the growing puddle. At the same time I noticed edge of the sofa, so I sat down on its outer side. The Red Cross class I took while pregnant with Ralph (dear, gentle, strong Ralph at his post with folded arms, biceps bulging like a Centurian's, guarding a murderer) came back to me. I put my hand firmly to the back of her matted black hair, and shut my eyes at the borror of my hand entering at the horror of my hand entering at the norror of my nand entering into the enormous entrance to her brain. I pressed her skull and her throat with the saturated towel whose daffodils would never be yellow again. At intervals I kept nurmuring, "It's going to be all right, darling. They're coming to help wer."

help you."
Then I noticed the television with its ludicrous cartoons, right across our line of vision. (Was that her last image?) No sounds came from the living room, only the ticking of the antique clock. As I pressed, crooning to what spirit was left in Liddy's body, I willed my son to be

#### **ABOUT THE CONTEST**

Appearing in this issue are four of the seven winning entries from the 1985 Reader writing contest — the second award winner three honorable mentions, and several stories that did not win cash. awards but which we considered especially noteworthy. Next week's issue will include the first award winner, two remaining honorable mentions, and more entries we felt were deserving of

The contest theme this year was courage, in its many forms. We asked entrants for accounts of a situation in their lives that tested their mettle. Were they able to summon up the "right stuff," or did they come up short? Was the result a triumph or a failure? We received an impressive 558 entries: 327 written by women and 231 written by men. Authors' ages ranged from ten to eighty: story lengths varied, from as few as four lines of poetry to more than twenty pages.

This was some of the most compelling reading we have seen. Many of the stories concerned tragedy that is awful to imagine. much less endure, and it was obvious in a number of cases that the author was sharing his or her story for the first time and that the process was a painful one. Their experiences ranged from suffering through rape, child molestation, and the death of a loved one. to grappling with chemical dependencies, phobias, or their own terminal illness. A number of people wrote about sudden crises, including house fires, automobile wrecks, and emergency room traumas. Others had stumbled upon a crime in progress.

Some writers described the strength they found to leave a dreadful marriage, end a relationship, say no to peer pressure, make a confession or apology. And certainly not everyone came out a hero. Yet we also received a number of humorous entries: recollections of midnight boogiemen, successful (and not so successful) strategems for romance, and athletic endeavors that were hopelessly ambitious. And more often than not, we read, "How good I feel to write about this," "I'm glad I can write about it now." We thank everyone who entered this year's competition. For having saved your fellow man, having turned your life around. having told off that bully, for taking stock of your limits, we salute

Next week: Adventures with a pen pal, prejudice on the job, contraband across the border, and more from the 1985 Reader writing contest.



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afe. Not being able to see him, ver knowing our safety depended on Ted's perception that we were all at the scene of an accident. I had to think of something. If we could summon a doctor . . . we could! A throat specialist lived next door and it would be plausible to send Ralph for him. Perfect! Besides, maybe I couldn't really judge and it might not be too late to save her with the miracle of modern medicine" At he very least, it would release Ralph if I called to him to go next door for Dr. Smythe. As soon as my words were out I heard Ralph thudding down the porch steps. I drew a deep breath and kissed Liddy's forchead. "It's going to be all right, darling. We love you, Liddy. They're coming

Now came the second moment of murderer. truth: I am alone with a murderer.
Just then the miserable cuckoo clock crowed nine times and ticked remorselessly on. There was a strong odor of tobacco on Liddy.
(When had she started smoking?)
The stupid television squawked on, yet more quietly than the clock

ticking.

Ralph returned with the doctor.

He should have gone home! That had been his chance. The gun must be in Ted's pocket. Was Ted still there? The doctor stood blinking in the dark living room and Ralph shouted. "In there, doctor, in

To my dismay now that the doctor was fully visible in the brilliant light, I saw he had no bag, and worse, was on the verge of shock. His only color was the vellow of his teeth protruding from an open mouth and slack jaw. His arms hung at his sides as he swayed slightly forward, speechless, breathing hard and staring. I tried ESP: Come forward and take command. But he remained stupefied. ESP was not working, so, hoping my voice would jar him, I assumed my "pink lady" voice, asking, "Can I get you omething, doctor?" Silence. Staring, Breathing, "Will you ne her, doctor?

At last I had penetrated. He stepped forward to the sofa and with

a look of infinite distaste, took the towel gingerly by the hem so as not to bloody his fingers (This is a surgeon?) and glanced quickly at her throat area, replaced the towel, took her pulse, and tested for knee reflex. She was in flaccid paralysis. He straightened, took a step back, and resumed gaping. "Anything I can get for you?" He shook his head but I persisted. (Why doesn't he send Ralph for his bag?) "Shall I

continue holding her like this?"
"Yes, just keep on." Whereupon
he stepped back to the large leather
chair and sank into it, his arms

dangling to the floor.

The moments lasted sixty minutes each with no sound from the parlor. only the ticking of the goddamr clock, audible above the faint audio of the TV where the frenetic cartoons made me want to scream. I looked from the set significantly back to the miracle of modern medicine and at last ESP clicked. He rose, turned off the set, and returned to his chair, resuming the posture of

Still no sound from the parlor. Ralph must be safe, but I didn't dare ruffle the "invalid" who must have decided to wait for the police. But why in hell don't they come? aining my ears above Liddy's

Now came the second moment of truth: I was alone with a murderer.

gasps - still in the same tempo, still ampiified - for some sound of an approaching ambulance. I prayed her breathing would end while she was still in my arms. She was dying and I knew the heartache of being barred from my beloved Lorraine when she lay dying alone after openheart surgery because "regulations" forbade "visiting." I couldn't bear to think of Liddy dying among strangers, so while I continued my chant I was silently orging the spark of life to be extinguished while being hugged . . . but perhaps this was wrong. Maybe she was struggling from some unconscious depth of hope sparked by belief in my words, rather than surrender to ny urgent inner message: "Go, m lear, go now before you are moved to the indifferent professionals'

Unwanted child, unwanted woman, unwanted wife, soon to be an unwanted corpse. Go while you have a moment of love. This bit of love cannot be sweet enough to try to live. Please go, Liddy. Go!" But her

body strained on.
"Where's the suspect? Where's the suspect?" Several voices were shouting, boots resounding as the police at last arrived. They (only two? They sounded like ten) kept racing between the den and the dark parlor, repeating the question while carrying enormous rifles. One. after his eyes adjusted to the light, asked me as he pointed to Dr. Smythe, "its this the suspect?"

"No, this is the doctor. Isn'the time other room?" (Oth God! Did he to ther room?" (Oth God! Did he suspect?" Several voices were

No, this is the doctor. Isn't ne in the other room?" (Oh God! Did he force Ralph outside, silently, by using the weapon? Oh Ralph, what have I brought you to?) At that instant Ralph boomed, "He's here. He's in this room. You've just passed him thise." him twice."

In my gratitude for Ralph's safety I did not focus on the farcical rushing around which set the style for the entire handling of the case. With one beautiful exception, the Keystone Kops had been

Keystone Kops had been reincarnated: A comment of the comment of t

The younger policeman offered his medical kit but the doctor shook his head negatively. The officer proceeded with describing the kit as excellent, really complete and right outside. Although he had been on the force only a few months, he seemed to grasp the situation and was in the midst of reiterating his suggestion when the ambulance attendants bustled in.

They apologized for going to the wrong end of town, against what now seemed a din after the long, lonely, silent (except for Liddy) wait. Now there were voices in the living room, sounds of other vehicles, and of course Liddy's

laboring lungs. If only I could distinguish Ralph's voice, I could maintain my act. As the attendants approached us, I asked if I should keep holding her "like this" - my hands futilely pressing on the wounds — as they lifted her. (How could such a tiny body hold so much blood?) They nodded yes and droitly lifted her to the stretcher At last the gasping slowed, but it seemed more rasping and stertorou as I bent over to kiss that perfectly formed forehead to say, "They've come, Liddy. They're here. Now it will be all right. They've come to help you," and turning to the

policeman asked if I could stay with

"No, I'm sorry, ma'am, we need you here." And so Liddy was taken to die among the professionals, her lungs still mechanically bellowing. But I was allowed to return to the But I was allowed to return to the children, promising to wait for the police at my home. Taking one last look at the blood-soaked pillow, sofa, rug, and the clean car coat I had kicked to safety. I was reminded of the illustrations in my brother's True Detective magazines of the 1930s. I had always shuddered at The scene of the crime," which had been grisly enough in black and white, without the victim. In contrast this scene was in 3-D Technicolor with stereophonic echoes and the image of the dainty victim branded on my brain.

I went back into the poppy bathroom, where surrounded b plastic flowers - Liddy never brought her fresh ones inside; she gave them to me because she couldn't bear to see them die attempted to wash the blood from my hands. The children must not see a trace of it on my hands. Although my slippers were stained indelibly. the pansy print on my dress camouflaged the blood.

Ralph had already left so I went through the still-blackened parlor to







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learn from Dr. Smythe Liddy was doomed. He was now quite the professional. Outside I paused by the police car and seeing Ted clearly in the front, asked if there was anything I could do or say to him. (What could it be? But I'm "in charge": I must not turn my back on

No, ma'am. Do not approach the prisoner. Someone will be at your house shortly." I had to draw three deep breaths for strength when I saw my house, which had never seemed less of a sanctuary than now. Several police cars were in the driveway. I yearned to lie down but resigned myself to my performance of being in charge. In charge of what? In charge of whatever is necessary. You can do it. You can react later, but now you must comfort the children and remember everything. Remember everything for the trial.

Our house was ablaze in lights and aburk with Gert, who was aburk with Gert, who was frantically guarding the door from an army of police. The stately Mrs. Smythe wes holding the twins, who immediately sprang up and clung to me. Neither one wept: their eyes were so widely stretched no tear could escape. Both were trembling but Flossie said with very measured tones what must have been well thought out, "Daddy did a bad

"Which one will be coming home first, Mama or Daddy?" "I can't say for sure, but Mama is hurt very badly. You saw how

aids to fix her, won't it?"
"Much more, Flossie: she will

have to be in the hospital a lone

But we have to find out the rules. Of course you will sleep with us tonight." From the grip on my arr m her and the still realized surgery would be needed to remove these little human Band-aids. Flossie (how she resembled her mother!) continued speaking for

"We don't want to go to Nana's (Ted's mother). Please can we stey here, Mrs. Coberly "All Louid do Meanwhile, all was chaotic. The run. In and out, in and out. Gert w. cipping, walkie-taikies scrutching The regal Mrs. Smythe emerged

I attempted to wash the blood from my hands. The children must not see a trace of it.

from the dining room, stricken, beckening me. My blessed boys now held the children and tried to show them the film as distraction, an mpossible task in the bright room Nobody was about to dim any lights I managed to tell mine what a wonderful job they were doing before Mrs. Smythe drew me aside. She asked how such a dreadful thing could happen. "Did you have any

inkling?"
"Well, uh, you understand I cannot discuss very much --regulations -- but I regret to say it was not the surprise to me that it was

Then if you knew he had all those guns — I saw them all there, so prominently displayed—if you knew he had them, why didn't you very kind to come to help. So very kind. Let's concentrate on the little

dining room to make my statement. But the twins demanded a cross-my heart promise I would not leave by the back door. The odd sensation of complete clarity remained while I knew I would let go later. I hoped for a reciprocal calm in this officer who drew a notebook and pencil from his pocket, smiling. I requested he take the twins first because it was nearly eleven and they were exhausted. No, they had to wait for the juvenile officer. So the children sat huddled by the door with Glenny.

As we sat at the table, he wet his pencil with his tongue and began to take notes in longhand. Longhand! I offered the use of our tape recorder but he declined with another patronizing smile, so I suggested he lake advantage of my typewriter.
Ralph brought it in, the children at his heels, Mrs. Smythe having left.
They were reassured once more that I'd be with them in a little while

I began with my statement about Freddy's cry for help, when he interrupted. "And what did you do, after falling apart?" His assumptio was insulting, considering his behavior at the scene, but I forced my sweetest smile and replied I had not failen apart but was bound to do

"Daddy did a bad thing." "Yes, darling, a very, very bad thing."

quietly saying, "Bang, bang, bang," I hugged him and explained a special policeman would talk to him ne, but while Glenny and Ralph were being questioned, how ould they like to go into my room and rock with me in my special

as they settled into my lap. Freddy's legs touching the floor. Somehow I found voice to sing Glenny's favorite sleep song. "Sleepy time Gal. you're turning night into day/Sleepy time Gal, you've danced the evening away Before each silvery star fades

"Then if you knew he had all those guns, why didn't you try to stop him?"

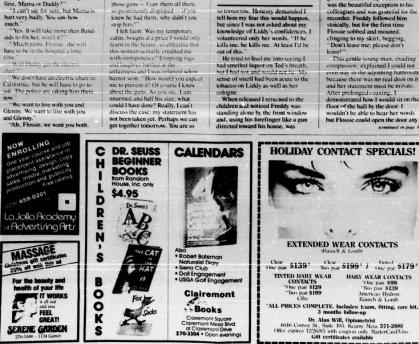
out of sight/Just give me one little kiss [one planted on each twin's cheek]/And then let us whisper. 'Good Night'/It's getting late, Your pillow's waiting, little Sleepy Time Gal ...' and so on for ten choruses, alternating "gal" with "guy," of

At last their taut bodies loosened favorite good-night song. I couldn't insult them with the word "lullaby." I promised they would soon be able to sleep, just as soon as the special policeman talked to them about

tonight.

The cacophony of Gert, the police cars, and the telephone continued. It was eleven when the juvenile officer appeared, and it took still more strength to persuade the children to go with him into my bedroom. He was the beautiful exception to his colleagues and was grateful for the recorder. Freddy followed him Flossie sobbed and moaned. clinging to my skirt, begging. "Don't leave me: please don't

compassion, explained I could not sen stay in the adjoining bathroom ecause there was no real door on it and her statement must be private. After prolonged coaxing. I demonstrated how I would sit on the floor of the hall by the door. I wouldn't be able to hear her words





SERENE GARDEN

me. He patiently permitted several experiments and she at last shut the door herself while I sat at my post. staring at my blood-spattered shoes, taking deep breaths and repeating. I must not feel anything. I must remember everything. Tomorrow I can feel and begin to forget.

Meanwhile my sons prepared Freddy for bed. He was to sleep in Glenny's room, as close as he wanted. When Mr. Coberly came home he would replace Ralph and sleep there too. Sleeping bags were bundant.

After Flossie's statement, she and

I chose a top from my pajama drawer and got her bathed for bed. Just then my husband arrived and I ran to his arms. Flossie stuck to my side. He asked what he could do for me and I answered, "Right now, nothing. But later I am going to need you so very much. I don't dare

relax now."

His mother then drew me aside while Ty hugged Flossie. She said it was dreadful and did he show any remorse? I nodded negatively just as the juvenile officer returned. I was able to unglue Flossie who now accepted Ty, who, with Ralph, tried to distract her with pictures. Freddy was cuddled in Glenny's arms in his room. Bruce, the mynah Liddy had given Glenny in her preparations for leaving Ted, kept chatting in uncanny imitation of both Ted's and

me what I had guessed: Liddy was deceased on arrival at the hospital. He mentioned that bearers of bad news were often rejected and urged me not to tell the little ones. He would take that duty upon himself. though he was clearly in anguish. told him about my background and said I felt they must be permitted to go to sleep with the false hope of seeing Mama again, though I doubted whether they were really unaware, in spite of the statemer about needing "a lot of Band-aids It was past midnight; they we exhausted and must sleep. He concurred and took his quiet concern, in such contrast to the

older, more seasoned men, away. Now the officer in charge said they would need Glenny to get some animals out of the Thrutchett house The dogs and cats were interfering with their need to get evidence from the bedroom in which they were

I must not feel anything. I must remember everythin Tomorrow I can feel and begin to forget.

confined. (Odd! They hadn't made a sound all the while I was there.) The prisoner had told them Glenny could handle all of them. I didn't say it out loud but I knew the "cooperative" killer could still savor his power over Glenny, who had worshipped him and could now see what happened to those who thwarted him. So Glenny was routed from bed to go to that house of horrors with the police and returned with two

great slobbering, shaking dogs. The police were taking the cats to the shelter to be picked up tomorrow Glenny was able to calm them, over Gert's protests, and came back inside. The look on his freekled face after returning from that bloody den is unforgettable. My only consolation was that he had been spared the sight and sound of Liddy

Grandma retired and the police left at midnight. Flossie permitted me to take the most profoundly needed shower of my life. She sat or the floor where she could see me behind the glass. To hel! with modesty. Freddy was tucked into a sleeping bag next to Glenny's bed Ty was in a sleeping bag on the other side so Freddy dropped off to sleep holding two manly hands.

Tiny, talcumed Flossie nestled next to me and after uncounted choruses of "Sleepy Time Gal." I had the relief of hearing her breathe in deep sleep. Hearing the wind in the canyon and cringing at the conjured image of Theodorc Thrutchett lurking down there. I finally experienced the sickening rage of impotence confronted with an irreversible evil. I silently sent a an irreversible evil. I silently sent a love message to Flossie's unconscious mind. Drifting off, I was meriefully spared the knowledge of how utterly immense this child's need for love would be. My last thought was, "How can I possibly be going to sleep after all this?"

When I awoke to "The First Day of the Rest of Your Life," I of the Rest of Your Life, 'I discovered the previous night was only prelude. The price I still pay spirals above all inflation and my life is never "going to be all right." Trace Coberly is a pseudonym.

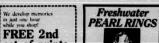
#### Shirley A. Mylan

As I drove to the airport to pick up my mother, I rehearsed what I would say to her, I knew how it ould go. First she would push the hair out of my face, peer into my eyes, and tell me I've been working too hard. Then she'd say that I haven't been bundling up warmly enough (her knowledge of climate always having been, shall we way. less than adequate). Finally she'd say that I probably haven't been cating enough fruits and vegetables, dismissing my beloved fuyus and home-grown alfalfa sprouts with a snort and championing the staple of my youth, lima beans. This time, however, before she recited the entire litany of my offenses against Midwestern decency, I would be

My mother may have thought she was coming for a visit, but I was going to turn it into a two-week seminar on establishing an adult mother-daughter relationship. As a bonus, like the day-timer included in the \$350 price of a real estate seminar, my mother would also gain self-esteem, panache, bravado, cachet — all those words used in Vigue to describe women who network all day and whip up andouillettes at night.

Ah, life would be better for both

of us. I said, practicing my intonations, which combined the intonations, when combined the schoolmarmish concern of Dr. Joyce Brothers with the jaunty camaraderie of Sally Jessy Raphael If this goes well enough, I thought, perhaps I could make a few self-help



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tapes. Then seminars. Maybe a sell-out crawd at Anaheim Stadium. And an 800 number.

The blast from an air horn startled me out of my reveries. I had veered too close to a black Corvette while practicing the line, "But mom, you can't build your life around my phone calls and letters."
I decided it would be safer to continue rehearsing in the shower. Subdued, I drove into the west terminal's parking lot.

My mother's plane was twenty minutes early; her arrival gate was empty. I looked in a gift shop near

the gate where I found her examining a San Diego mug. "Hey, I thought you abandoned me." She picked up her Marshall Field's shopping bag, filled, my nose reported, with cheese kolackies and apple streudels, and watdlied toward me.

waddled toward me.

Like the featured speaker at a banquet waiting for the introductions to end, I listened to my mother's story of her flight, the description of her meal, the highlight of which was mystery meat and vulcanized Jell-O, and the prognosis on her neighboring passengers' ailments. (C4 only had ringing in the cars, but C6 had bursitis in the shoulder, an affliction which bound them fast as friends.)

The opportunity for my first speech didn't come until that evening. We had just sat down for a moment while dinner cooked. The roast was in the oven, and the supervision, would cook until it tasted like boiled flannel. My courage was draining as fast as the color from the spinach.

Nevertheless, once she brought out the China blue silk blouse for "her precious baby," it was as if she pressed the play button on my cassette deck.

Self-help tape number one was about to begin.

After assuring her that I loved the blouse, that it fit perfectly, and that blouse, that it it perfectly, and that it matched everything in my closet and on Robinson's racks. I began: "Morn, why don't you buy something this beautiful for yourself? You deserve it, you know. I was about to add, in my best Dr. Wayne Dyer jargon, that every woman needs to be her own best friend, when she cut me short.

"Me? Who wants to put pretty things on an old elephant?" I cast around for a suitable reply tender, funny, yet to the point. I

"Me? Who wants to put pretty things on an old elephant?"

knew that a useful psychological technique was to rephrase the statement as a question. But somehow I didn't feel that I'd bring her any closer to Superwoman status by saying, "Oh, so you feel like an elephant?" So much for lesson number one.

By the end of the first week, my courage was slipping away faster than the San Diego beaches. I still felt like a fifteen-year-old who has broken curfew. But after practicing my speeches in front of the room mirror early one morning, I faced the task with renewed vigor.

Trying to interest my mother in

something besides me, I took her to an introductory yoga class. She peeked in the exercise room where middle-aged women lay like beached whales while their instructor murmured, "Breathe deeply; feel that oxygen." Now, no one in the Midwest feels oxygen, so my mother hopped back into the

my mother hopped back into the car, proclaiming this another example of California decadence.

Because my mother clung to me like a barnacle on the Star of India. 1 me when I went to class so that she could watch me teach. I'm no Cassandra, but I could foretell what she would say afterward. She'd say how proud of me she was, that she felt ten feet tall, and that she Idn't wait to tell her friends. Like a computer chess game planning its next move, I decided I'd use this opportunity to show her how she should use her own talents

how she should use her own talents and not live her life through mine. This time I hoped there would be no glitches in the system. I made her promise to sit quietly in the back of the room and above all not to tell any of the students that I, her baby, was their teacher. Just to be on the safe side, I took away the Instamatic that dangled from her wrist. Anyone who would memorialize my putting enchiladas in the microwave couldn't be trusted

with a camera in the classroom My mother contained her motherliness while I lectured. broadly. (No one smiles in an English IA class any more than one does while having a root canal or an IRS audit.) After forty minutes of discharging information into nonconductors, I asked the students

to write freely on any subject that occurred to them (an exercise which often proved John Locke's tabula rasa theory). After ten minutes I gathered up the papers, dismissed the class, and walked out, ignoring my mother until we were safely our of sight of any students.
"Shirl Aa-yun," she cried,

"I guess I'm not so bad. I had you and Bob, didn't I? And

running after me. "Here's my

running after me. "Here's my paper."

Later that night, I read the papers. Most of them began: "So you want us to write about anything. Well, here goes ... "I dreaded the occasional paper that would gush," Howe to write, especially articals and personnel opions. Finally, I read my mother's writing. "I'm so proud to be in a real university classroom. Boy, if they knew how proud to be in a real university classroom. Boy, if they knew how dumb I was, they d kick me right out. I'm so proud of my baby. You look real professional. Ho boy, am I gonna brag. I must have done something right if I had you. I would done something if my stepfather didn't make me quit high

"Quit high school"? She had never told me. Somehow my prepared speech didn't seem adequate, but I wanted to talk to her

anyway.
"Mom, I read your writing. I
didn't know you quit high school."
"Well, I wouldn't have, except for
that jerk. He burned a whole box of

"I'm sorry."
"Yeah. I coulda been somebody."
"Mom, you are somebody."

"I guess I'm not so bad. I had you and Bob, didn't I? And that's

something."
"Mom, you can still do
something. Take a class. Keep a
journal. I'll help you."
"What's the matter? Don't you
l'ke your dumb mother?"
"That's not what I meant. I just
mean you can do more than be a

"What's wrong with being a

other?"
"Well, I just meant. "Shirl Ann, how you talk."
"What you thought I meant wasn"
what I really meant to say," I ended
weakly, sounding like Richard

During the last few days of my

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mother's vacation, I planned my final assault. In the battle to establish high self-esteem and an adult relationship, I was losing ground. While I sat outside. pretending to read a paper by a student who wanted to be a "pros athlete," I actually was planning a frontal attack. I had only three days left to free my mother from the forces holding the Superwoman

forces holding the Superwoman within captive.

My mother sat next to me in the moming sunlight. She extended her chubby, blue-veined legs to examine her tan. She wore white shorts, knee-hi's, and plink fuzzy shippers. I convinced her to take off the knee-hi's only by pointing out that shed never get burned (the aim of her vacation) if she didn't. Pushing a bit further, I finally persuaded her that she'd get an even better burn with which to impress her friends if she'd

come out to the pool.

I corrected papers under an umbrella while my mother lay interrupting first to say what a shame it was that I couldn't enjoy the afternoon and second to apologize for interrupting the first time. Sweat beaded on her face;

time. Sweat beaded on her face: light dappled the silver-blue water. I saw her eyeing the children splashing in the pool. I read a paper which began: "One of the berefits of college is that you make a cesspool of friends." As I pondered the truth of that statement, I saw my mother put her feet in the water. Next, she was up to her knees.

"Should we buy you a bathing

"Should we ouy you a balling suit?" I called. "Are you kidding? Everyone would take one look at me and . "Mother." I brought her up

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sharply. Her consciousness hadn't risen an inch, but at least I had silenced this outburst with a look

She continued to splash. The hem of her shorts got wet. As I planned my next Superwoman speech, she grabbed my arm and yelled. "Let's

We cased every shop with bathing suits larger than size 9. Even though the stores had names like "Pretty and Plump," my mother, who hadn't seen herself in a bathing suit for thirty years, did not think she was

cither pretty or plump.
"Fat," she declared. "A regular porker. I can't go out like this.

"Mom," I faltered, not having prepared a bathing-suit-buying speech. "You're entitled to have is only for twenty-year-old nymphs

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'Yes," she nodded.

My formal battle plans were no say format battle plans were no match for the guerrilla tactics of her low self-esteem. It was time to pull out the troops and admit defeat. I got in the car. Silently, I began to drive home.

My mother justified her failure to buy a bathing suit by saying that she

d get an even in with which

was too fat and old. She said she of her vacation. As I passed Walker Scott, without warning, she said, "Pull over." In five minutes, we Pull over. In five minutes, we purchased a royal blue and black bathing suit with a draped top and a soft skirt. In ten minutes, she had it on. In fifteen, she was splashing in

the water. The heck with lesson number

I joined her in the water. While we splashed. I learned that my mother had never learned to swim. I tried to hold her up while she kicked, but she went rigid, got water in her nose and mouth, and her arms and legs flailed. Water streaming down her glasses, she looked at me and wailed: "I'll never do it. See how dumb I am."

Instead of delivering lesson number four on the power of persistence, I led her to the side

where she beat her legs against the water, clumsily at first and then more smoothly. She was in rapt concentration, the pink tip of her tongue sticking out of the corner of r mouth.
"See, I dood it," she cried.

Loried

At the end of two weeks, I drove my mother back to the airport. Resplendent in a white sun dress which showed off her crackly layer of red skin, my mother rummage through her purse to check once again that she had her ticket. "Shirl Ann, if I didn't have my ticket, you'd be stuck with me. Huh? Wouldn't you?"

"Help me look for a parking space." I replied (non sequiturs

At the gate, she poked through her carry-on bags to determine what she had forgotten. With flat-footed determination, she marched nearly out of sight into the boarding

"Wait," I called. I rushed forward with a shopping bag I had filled

with Hain salad dressing, whole wheat bread, and some carob chip cookies. Underneath the food, I had hidden a pink blouse and a cloth-

covered journal.
"Whatsamatter? Don't you think I know how to cat?"

I had run out of words, so I smiled and hugged her. She seemed to like that better than any speech.

#### LE MENTION

Jim and I used to go to his apartment after work to drink been and play backgammon. He hated to lose, so I let him win a lot. He used lose, so I let him win a lot. He used to make me listen to old Grateful Dead tapes over and over again. I hated the Grateful Dead. We seriously discussed the foolish things we did in high school. But now we were "real men." We were out in the work.' alone. We'd left our

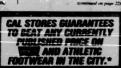
now we were "real men." We were out in the wort! alone. We'd left our parents and friends behind to move to San Diego to be on our own and eventually to go to college. We both came from different places but we had the same goals in mind: to live by the beach and learn how to surf. We worked together as belimen in a local hotel and made good money for a couple of guys just out of high school. The bell captain really liked me because my father ran a tour company which brought the hotel a lot of business. But he didn't seem to like Jim too much and he picked on him a lot. Who knows why. Maybe because he was short. I found myself sicking up for Jim a lot of times. Jim and I hit it off right away. We both loved Southern California. We were both new in town and it was a long time before either one of us

long time before either one of us really started making other friends. We moved in together six months after we became friends. We spent a after we became friends. We spent to of time together. At first, we lived like a couple of hermits. We lived like a couple of hermits. We never went anywhere or did anything. Perhaps sometimes we took each other for granted the way family members do. We argued about the usual things roommates argue about: food, cleaning, phon.

messages, but we always made up and it was back to the Grateful Dead and backgammon. To other people, our friendship seemed like any other friendship between two young men To us, it seemed that way too; at

least in the beginning it did. We had a cozy two-bedroom house in Pacific Beach. On warm days we spent our days off at the beach with a six-pack, a Frisbee, a beach with a six-pack, a Frisbee, a backgammon game, and two boogie boards. We figured that we should learn to master the boogie board before attempting to surf. Jim got the hang of it before I did. I'll never forget his little face and how it filled up with satisfaction when he caugh his first wave. He kept yelling and

his first wave. He kept yelling and screaming like a kid. After living together a year or so, we started sharing screen and getting to know some intimate things about each other. After a few beers, Jim would let his guard down and talk to me about his feelings and dreams. It made me feel good that he cared about me and trusted me enough to tell these things to me. But he would get depressed sometimes and I could tell there was comething very personal that was. sometimes and I could tell there was something very personal that was bothering him. I figured when it was bothering him. I figured when it was the right time, he would tell me. When the right time came, he was almost trembling, "Jack," he said, "if I tell you something, will you promise never to tell anyone?" "Of course," I said. "I mean really promise." "Go ahead. You have my word." "Well, I've never been to bed with a girl before. I mean, I've never had sex with a girl before, well, not really."



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"I want to so bad that every girl i see every day I just want to take home and make love with all night Then I want to wake up next to her and cook her breakfast and spend the day with her and hug her and

Well, by all means, you should go out and meet somebody," I said. Jim was quite a romantic guy. When I first had sex with a girl, the

When I first had sex with a girl, the most important thing to me was to tell all my friends about it.

even liked her very much.

After our talk, we finally started to put our fake I.D's to use and began to start hitting the dance bars in town. Jim was interested in meeting someone, but I had fun just watching him. The first couple of times out, he was not successful at all. He met some girls, but there was something about them that he didn't like or vice versa. So it was back home for backgammon, the Grateful Dead, and heavy philosophical discussions

One night we were out and Jim danced with the same girl for hours. I kept trying to get him to leave because I didn't feel like staying.

"This is my big chance," he kept

saying. "Leave me alone." Finally, the girl went to use the ladies' room and I told Jim that I saw her leave with another guy, so we

went home for "gammon and the

That night, it was my turn to tell a

"Hey Jim, can I tell you "Sure," he said, "I told you

something personal."
"I've never told anyone before. I was never really sure. I'm still not but sometimes I think that I'm attracted to guys."

You mean you're gay?" he asked

calmly and intelligently.
"I didn't say that." My defenses were up now. "Emean. I still go out with girls and I still have sex with girls so I must not be gay, right? I don't know. Jack," he said.

"but whatever you decide you are, it's okay with me. It really makes no difference at all."
"Thanks," I said with a smile.

That made me feel good. Nothing else was said about it for a long time to call me, no plans to move out, and no attempts to change me. Nothing Neither one of us really ever knew a gay person before. I had a coupie of casual sexual experiences with other guys years ago, but nothing I chose

As time went on, Jim continued looking for the right one, the one who was going to make him happy for the rest of his life. And I kept going up and down with my sexuality. One day I liked guys, the next, I liked girls. For a long time. my closet had a revolving door, and although I knew that I was "occasionally" physically attracted to men. I would never admit to

myself or anyone else that I was a gay person. I just didn't want to be

following Saturday. All week long, he told me how much he wanted this girl and all the things he wanted to do with her and all the places he was going to take her. By Friday, I was ready to throw up. He really wanted me to meet her, but I told him I had

other plans that evening.

The big night finally came. Was Jim going to get laid? He was nervous and excited. He kept coming out of the bathroom and asking me which shirt he should wear, which shoes he should wear, and which cologne he should wear "Now, if I were you. I wouldn't try any funny stuff on the first date. I mean, maybe you should save your

one of "them." I always heard that "gay" was a bad thing to be, although no one ever explained why. Jim met a pretty, blonde girl at a

party he went to. Her name was Cindy. He had a date with her the

Although I knew that I was "occasionally" attracted to men, I just didn't want to be one of "them."

handcuffs for the next time." "Very funny," he said. "All I know is that it better happen

onight."
Out the door he went. A very out the door he went. A very strange feeling suddenly came over me. I wanted to grab him by the collar and tell him something before he left, but I didn't know what it was I wanted to say. I sat on the couch alone and played a Grateful Dead tape. I kept trying to figure out what it was I felt. It was a kind of sadness. Somehow I felt like a parent when a child leaves home for the first time

but that wasn't exactly what it was. It was more than that. I couldn't sit still. I tried to read. Then I tried to watch television, but I could not concentrate on anything. I felt a feeling of emptiness, maybe loneliness. I felt foolish and senseless. I felt confused. Then I felt ashamed because deep down I knew what I felt and why I felt it. I knew what it was I wanted to say to Jim as he left on his big date. I wanted to say, "I love you.

see the first of the see. I went to bed early, and the central see that central see the see that central see the see that central see that myself, and I couldn't find the courage to do that.

I managed to get some sleep that night. I was awakened in the morning by singing. Jim was in the shower singing some song about it being a beautiful day. It was pouring rain outside. I knew he had gotten

"Jim, how'd your date go?" I
yelled through the bathroom door, as
if I didn't know.

"A plus," he said.
"So, was sex everything you thought it would be?" "And more. Boy, I don't know

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why I didn't start doing this sooner. Jim was in love, or in lust. to him. I pretended to be glad for

Jim worked the day shift that day. I had the day off and for some reason. I felt like I wanted to do something for him so I decided to cook a nice dinner. I can't cook. I never could and I never plan to put any energy into it. I mean, I've even screwed up English muffins before.

However I had a cookbook and I found something that looked tasty. It was called chicken fricassee. It took me all day to make. The sauce turned out a little more thick than I had anticipated. It had the texture of mud, and I wasn't really sure if the chicken was cooked long enough because the clock had stopped. I didn't have the right spices so I improvised with the spices I had. Also, I thought that a stalk of celery meant a whole bundle. The recipe called for three stalks. I put in three bundles. My stew had more celery

than anything else.
Jim came home just in time. My creation was finished. "Jesus!" he gasped. "What's that

terrible smelt? That's dinner." I said. You made dinner? That's a new

"I know it smells bad but I'm sure you'll like it. You like chicken, don't

"Yes, and I'm starved," he said. I dished up my masterpiece over some half-cooked rice. I thought dinner was great. I was satisfied with the way it turned out. But Jim didn't look so delighted.
"You don't like it, do you?" I

"Why aren't you eating it, then." Jim, if you don't like it, my feelings won't be hurt

My feelings were hurt.
"Why did you decide to make
dinner tonight anyway." Is this a new "No. I just thought you might be hungry after work and you would

like to have a nice meal waiting for you. I'm sorry it tastes like shit."
"It smells like shit too." He held

his nose and dumped his food down the garbage disposal and laughed. I didn't laugh. I was pissed. "I'm sorry, Jack. It was thoughtful of you to do this. I'm sorry I made fun of your dinner. I know you meant well. There's

nothing wrong with your cooking. It just doesn't appeal to me. I'm sure there are people who would love the stuff," Jim said. "I'll get over it," I said. "It's just

that I put a lot of time into this. I wondered why little things like this bothered me so much. I felt insulted and rejected. I felt like I had failed. I wanted him to enjoy his. meal and there was no way I could make him like it. I guess no one can manipulate another person's taste buds. If it's not there, it's not there. I laughed at myself inside because of Jim. I knew this friendship was not

Jim looked at me curiously for a while after dinner. It was like he was reading my mind. There was no way he could know how strongly I felt for him. Jim was always friendly toward me. I wondered how any other male would act under the same

from Jim too, but it wasn't the same kind of love that I had for him. I don't know if I necessarily loved Jim more than he loved me — I just loved him differently. Oh well, can't win

him differently. Oh well, can't win them all, I guess.
That night, Jim was out with Cindy again, I went to bed early and had a dream about her. Although I'd never met Cindy, I imagined what she looked like. I imagined a sweet, young girl. I dream II had ide ried to a chair in my living room and I was telling her that she had better keep away from Jim because I saw him first and that she's, destroying our first and that she's destroying our friendship. Then I walked into the kitchen and got a giant pan of my chicken fricassee and started to force-feed it to her, one slow.

unsavory spoonful after another. I watched the gobs of oozing, brown mush mixed with lumps of chicken and tons of celery bits dribble down

pretty, yellow dress. I woke up in a puddle of self-hatred and guilt. Jim and I worked the same shift the next day so we drove to work

car. "Cindy introduced me to thi really interesting bar last night. It's called the West Coast Production Company. Y'ever hear of it?"

"It's a gay bar."
"What the hell did she take you to

a gay bar for?"
"The music was great. We danced all night. You should go sometime.
"What, with you and your date?"

"No, by yourself." Why would I want to go to a gay

Jack, the people in this bar looked like anyone else, for the most part. There was a lot of guys there about your age. They seemed like

about your age. They seemed the relatable people." We pulled into the parking lot of the hotel and l turned off the ignition. "Look." I said angrily. "I'm not gay and I don't want to be around gay people." I got out of the car and mattered to myself before I closed the door. "I just want to be

with you."
"What did you say?" Jim asked
"I said I'm not gay and I don't

want to be around gay people."

And what did you say after

"I heard what you said Jack. We have some time before work. Please get in the car. I think we need to talk

about this."
I sat back down again.
"Jack, listen to me," Jim said.
"You are gay. I am straight. You need to go out with guys. I need to go out with girls. You're my best go out with girls. You're my best friend and I'd like to keep it that way but if you have any other feelings for me besides friendship. I think we need to get it out in the open and talk

I refused to talk about it. I knew that everything Jim said was true. I knew he really cared about me, too, because he put up with me and my insecurities for so long. But I still wasn't ready to come out as a homosexual. My journey to find myself was interrupted by my love for Jim. Boy, what a mess I was.

My curiosity was aroused when Jim told me about the gay bar — but

not enough to investigate. Weeks went by and I continued to bury myself in my identity crisis toward Jim. Cindy stopped returning Jim's calls for some reason, so his frustration turned into auger toward me. We argued a lot.

One night, I was home alone and feeling depressed. I had consumed a few beers. I decided it was time to see what this gay stuff was all about. I called a taxi and I had him drop me I called a taxi and I had him drop me off at the apartment complex up the hill from the gay bar. When the taxi was out of sight, I walked down to the bar. I walked slowly and had to keep talking myself into going in. I did go in. I din't look up at anyone at first. I felt a sudden rush of paranoia. I felt like everyone was, looking at me. I felt like everyone knew that it was my first time in a knew that it was my first time in a gay bar. Then I had a terrible thought: What if someone I know sees me here? I stood in a corner most of the evening and just watched people. Jim was right about everyone looking just like anyone else. I didn't really see anything very "abnormal" until I saw two men kiss. I was disgusted by the sight but I couldn't stop staring. I thought about kissing Jim. Sudden I wasn't disgusted any more. A ma came up and asked me to dance. I

said, "No thanks. I'm not gav." He looked puzzled and walked away. That really made me feel uneasy so I evening And then again. And again. Each time, it got easier. I started meeting people and it finally in the world were gay. A lot! I slow!y learned to like myself again and to

# Then I had the terrible thought: What if someone I know sees

accept myself. I soon realized that society had the problem, not me. All those years of wondering when I would feel true love for someone were wasted. I'd already been in love. The emotion just kind of snuck up on me in the disguise of friendship. I had finally come all the way out of the closet and I guess one could say that's where my "comi out" story became similar to any is different because the man who helped me come out was not gay. Eventually, I moved out of the house

that my beeings for Jim would just go away.
Jim dropped by one day,
Jim dropped by one day,
unexpected. I had a date over. He was making dinner. His name was
Eric. The three of us sat around and talked about trivial stuff for a while.
Then Eric went to the store to buy some wine. Jim became read quiet.
He started starting at the floor.
"What's wrong, Jim.' I asked.
"Oh, I don't know. It seems like

everything changed so suddenly. Jt just caught me by surprise. It's strange not having someone around to beat at backgammon. I'll get used to it. By the way, I'm sorry about popping by, i didn't know you had "No problem

"He seems like a nice guy

arms around Jim. He looked so sad experiencing. He was actually they were before, but we both knew devastating. Part of me wanted to could have had me any time. Say the ord and I'll be your lover forever. But I knew better than that. I still loved Jim as much as always — but I learned to accept it and deal with it and turn that love into a very real, very meaningful friendship. Our relationship was truly unique. Time went on and we both fell in

and out of love with different partners a few times each. W always talked openly to each other about our relationships and our personal feelings. His girlfriends often became friends of mine and my boyfriends became friends of his. We double dated a lot. The days of jealousy and insecurity were finally over — although I still alw dream about meeting a man just like Jim in every way and having everything I had with Jim — and

Jim stopped by to visit me the other day and he challenged me to a game of backgammon. We hadn't played in a long time. "Okay," I said, "but don't be surprised if I

Fric DuVall

Ed Heffing clutched the cassette deck tightly with both bands and peered cautiously over the edge of the cliff. The sun was still up, and friends were already on the beach. They were standing in several groups, the largest of which was gathered around a beer keg. A few

and to himself, he thought, All high spirits. Let's see, there's old Harvey, Johnny Earl, big Mike Babcock, hev - the Castro looking to see if Paco Johnston was slam across the street behind him.

"Hefty!" It was Tony Barone. "If you drop that fuckin' thing, I'll have

"Take it easy. I'll be very careful." The cassette deck was Tony's. The two of them had been of tunes that they hoped a bunch of drunk guys might like to sing along with after the sun went down. They had managed to get about four hours

Tony. "Listen, do you want your sleeping bag?" "Naw, I'll come back up for it

later." Ed looked over the edge again, checked his balance, and



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velled, "Boola Boola!"

He heard a shout from the bottom by a low cheer and a number of

"You fooi!" Where's the music?"

'Go home!" Get your ass down here!"

He nodded in response. Ed was the guest of honor at this affair. He was to be married in a week and this campout was his bachelor party. Tony, why don't you go first and I'll hand this thing down to you at

the steep part."
"All right, come on," said Tony.
The beach was one of several small sandy coves along Sunset Cliffs. People called it Barge Be they had ever since Ed was a little enormous burge onto the beach once and it had remained, partially buried in the sand, for years

The cliffs surrounding the beach were sheer and forty feet, top to bottom. There were no stairs. The trail Ed and Tony negotiated wasn't much more than a deep rut joining a crevasse. It was in a state of continual deterioration. A person carrying something could walk down about a third of the way. Below that the trail required both hands. You either needed help with your load at that point, or you had to throw it off into the sand below. Ed and Tony had been up and down the dreds of times and they made the descent without even

jostling the cassette player.
"Come over here, Ed." Tom Castro called as they walked up the beach. He handed Ed a large cold can of Foster's Lager.

"Congratulations, man

Thanks, Tommy. "Hefty," said Buzz Castro, "inadvice to you, man, is to start drinking heavily!" They all

Would was like a last eigarette. or a blindfold?" asked Bill Gray. Everyone laughed again.

Ed opened the can and toasted his friends, "Hubba Hubba!" he said. When he had taken a long pull on the Foster's he began to relax. "Jesus. this is good beer!"
Shaking hands and accepting pats

on the back. Ed made his way toward the foot of the cliff, away from the fire. He set down his pack, changed into the surf.

Barge Beach was almost completely protected by fifty yards of rock reef. Almost, that is, except for at the far north end where there was a deep channel with a sandy bottom. The reef made for good surf when the tide was in and for dreds of tide pools when it was out. The channel created a constant

and unchanging rip current. All of the surf that broke on the reef of Barge Beach and against the cliffs to the north returned to sea via the channel. On a rising tide the channel was also known for its steer shorebreak. It was in the shorebreak that Ed reveled. He leaped over some waves and ducked under

others. The water was warm enough to be comfortable in the dving light, cool enough to be refresh

Ed dried off, found the half-full can of Foster's, and rejoined his friends. He held his hands out to the fire and learned that the generator was on its way. The buchelors had planned to rent a gas generator to power the music. Tony had brought the cassette deck and Keith Healy had generously volunteered his arranging the sound system on a pieze of plywood.

The generator, when it came, looked like something that had been with Rommel in North Africa. It was huge, standing five feet high on a steel tripod with wheels. "It was the smallest one they had." Lou Costa explained, shaking his head. "We had to hook it to the

van! I was looking to rent one about the size of a suitcase, but they didn't

have any. No way we'll get it down.

Johnny Earl said that he had some rope in his truck, and they decided to try lowering the generator over the side. Johnny took the rope one turn around a guard rail post next to the street and tied it securely to the generator. With Johnny, Lou, and manning the rope on top, h twenty-seven other guys o

the beach below yelling direction and encouragement, they were able to lower the generator over the side about fifteen feet where it became securely wedged in a crevasse. All efforts to dislodge it failed. The generator held its ground.

"Just leave it there," Tony shouted above the clamor. "The cord will reach!" Lou scrambled down to the generator and fired it up. The noise from its motor sounded to Ed like a of a heavy orange extension cord down to the sand below.

"Is it a hundred and ten?" Tony shouted up the cliff. Lou cupped his band to his ear. "Is it one-ten Tony shouted again, pointing to his end of the cord.

Lou scrutinized the generator. He waved his fist in the air and nodded his head up and down twice. "Yup," he yelled. "Go for it!"

Keith plugged in his amplifier and ushed the "on" button. From the

pushed i.e." on" button. From the tent, the speakers crackled and then emitted a bond, sustained hosh. The amplifier buzzed wice quickly before it exploited.

"God darms it! Unplug it!" Keith yelled. He and Tony emerged coughing from the tent surrounded by a cloud of smoke. Responding to the shouts from the beach. Lou killed the generator.

"The fuckin' thing might catch fire!" cried Tony. Four beens were dumped on the smouldering amplifier.

"Well shit," said Ed. "Jesus, Keith, this is foul."

Keith this is foul." "Don't worry about it. I didn't use

"No, seriously, I've had this one in my closet for over a year. It's a

goner now, man. Fried!" A few of the other guys started to laugh.

Sue the rental joint for it, man. said Buzz. "They gotta replace that receiver! That fuckin' generator fucked up! Totally!" Everyone crowded around the amplifier which had been kicked out of the tent.

"Did the tape deck blow up too?" "I hope not," said Tony.
"I think it's all right," said Keith

"But I think we're going to have to forget about the tunes. Hefty." "Yeah, well, it's not the end of the

world, I guess," said Ed. "Where are the cups?

The same evening, about an hour earlier, Stan McNally had been making pitchers of margaritas in the kitchen of his house in Golden Hill. He was helping Florence, his girlfriend. Florence was hostes a bachelorette party that evening for Ed Heffing's francée. McNally had told Florence that he would make the margaritas. He figured that she wouldn't know how. He also considered himself to be quite a mixmaster. McNally made three pitchers of the concoction and from each batch he drank a tumbler "to

Florence," McNaily called from the kitchen, "do we have any rim salt?" The doorbell rang. Florence answered the door and McNally heard women's voices.

"Helllooo, ladies," he said. entering the living room. Two delegates to the bachelorette party had arrived. "Can I interest either of you in a margarita?" McNally was supposed to be on his way to Ed's bachelor party, but he was in no

You just run along now. Stan.

said Florence. You're not invited to

"But I made these margaritas." protested McNally. "Thank you very much, I'm sure they'll be great. But we can't have any fun with you hanging around

> "Okay, okay," said McNally. 'And if you get too wiped out, just sleep at the beach."
> "Oh, brother! Gimme a little

credit." McNally poured himself a

"He's drunker than hell," said Harvey. "Leeme alone!" answered McNally. "I'munna take a swim."

nargarita for the road and went out margarita for the road and went out the back door. He grabbed his swimming trunks off the clothestine and whistled for his dog. "Sharnos! Come here, boy!" A black mongrel came hurrying around the side of the garage wagging his tail. Shamo preceded McNaily through the gate and bounced into the front seat of the Volkswagen when his master opened the door. The traffic wasn't too bad, and they made the drive out to the beach in half an hour.

On top of the cliff, McNally encountered Lou Costa, muttering a steady stream of dark oaths, and Johnny Earl, with his hands in his pockets, shaking his head sadly. McNally leaned over the cliff and saw a crowd gathered around something black and rectangular billowing smoke.

"Barbecue?" he asked.
"Shove it, McNally," said Lou. Barone's amp just blew up," said

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"I mean Healy's."
"Oh, bullshit," and McNally

"McNally, get outta here before I "God damn! What are you so touchy about? Jesus! I thought we were havin' a party here.

"Don't worry about it, Stan," said

"Don't worry about it. Stan," said Johnny, McNally turned away and started down the trail. Shamus hurried ahead of him but pulled up short at the steep part. He usually went right down. It had gotten pretty dark, and McNally almost tripped over him. "Hey, let's go, Shamus! Go on!" Shamus backed away and ran a few vards back in the trail. "Shamus!

yards back up the trail. "Shamu-Go on! Go on down! What's the matter with you?" Shamus stayed where he was. "God damn it! Shamus!" McNally took a step toward the dog, who turned and bounded back up to the top of the cliff. "I don't believe this," said McNally

Neither do L" said Ed, who was just climbing to the top of the steep part of the trail.

"Hev. Hefty"

"Listen, Hefty, give me a hand with my dog, willya? He's really giving me a had time. Just let me hand him to ya down the gnarly part

"I wanta go have a look at this generator, Stan."

Yeah, well, you can do that after we get Shamus down. Come on, if I just taks a minute.

Ed gave in "All right, where is 'Come here, Shamus!'' called

McNally

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legs, but he wasn't too big and they got him down easily. M. Nally soon found the keg and got himself a beer. A bottle of tequila came

around and he accepted it eagerly.
"Oh yeah," said McNally. He took shook his head. "Hoo-wee, I needed

Frank Johnston's friends called him "Paco" He had known Bruce Carneli, Ed's cousin, for fifteen years. The two of them had been on the rocks south of the beach, smoking a joint with A. B. Mooney, when the amplifier had blown up. From where they sat, it was impossible to tell what was going on. They could hear the generator for a while but then it cut out

"Somebody must have brought some firecrackers," said Bruce.

M-Eighties," said Mooney. get back to the beach. He had taken the responsibility for organizing the party. He was going to be Ed visest

n." he told Mooney and Bruse The party should have been just getting into full gear, but upon his return to the beach, it seemed to Frank as if it had become a wake

Shit," he said nervously, when he found out what had happened 'Hey, Paco! Long time no see!" It

Hi. Stan

"Hey, get a beer," said McNally. No. Have a shorta takillya." He held out the bottle in Frank's

No thanks " said Frank. He

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"Hey, this is a pretty good party," said McNally, "Look at all these guys. Did you get this together, Paco?"

"Sorta" 'Sure you don't wannashotathis?' Frank shook his head, no. "Suit yourselth," said McNally, gesturing in Frank's direction. At least he's having a good time,

Frank thought.

Fifteen minutes later, after Healy had convinced him, Ed, and Lou that none of them were to blame, and that he really didn't care about the fried amplifier. Frank noticed that McNally was wallowing around

McNally made no response, or if he did, no one could hear him. Then McNally

in the shorebreak. McNally had drawn a crowd. A. B. Mooney was

"Hold still a second, Mac!"

"Get out a here," mumbled McNally. He balanced precariously on one foot and one knee in the sand. A small wave broke on McNally and rolled him over.

"Hold that pose!" said Mooney. "Shit, he's drunker than hell." said Harvey.
"Hey, Mac, get out of the water,"

velled Bruce. "Leeme alone!" answered

McNally, "I'munna take a swim. He seemed pretty normal just a few minutes ago," said Frank,
"This is normal for McNally

said Harvey. McNally rolled over in the water and took a stroke away from the beach.

"Oh, no you don't," said Mooney. He caught McNally by the arm. "Here, catch this camera!" Mooney softly underhanded it to Bruce. He squeezed McNally's arm with both hands. "Come on up on the beach.

"Lemme go." McNally tried to thrash away from Mooney, who held

on tight.
"Hey, goddammit!" Mooney fell over in the water. "Come on ya big over in the water. "Come on ya og slob!" McNally was the size of a professional linebacker. He had at least fifty pounds on Mooney. "Somebody gimme a hand with this

clown!" yelled Mooney. With the aid of three others. Mooney eventually dragged McNally up to the fire where he was deposited in a soggy heap on the

Goddammit, Stan, what the hell were you doin"?" shouted Frank. McNally vomited and spit into the sand. Shamus sniffed at his car. McNally vomited again. He swung his arm back.
"Get away!" he said. McNally

roited over and out. Ed hadn't seen McNaily's

performance in the shorebreak, but he had seen the big guy heaving by the fire. What next? he thought. In spite of the setbacks, though, the mood of the evening was on the upswing. The sun had gone down and the fire had been stoked up. Mike Babcock had gone home and returned with a large portable radio. A rock 'n' roll station blared happily. Ed was feeling fine and was working on his fourth beer. A few of

the bachelors sang along with the

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radio and Ed gladly joined in. Then somebody yeiled out that McNally was back in the water.

Ed can down the beach with Healy, Bruce, and a few other guys. He could see McNally treading water in the channel only about ten yards from the beach. Someone with a flashlight was shining it on McNally. He was drifting out with

"Hey, Mac! Come on out! What are ya doin', man?" Ed lost sight of

"I think this is an emergency, we've been having a party at the beach, and we've lost a guy in the surf!"

McNally's head behind a swell, then picked him up again, a little farther out. Eight voices yelled at McNally to come in. McNally made no

out. Eight voices yetted at McPaniy to come in. McNaily made no no response, or if he did, no one could hear him. Then McNaily was gone. "Mac.— Naily!" yelled Ed. "Answer, God damn if Mac." "Stan! Stan! Shai! Paco, move that lashight around." said Mooney. "I don't see him. "That fuckin' asshole," muttered Bruce. "McNaily! That fuckin' jerk, where is he?" Oh, this is ridiculous, thought Ed. Lou Costa had thrown off his shirt and was already in the water. Mooney was following him. Ed ran up the beach a little way and pulled of his sweatshirt. He threw it down hard in the sand. Dann! Ed ran back down to the channel. Healy dived in right in front of him. Bruce dived in right in front of him. Bruce was on his left and the two of them hit the water at the same time.

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'Mac! Hey, Mac!" It seemed to Ed that there must be ten of them swimming in the channel. Everyone was shouting for

McNally. He was sure only of Bruce. who was swimming closest to him and yelling the loudest. "McNally, when I find you, you'll

be sorry!" yelled Bruce. Ed kept swimming out with the rip, breast-stroking, trying to see.
The moon was a waning sliver and
offered no help. "Mac!" he yelled,
"Mac!" Ed was then suddenly aware that he couldn't hear anyone else. What is going on? Where is everybody? Ed stopped swimming and treaded water. Bruce wasn't even there. "Bruce!" he shouted.

There was no answer. "Bruce!
"Yeah, I'm right here." His cousin was about twenty feet away, behind him and to his right.

"Where is that guy?"
"How should I know? But if he's just playin' possum out here I'll beat it out of him when I find him."

"What happened to all those other

"I don't know."
"Mac!" Ed wasn't worried about himself. He wasn't worried about Bruce either. He wasn't sure about Bruce either. He wasn't sure about Healy, but he had confidence that exeryone else who'd jumped in could handle the rip. They all knew this beach. They knew the currents. McNally, Bruce, and he had all grown up within a few blocks of this place. They'd been swimming in this channel since before they were ten. They had to find McNally, Ed wasn't, reads to entertain the notion that ready to entertain the notion that Stan would have drowned. "Mac! Answer me, you zimmer! Stan!

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nightmare. McNally just disappearing in the surf like that was bad enough. Then, one by one six or seven of his best friends had dived into the channel, but it had happened so fast. They had all completely vanished. Is this really happening? Am I just imagining this? Frank couldn't even hear anything except the roar of the surf. what was he doing just standing there shivering, holding that goddamned flashlight? Frank could swim well enough, but he couldn't see diddly without his glasses

Somebody's gotta do something. Maybe I should get the lifeguards Frank ran up to the fire. A

dozen or more guys were standing around the keg drinking beer and acting as if nothing was going on.
"Hey!" Frank yelled. "What are we

gonna do?"
"About what?" asked Tony.

looking up.
"Jesus, McNally just disappeared in the water, and all those other guysent in after him!" Frank searched one face and then another. What are

Take it easy. Paco. They'll find

back. Don't worry."
"Should I go for the lifeguards?" He examined the faces again. A few seemed to be looking at him

"Those guys'll be coming in before you get up the cliff." Frank ran back down to the water. A guy he didn't really know. somebody's brother, was train flashlight beam on the shoreb and the channel. Frank searched the water and strained his ears.

Nothing. "I think I better go for the lifeguards," he told the guy. I'll go with ya.

They ciambered up the cliff quickly and ran down the street to Frank's car. Where am I gonna drive to? He drive to Mike Babcock's house; it was just a few blocks. Frank ran up to the door and rang the bell. Babcock's mother came to the door. Oh, no! What'll I tell her Frank rejuctantly explained the situation and asked to use the phone

"Oh, my Lord!" said Mrs. Babcock. The Babcocks kept emergency numbers taped to the phone Frank called the lifeguards. Mrs. Babcock stood still in the doorway. Frank's companion peered in from the porch. Babcock's father appeared out of the kitchen and veved the tableau.

we, we've been having a party at the beach, Berge Beach... down on Sunset Cliffs, and we've lost a guy in the surf! Barge Beach. Yeah. At the foot of Cordona I guess about fifteen minutes ago. All right, thanks." Frank hung up the phone and looked at Mr. Bubcock, who

shook his head and frowned Tell the ones who are drinking to stay out of the water!" Frank nodded. Oh, Jesus. He thanked the Babcocks for the use of their phone and ran out the door. The other guy

was already back in the car.
"Did you get a hold of them?"
"Yeah, they said they'd be right down." They heard the siren before Frank started the car. Two minutes later they rounded the corner on to Sunset Cliffs Boulevard. A fire engine was parked in the street next to the cliff. Two orange lifeguard

jeeps were behind it. Frank parked and the two of them ran up the street. Three firemen in full battle dress stood out in a crowd of about twenty people who had gathered on top of the cliff. Frank dashed up to

the closest of the firemen and grabbed him by the elbow. "Over there!" Frank shouted. north end of the beach.

They're out then Out in the water. Ed was growing concerned that it had been too long If they were going to find McNally,

they should have already found him Bruce was still somewhere nearby and they were both still yelling. Then Ed thought he heard something else.
"Hefty!"

"Mac?! Where are you?"
"I'm right here!" Ed swam in the irection of the voice. He could hardly see a thing. Then he saw McNally. The big guy was weakly treading water and sputtering.
trying to keep his head up.
"Mac, what are you doin', man?
Hey, Bruce! Bruce! I found him!"
"Hefty," gasped McNally.

"I didn't think anybody was

"Idah timna angeogy accomin after me."

Bruce swam close to the other two. "Goddammit, McNally! You're the biggest jerk I've eve known!"

"C'mon, Bruce. Hassle him later.

San Diego's

Let's just get him in. Come on. Stan, let's start swimming south. We gotta get out of this current, then we

But Hefty

"I didn't think anybody was comin' after me!"
"Yeah, well, we all came after

you. Now, come on, let's start

swimming south."
"Yeah, let's go, Mac," said Bruce. "swim this way." Bruce swam south with a steady even stroke. Seconds later, he was gone. Ed sidestroked. keeping his eyes on McNally. McNally's arms fell limply in the water as he attempted to swim. He took five or six strokes and then sank. He surfaced again, gasping for air and blowing water out of his

"Hefty, wait," he sputtered. "Don't worry, I'm gonna stay right here." Ed was trying to stay close to McNally without having to grab him. "But Hefty . . ."

"What?"
"Look how far out we are. We're "Look now lar out we are, we re way out here!" Ed turned and looked in the direction of the beach. McNally was right. The fire on the beach looked so tiny, it did seem to be awfully far away.
"We're not that far out," he told

McNally. "Come on, now, let's keep swimmin south."
But Hefty ...

"Look how far out we are!"

"Look how far out we are!"
"Listen, Stan, don't you worry
about that, let's just concentrate on
getting out of this current, then we'll
get in easy."
"But Hefty..."
"Look, Mac, just shut up and start

swimming! We'll have plenty of time to bullshit later, now come on. Take it slow and just swim on your back You can swim."

I can't make it. Yes you can! Now just swim on your back. It's easy." Against his will, McNally began to swim on his back, breathing heavily. They made progress for thirty seconds.
"Hefty, wait!"

"Come on, Mac. Just keep swimming. I know you're tired, but look, we're almost out of this current. Come on. We just need to go a little farther and we'll be able o go in easy. We'll catch a wave in. Mac. Come on, buddy." McNally swam four slow strokes, coughing, went under and then surfaced. "Hefty!" He splashed, spit, and

"No. I can't swim anymore."
"Yes you can, come on!"
"I can't make it!" "Do you want me to tow you? Is that it? Do you want me to put you in the cross chest carry or something?" McNally didn't answer. I don't believe this guy. "All right, just turn over on your back, then, and take it easy. Don't thrash around, Stan, or you'll sink us both." McNaily relaxed in the water and Ed swam up behind him. He could hardly get his arm around McNally's chest.

Ed began to sidestroke with McNally in tow. Each stroke seemed merely to bring him to the surface. Shit, what a walrus. God, oof, it was Shit, what a wairus. God, oof, it easier than this in lifesaving . . . unth, I mean I guess we got to practice saving girls in there, oh, just stay calm and keep swimmin Their progress was slow. It seeme

to Ed that they weren't getting anywhere. Oh God, I'm getting irred! Come on, Ed! The weight of McNaily became too much for Ed.

"Jesus, you're a big bloat!" McNally coughed and Ed went under again. He realized with alarm that he was nearly exhausted. I gotta get out from under this guy! Ed pushed McNally off his right shoulder, surfaced, and backed a couple of strokes away, trying to catch his breath.

it. We don't have much farther to go." McNally again made no response but began to stroke slowly after Ed. "Atta baby, see we're almost into the swells. We'll be able to catch a wave in. Mac!" They had made it comp letely out of the

channel and were almost into the lineup. A wave crested outside of lineup. A wave crested outside of them. "We' re almost into the waves, Mac. Just a little farther!" Another wave broke crisply behind them. "Come on, Mac, we'll try to catch this one! Swim for it!" McNally stroked weakly toward shore. The comber rolled over and buried them. Ed surfaced quickly and looked for his friend, McNally care may about distance was

came up a short distance away.

gasping for air.
"Are you all right?" McNally was flailing with both arms trying to stay up. "Here comes another . . ."

Ed's foot touched something solid. The reef! We can touch! He lunged to grab McNally as the next wave rolled into them. He managed to keep McNally's head out of the water. "Mac, we can touch here! Put

"Oh, God," gasped McNally. He put a heavy hand on Ed's shoulder and they took several tentative steps Another wave knocked them forward. Ed helped McNally up. The water was waist deep. Suddenly two other pairs of hands hoisted the hig guy out of Ed's grasp.
"Here, Hefty, we'll get this slob."

It was Bruce.
"Are you guys okay?" asked

Mooney, okay, breathed Ed.

"The God," He worked Ed.

"The God," He worked Bruce and Mooney hep the shausted Me Notlyne, breather the water. Ed followed slowly behind. Several other guys came running down the beach to help with Mc Nally. Where, what an ordeal, Ed fet an exportance, sense of relief.

McNatly, Whew, what an ordeal. Edit an enormous sense of relief.
He walked shakily op on to the beach and stood with his hands on his hips. The fire had been built up and its light illuminated half of the beach. Ed could hear Babeock's radio broadcasting an Allman Brothers number. The fire projected shadows of the bachelors against the cliff where they performed a dance of risints.

of giants.
"Hefty!" McNally had escaped his guard and was careening back down the beach toward Ed.

"Now what?" You saved me, man!"

"Oh shut up."
"No, Ed, I wouldn'to made it. You

saved me man!"
"Just take it easy, willya?"

"Ed!" The others had caught up to McNally again.
This guy is a one-man circus. "All

right, all right. What the hell did

that's all, I mean, I dunno ... I've "Oh shit."

No. really, it runs in the family!"

"A drunk wish, you mean."
"Ed!"

"You're just blitzed. You won't remember any of this any way. Come on, let's go up and dry off." They walked up to the crowd. The fire and

the party were going strong.
"Where was he?" asked Healy. "Way outside," answered Ed. "He was all right, though. He woulda walked up wagging his tail. He laid down next to McNally with a sigh.

down next to suckasi with a sign. Harvey and Lou walked up breathing hard and dripping wet. They both stared at McNally. "He's here?" asked Harvey. "You asshole, McNally! We were way down on the rocks by the cave! We've been yelling for you for half an hour, you swab! I thought you'd

"I wasn't gonna drown," drawled McNally, "you knew that." "Shit," said Harvey and walked toward the keg. Lou looked

disgustedly at McNally for a moment and then followed. From the top of the cliff a attention of the people on the beach! The area off the north end of the

beach is a very strong rip current

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area! Please stay out of the water and confine your party to the

The bachelors icered and catcalled

in response.
"Piss-off!" Tell us something we don't

"Get bent!"

Everyone laughed and the radio played. Ed hugged his knees to his chest and stared into the fire. The heach whirled around him and he

#### Michael Callahan

I think I was having my coffee when I first noticed the smoke. I was sitting in my usual spot in the East Commons cafeteria at San Diego Commons cafeteria at San Diego State, relaxed and nearly full from a nice but semisatisfying breakfast. I always had coffee after my breakfast, coupled with the morning newspaper for a perfect end to my standard before-class routine. It was almost 9:00 a.m. and I had just a few minutes before class to

gobble up the sports and assorted by-lines before I made a hurried gait across campus to tackie my Victorian novel lecture. The heat was on outside as the morning coolness started to wilt under the wave of a day-old Santa Ana. Excessively boring novels and hot beach-type weather don't mix, not even with the promise of an airconditioned room.

Unconsciously, as I had so many times before. I laid the newspaper down and readied to leave. What I saw as I glanced out of the large

picture windows that rim the south and eastern walls of the commons permanently erased the freshly read

news and sports from my mind. It was smoke. Lots of it. Dark. almost black smoke, thick like giant fluffs of dirty cotton candy rising from the southwest.

I put my coffee and newspaper down and just stared. I was entranced. My mind ran in fast forward as I tried to fathom this surreal picture unfolding in slow motion through a tinted g'ass wall

My memory clicked. A chill ran through me when I realized what it was. Two years in Vietnam had etched enough pictures of aircraft explosions and crashes to be too soon forgotton. I don't know why I'm not dark or macabre, but I knew, I just knew it was an air ine crash. It ally could have been a number of things, a gas station explosion, an industrial accident, a canyon fire, but no. I was convinced it was an

I wanted to tell someone else about the smake, to yell it out, but for some reason I didn't.

airline crash. It even made me feel a bit psychic afterwards when I thought about it. I hate ominous feelings.

l got up. I felt tense and was breathing hard, the way people do when something big and uncontrollable happens. I felt dizzy a little, maybe I stood up too fast. My first thought in my state of mind was to get to the car. I wanted

to tell someone else about the smoke to yell it out, but for some reason l didn't. Funny, no one else seemed to notice the smoke. I never did figure notice the smoot. I never duringue that out, it was so much, so large and foreboding. Maybe it's just that college students are forever stuck in their own world, constantly worried about their immediate needs, who

Anyway I walked very quickly enveloped me as I ran down the steps to the lower parking lot. On the way down I was thinking that this was I really didn't want to sit and listen to literary theory anyway; it was too hot and I hated Victorian novels. Besides, I've always had a nose for adventure, be it real or imagined. The car started right up. I have a 1964 Ford Galaxic that used to

1964 Ford Galaxie that used to belong to my grandfather. The car is in perfect condition and everything works including the original radio. While driving out of the SDSU area. Imanaged to find a local all-news radio station with the hope that I would catch a headline about the smoke. From what I figured I had to drive east on El Cajon Boulevard and as I turned right on El Cajor from Fifty-fourth I saw I was right. The smoke loomed a few miles to the left.

I didn't have to wait long. The newscaster had sketchy information on what was happening. He sounded nervous as he reported what he

A plane was down. The crash site A piane was down. Inc crash site was determined to be in the North Park area. No details were given, no casualties known, no cause, just the bone-chilling fact that a large commercial airliner had crashed in North Park. My heart sank. North Park was my home. I thought that I would wake up and find out that this

whole thing was not real. I felt like a zombie as I wiggied in and out of the traffic. I don't even and our of the traffic. I don't even remember watching the road as I drove. I didn't believe that there was any danger to my house as I could see that the smoke seemed to be some distance from my area. I knew my girl was OK, she left for work

I always hoped I would never witness such a tragedy, and yet here I was drawn like a

when I left for school at 7:30 a.m. when Heft for school at 7.50 a.m.
Just the same, I was in a daze. I even
remembered thinking about the time
I was nine or ten and two planes
collided over Brooklyn in New York
City. I watched the news on our
black and white TV at my home in
Althouserous. New Mexico that day Albuquerque. New Mexico that day wondering how awful it must have been to be in the middle of that disaster. I always hoped I would never witness such a tragedy and yet here I was drawn like a magnet to worth the same thine. I could think

never witness such a tragedy and yet here I was drawn like a magnet to exactly the same thing. I could think of nothing but getting to the crash. The radio gave out a little more information as I neared the billowing dark smoke. Dwight and Landas. First exports were that these were the streets where the plane now identified as a PSA airliner went

Dwight and Landis! These streets

were only a couple of miles from my home. I knew exactly where they were and in fact, I was close to the area now. The traffic was thick now. people realizing that something big was happening had driven into the area to check out the story. I turned south off El Cajon just

past 805 and wormed my way towards the now awesome mountain of smoke. I luckily crossed University at thirty-third and parked on North Park Way.

There were cops and firemen all over the place. Just before I killed the engine the newscaster said the time: 9:28 a.m. I must have driven like a madman to get there so fast. Like I said, I just don't remember much about the drive.

What happened to me in the next nine hours was something I was totally unprepared for. When I got out of the car a

There was mass confusion. I quickly popped my trunk, grabbed my Konica camera, and surveyed the area. I couldn't help but notice the smell. Strong, acrid-like with a hint of something rotten. The smell was to stay with me all that day, the memory of which is still clear in my

I tried running down Dwight toward the smoke but police and various others just turned me away. So, I just ran farther south.

All of a sudden I got scared, real scared. I stopped in the middle of a street filled with people, medics, and who knows who else all running in ten different directions. guess the immensity, the finality of this disaster began to hit me. There were hundreds of people here. It was

maddening, the activity, the smell, the smoke, the frozen looks on the faces as they ran by me. I subconsciously knew there was to be a lot of death and destruction, and of that I had seen enough in Vietnam. No. I wanted to wake up and not be in this horrible nightmare of fire and smoke. My outer shield of boldness and courage had just been melted by the fear and death I surely would feel if I stayed here in the area. I froze and my lungs were choked. I couldn't breathe and I had to get out

and get as far away as I could.

Someone grabbed me hard by the shoulder and asked me in an almost forcible way if I could please move on to the shelter. He pointed south on to the shelter. He pointed south and instinctively I knew that he was pointing towards the St. Augustine-High School campus. I just blankly nodded and jogged down the street. was breathing hard again. When I got there they

ed me to make andwiches and take water and cold

drinks to the firemen who were still fighting the fire set off by the crash. I felt embarrassed to say no and besides it was my small contribution to the Red Cross. I was still nervous though. I performed these duties like a robot, not seeing and not

anting to see.

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St. Augustine High School gymnasium. Good gosh! Death was now within my sight! As the first bags were brought in reporters swarmed to photograph them for the world. I slumped on the ground near the entrance tipping over the container of Kool-Aid I was supposed to deliver to someone. I felt sick. It was around 100 degrees outside and that smell, that awful smell was embedded in my nose. I got up and watched as ambulance after ambulance endlessly unloaded its cargo. Some of the bags were not opaque but clear and the contents mushed up against the sides. I noticed myself choked and felt my eves well up with warm tears

I didn't stand there long. A doctor-type just grabbed me and told me to follow him inside. I didn't want to, but I did. Once inside he didn't even ask for my name, just coolly and almost uncaringly told me what I was to do.

My job was to open each body bag, let the doctor and his nurse look ide, record his primary observation on two tags, put one on the body and one on the outside tied to the zipper, and go on to the next

I couldn't do it. I didn't tell him. I though. There was no way. This was too close to death. My mind would not take it, it would surely burst and I would break down and never recover. No, no, no! Please God!

Something inside deep down pushed me forward. I had a tremendous lump in my throat when I stepped into that gymnasium. The little bit of courage that sparks my sense of duty, be it patriotic or humanistic.

grew suddenly. I am a person, I thought, a living breathing person and as a human being with feelings I knew I owed it to those human beings who had their entire realm of life with its joys and discrepancies so abruptly cut short with no warning or alternative. Those nameless faces, now still, needed my little bit of sensitivity to perform the process that would bring them some last dignity before the final chapter of their lives are closed. I ed it to them, to all of them, these people who were now part of my life's writing and memories and because I did, because I felt this way, I followed the doctor through that gym door on that hot September

#### HOTABLES Edwin Decker

I wasn't always the self-actualized sport sport). There was a time not too far gone when I was fat and insecure. I'm quite sure the terms were related. This incident, for that reason, is embedded in my memory.

I was in the eighth grade, a time when social cliques were the only way. My two closest friends (at the time), and only members of my clique, were over at my house helping me stay bored. It was a typical late-summer evening, when the thrill of no school had dissipated and you almost looked forward to

going back.

My friends' names were Arthur Hentschel and Terry Prior. Art and I both called Terry Tewwy Pwiow



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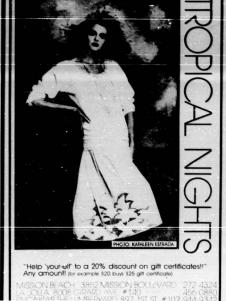
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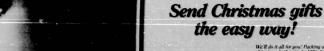
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because he had an enunciation problem and would always pronounce a w in place of an r. As cruel as it sounds, it was still very humorous. Arthur was a pretty normal sort, but Terry was a physically disgusting individual with an acne problem that could solve a fuel-oil crisis, and the sing most ridiculous laugh on the West

Coast. But all in all, still a friend

It was Tewwy who came up with the idea to see a movie. Art and I both whined. We had seen so many movies that summer, Charlton Heston was spewing from our nostrils. Tewwy persisted. "It's got that guy from Saturday Night Live in it. Uh, Chevy Chase." Our ears perked up. "Chevy Chase is soooo funny," I said. "When does it Art asked. Tewwy looked at his watch. "In fifteen minutes." he to walk to the theater, so we ran.

We got there five minutes late. and sweating like the tropical rain forests. The three of us walked in center with one empty seat in between each of us to insure elbow

between each of us to insure elbow space. (We always fought over the arm rest. Tewwy always lost.) The credits began rolling for the film's introduction. The title was Foul Play, you probably remember it. As we were settling in it. As we were setting in comfortably with Tewwy on the far right, Art in the middle, and me on the left, I noticed three young, attractive girls sitting not too far from us. They were giggling and

aughing.

Being a prisoner of my glands
hrough lack of affection from

feminine-type people. I kept glancing over and catching eye contact. Then before I knew it, they all got up and sat directly behind me — giggling and laughing. I think

they had been drinking.
So here I am, sitting in front of three beautiful girls, my friends oblivious to the situation, and didn't know what to do. Be still my

beating heart!
As it turned out, I didn't need to
do a thing. "Psssst," was the sound I beard, not unlike an owner summoning a cat. I turned around and saw the girl in the center

"Pssst," was the sound I heard, not unlike an owner summoning a cat. I turned around. I turned around and saw her sensuously lick her upper lip.

sensuously lick her upper lip. I smiled nervously, then turned away fast. "Psssst," I heard again. I turned and she repeated her first action, only much slower. "Oh god!" I thought. "I can't handle

'Psssst." Once more I turned. This time she leaned forward and said. "You're kinda cute..." I heard her friends holding in uncontrollable laughs. "But you smell really bad."

I was crushed. What little hope had of this girl liking me disappeared. But worse, she was right. I was still sweaty from our run, and not smelling like Irish Spring. "Psssst," came that shed. What little hope I dreadful sound. Her friends were rolling on the ground, holding their stomachs. I was losing poise. She put her hand on my shoulder and caressed it with mock gentleness. then it roamed toward my waist.

i turned my head to speak, and couldn't believe what my mouth was saying, "Would you like a soda?" I asked. "Sure," she said, smiling

Walking toward the concession stand. I was amazed that I was actually going to buy this inebriated vixen a soda. Was I going to be a spineless jellyfish like I always had been in the past? The answer was yes. I'm just a piece of flaccid meat.

I asked for the gigantic thirty-four-ounce size and got two straws for the romantic touch (sickening)

I returned with this gargantuar soda and heard her friends still soda and heard her friends still laughing. "Here it is." I said when I sat down. I thought of Bill Cosby doing the Jell-O brand gelatin commercial, and a poem I wrote came to mind: You're like a spineless herring! A dog without a bone! A stove without! A pilot light! John Travolta! Without a comb/ You haven't got/ The nerve or guts/ To stand up for yourself/ With all the things you haven't got/ No wonder

timps you never it goo 'roo would be "Ooh, thanks for the soda," she said like one of the sirens playing their deathlike music. In what seemed to be a trance, I leaned forward and dumped the whole soda on her head, making sure it also splashed on her friends (who

weren't giggling anymore).
They screamed obscenities. "You
@!!!\*#!..." This time I was doing the laughing, with my friends. The

owner kicked us all out, and I chuckled all the way home.

#### MOTABLES Jackie Jones

I think it was in the summer of 1982, when we were going to Club ID, that I called you in a panic about

what to wear.
"Wear black," you said. "Black something. Anything black is fine.

I realized then that I wanted to be omething a little more than "fine' in a bar where the general hairstyle resembled a "Reach Toothbrush." And it killed me that you knew how. Without even trying, you blended in

I remember graphing something remotely stylish, geared to my student lifestyle. I don't know, I think it was black pants and some think it was black punts and some kind of sweater — anyway it was black. And I blew my hair upside-down and spraged it so it would stick out like icicles. I really tried, Sylvia. You showed up with some dusty, big-buttoned, round-collars de-overcoat, short pants, pointy shoe — like you just threw it together and it happened to work. And it did, then, goddammit. I looked like a "Glamour Don't" and I did not want to go to the lear with you. I could

"Glamour Don't" and I did not wan to go to the bar with you. I could never be that cool.

But I went. We sat in a booth by the DJ. The place looked like forty years ago when Ricky was the band leader at the Tropicana and Lucy was dressed in some Carmen Miranda costume, begging from the sidelines to be let in The Show.

Time had its effects, unfortunately. Time had its effects, unfortunately and as we sat in the torn brick-red

Everyone was stiff, knees bent, back up stiff — all done with a fwoompa fwoompa beat and occasional whipcracking sound. All the recorder singers sounded like they were

a severe speech unsurface.

Just then a group of guys came in.

Apparently you knew one of them:

Lance. (It couldn't be a John or a

Mike, I said to myself, feeling like a

leftover walk-on from a Happy Days

Lance had hair that was too high to be human and too multicolored to be bar-black, which is what I think he was trying to achieve. Lance had no eyes, as far as I could tell. I

no eyes, as far as I could reil. I suppose his bangs were making a statement on blindness. Naturally, you knew him. "Lance and I were on the same plane once,"

you said.

I immediately thought of an airport, but I suppose you were referring to "connecting" with Lance in some artistic-bullshit way where sex evolved naturally after you had completed the sculpture of Nuclear Whales at Graceland. I have no idea why you and I were

So Lance walked up and asked

you to dance and you said no and he walked away.

"Listen, go ahead and dance," I said, feeling like John Travolta's

priest/brother at the disco.

"No fucking way, I'm tired," you said. I understood. After all, you had just come home from that costume party in Hillcrest where costune party in militers where some guys were dressed up as religious fanatics from the Crusades and they were yelling "repent" and burning a mannequin at the stake. I could see how it all could be so

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exhausting And now poor Lance had the audacity to ... "I don't need to explain to him," you said. "I hate explaining. I hate explaining why I hate explaining. Somehow Lance doesn't realize I'm a self-explanatory woman. have to explain that to him

nave to explain that to him someday," you said.

I have no idea why that impressed me, but suddenly I wanted to drop out of college and make jewelry, I wanted to be sexually intense. I wanted to throw cottage cheese into a bucket and tell people I was "doing art." I wanted to be you. I "doing art." I wanted to be you. I wanted your gait, your bounce, your clotiles, your vacuous dialogue. I really wanted to go home and comb out my hair, crawl under my covers, and pretend I wasn't living at my parents' house and studying marketing at SDSU. Perhaps it was this state of mind that caused me to say to the adventurous Lance (who had returned to our booth after adjusting his bangs) that I was in a band.

"Really? Great!" he said. "What

"Really? Great!" he said. "What do you play?"

"Keyboards," I said, before I realized what I was doing. It's true, I could play. But "March of the Space Patrol" was a far cry from — "You're in a band?" you said with an expression that read. Because you're got to be the biggest dick in this bar!

Sensing your acceptance of my not-all-that-ridiculous lie, Sylvia, I decided to press on. After all, you were pretty much of an ass yourself with that Karl Malden raincoat.

"Yes," I said to Lance, searching to see raised eyebrows on his face searching for eyebrows, period. "With some friends from school."

Aha, I had you there! You were in the art department, which was far away from the business building. It was inevitable I would hook up with new-curriculum friends

You were shocked for the rest of

I had actually won membership into San Diego's Bizarre Elite. I was in a band. You thought I was cool.

the night and, I think, a little more accepting once you saw that Lance and I were possibly entering a plane of our own on the dance floor.

of our own on the dance floor. We stayed until the end of that night, filing out with the rest of the hair show. You told me you deal me, something I thought I'd never hear from you, and we left. I can't tell you how important that evening was to me. Not because of Lance; I had eventually lost him in a mass of eyeless wonders with black jelled hair. But I didn't care, Sylvia, I had walked away with more than a belly full of light beers and an allergic reaction to clove eigentetes. I

belly full of light beers and an allergic reaction to clove eigentets. I had actually won membership into San Diego's Bizarre Elite. I was in a band. You thought I was cool.

The next night I had planned to go to the movies with Kanya and Erin. Although you had called and insisted I attend some gallery opening, I declined your invitation. Still living in the glory of the night before, I had neglected to do laundry and had nothing black left to were and had nothing black left to wear. So at 2:30 a.m., my friends and I

fourth and El Cajon and I invited them to stay at my house — well, my parents' house. We ate Kraft Singles and drank my mother's Carlo Rossi that she bought for \$2.99 at

I began complaining about living at home. I enview dorm life. I felt I was missing out on The College Experience. I wanted to live in a room the size of a small beach

towel. Like yours.

Erin suggested that I was taking the movies too seriously, and that r one actually lives in coed one actuary trees in coer contentment until a psychopathic ax-murderer infringes upon their collegiate security, prompting a Nancy Drew-type sophomore to check out the basement after hearing medicana shallow

hearing murderous shrieks.
"So what," I said, "I can dream,

"We all live at home " Karyn we all live a nome. Karyn said. "Quit whining." After three chugs of vin rosé I refuctantly agreed. Looking back, I suppose it was that final chug of FedMart's Finest that led me to perpetuate the lie that would eventually grow to monstrous

proportions. "John humanous" proportions. "Oth, hey," I garbled to my friends, "Sylvia thinks we're in a band and she wants to hear us play. I'm keyboards, Erin plays bongos, and Karyn, you're the lead singer. "Perfect!" they said, rolling in

The first thing we needed was a name, and I was surprised you hadn't asked me for one, Sylvia, but I suppose it didn't matter to you. What's in a name, anyway? Most of



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the bands around town were turning verbs into nouns and choosing

We kicked around "Samantha and the Retching Salamanders," tossed out "Luella and the Big Tits" but Lucia and the Big 11ts because of Karyn's remark about false advertising. Finally, at 4:00 in the morning, we came up with the "Plaid Ice Cubes." Music would

never be the same.

In the weeks that followed, I aw ided you like a Captain & Tenille album. You were calling constantly about the band's status, and I fed you with false song titles: You Left Me for a Bad Haircut, Ronald; Eat w Paint; Kiss Me and Let Me Tell You About My Operation, etc. (when I told you we used actual recordings of William Shatner's electric shaver), Space Food Stick

were our biggest fan.

Then I ran into you at Monty's
Den, right before graduation. You
were wearing some splattered
number that could only be described as "Jackson Pollock" with a accent." The feeling hit me again, as I sat there in generic jeans and a

Nike sweatshirt. I was hopelessly boring. I had no style. I was Seventies sludge sitting next to the Face of the Eighties. Every fashion magazine flared in front of me while you bounced in. You were lively, opinionated, assertive, wild. You gelled, you moussed — you were a living perfume ad and I smelled like

Safeguard.
"Do you have any Blistex?" you

asked.

I began searching in my dumpy backpack, knowing I could only offer you Chapstick, when Karyn

said, not remembering that you two had met no less than fourteen times

"Right." said Karyn with a little

eer, memory intact.
"You're the singer in this band
uh ... the Spotted Rice Chex?"
"The Plaid Ice Cubes."
"Whatever. When do I get to hear

"Whatever, When do I get to hear you play?" you finally asked.
I was still rummaging in my backpack for lip balm when I heard you. Karyn mumbled something about how difficult it is trying to keep up with the crest of a wave, and

and somewhere, behind those points rhinestone sunglasses, I could detect a slight arch in your severely plucked eyebrow. I quickly raked through the through the contents of my backpack. "Well, uh, as a matter of fact

[fumble, fumble], we were just asked to play [fumble, fumble].

"You should probably hit the clubs in L.A., you know. I'm going

up there this weekend."

Unbelievable. It was too easy. I should quit now. I thought. After all, what was the point in trying to impress you? We were almost out of college. Surely we could get beyond these trivial implom. se trivial jealous —
"Too bad!" I blurted, "We're

playing at the Spirit this weekend."
And I tossed the backpack on the floor, feeling glorious at the sound of old Bic pens and breath mints crashing at my feet. Fuck you and

crashing at my leet. Puck you and your chapped lips. You left wish your slouchy newware walk right before Karyn came back with the beer.

"Karyn, you missed it 'She about flew out of her seat! I told her we were playing at the Spirit!"

"Perfect, "Karyn said.

"You know," I began, wimpishly.

"she's going to find out the truth eventually. Then what's she going to

"Oh, who cares?" Karyn said,

"Always so goddamned cool!" I interrupted, sliding dangerously back into my Carlo Rossi Funk that back into my Carlo Rossi Funk that reared its unstyled head that night at my parents' when this fiasco began. "She's aiways together, she's got such a sense of ... I don't know

She's such an believe that the opinion of someone who spray-paints dental floss and wears it for earrings really matters

In the horrible summer after In the horrible summer after graduation, I was like a woman possessed. I went mad to be mod. I had my hair cut shorter than my carper. I practiced sulking and looking serious. I wore household appliances for jewelry. I kept hoping to run into you so I could show you this phony review I had printed about the Plaid Ice Cubes. "The 'Cubes' are San Diego's social consciousness," it sid or I

social consciousness." it said — or I said, "juxtaposing our childhood roots by pitting 'March of the Space Patrol' against a cacophony of

bongos and monosyllabic aerobic instructions. They will soon appear with Samantha and the Retching alamanders at Carlo Rossi's private

But I didn't run into you for an ntire year, and I had lost the review You looked like you hadn't had your hair cut in — God! At least a week You were going to grad school in Boston to study architectural design. You might have even been wearing pastel colors. That was the last time

paster colors. I nat was the last tim I saw you.

"How's the band?" you asked. Now, Sylvia, if you remember, I stuttered a bit, nervously adjusted my stretch pants and played with what was left of my hair. I was shocked that the shocked that the opportunity to absolve my sins had at last

peared.
"Great." I said, "we're touring in



The story begins a long way from San Diego County, in the city of Johannesburg, South Africa in February, 1982, when Neil Agget, a

arrested. He was not charged with any crime, but was held under Section 22 of the Terrorism Act. This infamous law allows the South African government to detain any citizen and to hold them for as long as 180 days without giving reasons

or bringing them to trial.

Dr. Agget died in detention. No explanation was offered for his death.

oeam.

As a second-generation South
African, I had taught myself to live
within the apartheid system. This
required a deadening of my moral
faculties, a blinding of my eyes to
all sights involving blacks, and a
switching off of those parts of me
that cried out No! to the njustice all

It was frighteningly easy to do

It was also frighteningly dangerous not to. I had no wish to have my passport confiscated, to be harassed, detained, or officially arrested. I lived within the bounds of apartheid and ficused my energy on keeping myself and the microccosm of my life free from racial prejudice. I tried not to think about what was really happening in my country, but the irrational violence of Neil Agget's death was so terrifying that it broke through my carefully built defenses and prompted me to write the following letter to The Sunday Times, the most Africa. It was a long letter and was published in full, but I include only those sections which have relevance

to this story.
"Here's me. Just an ordinary

suburban housewife.
I don't say ordinary South African housewife because 'ordinary' and 'South African' are contradictory. Just an ordinary young woman looking after my husband and my children and trying to avoid losing myself completely along the way. I have a good life.

My kids are generally happy and healthy, and when they really get too much for me I can go out, and my maid Rose will take care of them for

a while.

My husband is healthy and happy, too, and when he gets too much for me I can retire to my study and talk.

to my typewriter.
So as you see, I've got it all made.
Then I open a newspaper, and
instead of playing, it safe and
sticking to the Magazine section, I
read the front page and the editorial.
And I read that Dr. Neil Agget has

died in detention.

Okay, okay, I tell myself; don't think about it, just turn the page.
I turn and read that, even in the presence of two security guards,

detainees are not allowed to discuss 'Why not?' asks a voice inside me -- a voice I firmly switched off

mid-way through my third year of BA at the University of Witwatershard It took only one clash with the police and one visit to jail to silence me forever. But now I cannot switch it off. I cannot close the newspaper. The distraught face of Neil's fiancée stares up at me and

I read it all, every word, said by

every relative.
I suffer with them and let myself

This ways lies madness, or I sit on the floor, newspapers all

around me.
The children are pouring orange juice over the furniture, but I do

nothing about it.

My husband walks into the room and takes in the scene. He, too,

ignores the orange juice and destruction of cream-coloured

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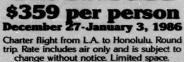
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He sits down next to me and takes

y hand. We say nothing What can we say without destroving the fabric of our lives? We sit together quietly waiting for our hurt and anger to subside. outer world that will take us back our ordinary, suburban life."

NAME WITHHELD, Sandton

The following week The Sunday Times published this response to my

Dear Name Withheld of Sandton (Sunday Times, Feb. 8):

Thank you for your letter explaining your feelings about the death in detention of Dr. Neil Agget. Thank you for writing the first letter to a newspaper that has ever

made me cry. When you make a South African male accountant cry, you're doing

for citizenship of another country in

the pipeline.

I will not leave South Africa with pleasure and I defy anyone to call

Leaving my family and friends of 25 years will not be easy, but I am afraid that I shall allow self-interest

to dictate my actions.

And I regret that I shall hold a And I regret that I shail note a grudge against those who have caused me to leave. Perhaps the simplest course of action would be to cancel newspaper

subscriptions and to go to the movies. To quote 'Name Withheld': don't think about it, just turn

the page."

-WOE, Claremont, Cape Town.

It took me a long time to stop thinking about Neil Agget and the accountant who cricil, and even when their memories had lost their sharpness I was left with a feeling of overwhelming anger toward those who perpetuate the system of apartheid and a renewed letermination to keep it out of my

In September of that year I visited America for the first time. I spent a week in New York and a week in San Diego. The week in San Diego hanged my life forever.

A writer I have admired for many years lives and teaches in San Diego. and although I thought it was a long shot. I called him up, told him who I was, and said I would like to meet him. To my delight, he responded by saying he was familiar with my poetry and would be happy to get together with me. We arranged to meet that same evening on the terrace of Le Papillon Restaurant in La folla

Larrived a little early and made Larrived a little early and made myself confortable at a table overlooking the beautiful La Jolia Core. As I sat souring the view and the anticipation of meeting my mentor. I sipped a peach margarita and though thow fortunate I was to be enjoying such a perfect moment. I fels og good I hardly noticed the time and when I did look at my wristwatch I was surmised to see it wristwatch I was surprised to see it was already 8:30. Only two men had was arready 6.30. Only two men had come into the restaurant after me, a young surfer in cut-off jeans and an elderly black gentleman who sat nursing a cup of coffee. Clearly 1 had been stood up. At 9:30 I decided one. I left amount with the to go. I left a message with the hostess to the effect that if my

literary friend should show up she should explain that I had waited for two hours. She looked at me strangely when I mentioned his

But he's been here almost as long as you have. It's the guy that's been

And then I read that Dr. Neil Agget had died in detention. Okay, I tell myself; don't think about it, just turn the page.

sitting with one cup of coffee all

vening."

I went cold. It had not even occurred to me that the black gentleman could be the person I had admired for so long. A most awful truth came over me. I had not kept myself separate from apartheid. It had gotten into me. And it was in so deep I did not even know it was there. It was controlling my subconscious and it told me that a

subconscious and it told me that a black man could not be my intellectual superior.

I could no longer petend that I did not have the prejudices of some of my countrymen. I had them. I had them all. A philosophy I despised was controlling my heaburior.

despised was controlling my behavior.

I stood there motionless and unseeing. Then I turned and looked at him. His eyes met mine. I wanted to run—to put the whole incident out of my mind forever. Pretend it had never happened. How could I face him? What could I say? As if they had a will and courage of their

own, my legs started moving in his direction and I saw that he was looking at me, not with anger but with compassion. He had seen and understood it all.

Tam so sorry. . "I began, but he cut me short

You have no need to apologize You could have walked away from this but you had the courage to face the truth and face me and I admire

I saw him every day of that week We walked on the beach at Del Mar and drank countless cups of coffee in Hillcrest. We drove through Rancho Bernardo and hiked the Tecolote Canyon and during all this I talked and he listened. Occasionally he and he listened. Occasionally he redirected my reasoning but mostly he just allowed me to pour out all thoughts I had been afraid to think and all the feelings I had been afraid

Here in San Diego County I found the courage to look at my life... to see that I could not live within a see that I could not new shirm system as permeating as apartheid and pretend I was not a part of it. Like the South African accountant who had been so moved by my letter. I did not want to leave my friends and family, but I knew I had no

#### POSTSCRIPT:

It has been three years since Neil Agget died, and since that time many others have died in detention. I thought Neil had been forgotten. But last month I saw his face on MTV. He is featured in the anti-apartheid video, "We Won't Play Sun City." In South Africa it is banned. I saw it because I live in America.



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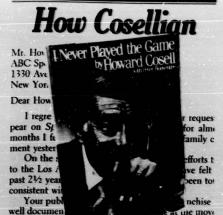
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JOHN D'AGOSTINO

Americans love a bigmouth. Perhaps more than any other citizenty, we under-stand, appreciate, even encourage decla-rations printed in boldines or shouted at scin-popping solume. America's very burth cries were the sentorian proclama-tions of gendemen farmers and men of letters whose self-righteous, table-possible phalinges to unjust authority possible phalinges to unjust authority possible phalinges to unjust authority ness. By now it is in our blood. The loud-nouth or solueserium beaseart is research some its in our blood. The loud-month or swaggering braggart is recend to the control of the control of the bellowing of Raph Kannets on the bras-tish outbursts of John McEarne to the scorling, fingle-pointing threats of Mr. T to the first-brandishing of union picket-ers or the voiced indignations of angry citizens at community meetings, we ap-plied or at the very less tolerate aryone-who through shear force of will and deci-be power demands our attention. Our fascination with bluff and bluster goes a long way noward explaining the celebrity of Boward Coxell and the success of his current book. Hower Plavord the Gram-Make no missake about it — Coxell be-longs in the company of the above-longs in the company of the above-

mentioned higmouths. He is a verbose, pompous, pretentious, thin-skinned, quack-tempered protocateur with an ego that could be techned and floated down the street in Macy's Thanksgiving Doynards. For the past, and especially street the protocological districted thin by the immensely popular districted thin by the immensely popular districted thin fronthall telecosts. Coeff's slight-up number of speech, professorial wealthing the protocological desents, establishy, self-stated importance and consequent patronization of associates, and jowly facial features that exeemed borrougher patronization of associates, and jowly facial features that seemed borrougher patronization facial features. He will surprise less of Coeff's detraction, have made him the one-sports figure that American most lost batter. He will surprise less of Coeff's detraction of the second protocological different ways of making a few moothy, portanced treatise that finds a thousand different ways of making a few busic points. We expect this from Coeff where 2 compendium would suffice, see get labored discourses. And while Coeff is supported the protocological protocological content of the working is so thick with dece, re-printed letters and memoranda, quoted explores and personal conversations, and relate technological to opinions.

that the reader occasionally wishes that some of the book's chapters had been more severely edited. Yet, once begun, it is a difficult book to set aside, and for a

reason that would make Cosell smile.

I Never Played the Game accomplishes what Cosell has for years been claiming. to have done throughout his career demythologizes the world of American professional sports, pecling away its pro-tective, media-reinforced veneer to ex-pose inherent deceits and the ambridled goed and chrome calumness of its mosers and shakers. To Cosell, professional sports is not just an assortment of fun and games that unwittingly has become big business and perhaps the country's favor-te form of diversion. It instead is a dank pool that reflects the deterioration of basic human values, that has become stag-nant from the lack of "crusading journal-ists" (like himself) who are willing to "tell it like it is" and make waves, that teems with millionaire owner-sharks for whom chicanery and dishonesty is a way of life and who have a total disregard for the ordinary folk who pick up the tab for

of life and who have a total disceptalt for the ordinary lost who pix by the table of the copensise entertainment. One of Creed's major gipes is that the sports megulia abetted by a comperatorial press, their innedeed obscured by the home public images of pro athletes and the comparation of the co

feints of the NFL's operatives make for inacinating reading.

Through Conell's yes, we see NFL commissioner Peter Rozelle as a slick charmer, a man so absorbed with the maj-esty both of pro football and of the corpo-rate machine it has created and continues to oil that he is monomanized in his ef-forts to promote the league as a bastion of noble pursuits and to preserve its fiscal and legal autonomy. According to Cosell,

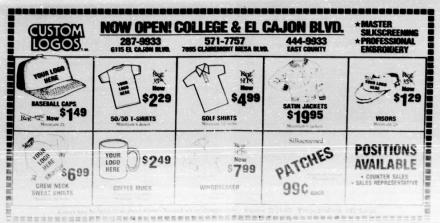
Rozelle is obsessed with winning for the NFL permanent immunity from Ameri-ca's antitrust laws, and that obsession has cost Rozelle much more than as expen-sive court case (Rozelle's failed attempt to present Onkland Raiders, owner Ai Davis from moving his team to Los Angeles treble damages, court and legal fees, and interest). Cosell contends that Rozelle-turnel visioned, overzealous joust with Davis also bas cost him much public credibility and has croded the base of credibility and has croded the base of support that NEL owners have given Ro-zelle throughout his visently six year rings; as commosconer. And it has cost Rozelle the author's friendship, which Cosell typ-scally implies as being equal in signifi-cance to the other considerations. Cosell the journalist is at his best when he discloses the Machineritan machina.

has found Cosell caught in a crossfire San Diego Chargers fans will read with anusement this exchange between Cosell and fornier Chargers owner Gene Klein in a Phoenic restaurant, freggered by Klein's emitty for the Raiders. Doese and his convection that Coxell was a supporter of Davis's claim against the NFL owners.

whore!"
"I'm shocked," I said. "What the hell are

you telking about."
"You're with Davis, aren't you."
"No, I'm not, Gene, and that's it. Never again. I walked away. Klein wanted me to be a whore for the NFL.

But Cosell is much harder on such own But Cosell is much harder on such owners as the Philadelphia Eugles Leonard Tose, the Baltimore Indianapoiis Coits Robert Irsay, the New York Grants Wellington Mara, the New York Jets Leon Hess, and the Los Angeles Rams' late owner, Car-roll Rosenbloom. He carefully unmasks the netter receivers which the advanced the petty grievances, childish galousses and suspicions, and open-faced lust for money and power that have led these tre-coons to "rape" entire cities, to shift long-rooted franchises like chess pieces. long noted franchises like class pieces long noted franchises like class pelicities (learing behind brokenhearted loquinus, pobless workers, and guited local economies. Coroll doscribes, sorretimes brilliantly, the dilemma that faces professional forballs—the immovinity of surgary sometimes of supportive metaposities serious for NE's unlawful attempts to present those owners from relocating what are in fact private business empires. Coroll sees that dilemma as symbolic of a general decay of moral standards in all professional sports, a decay brought about by the impacticus elevation of sports to an unrealistic and



Coxell outlines his revulsion that sports - and especially pro-familial - have be

1980 after tweezy five years as its most familiar assumentation. The most common concessor of the defeation value of most

general entropy of the control of th piece of writing. Unfortunately, objectivity has never been Cosell's strong suit, and the book bogs down under the weight of his considerable self-esteem, a grossthe firmed adverage for the Research and the firmed Think dent is 4 function as full time in the dentity of the centre of th Simpson are weepy and hare the search-of their souls to Cosell as they would to

tentate such as Rozelle will drop every thing and dish over to Coseil's to clear up even the slightest misunderstanding and to beg forgiveness; that Cosell will shour down, curse, and chastise the most powerful and influential men in sports, and that these men will quake and crumble under his righteous barragus. In short, every significant matter relating to the

sports specifically football and that such perceived slights have nettled Cosell to the point of distraction. I think that it is for that reason that Cosell has launched salves of invective at what he calls the forcestacy to term actually connect by sportswriter Robert Lipsytes, the frater nity of ex-picks who have made the leap to the announcer's booth. If Cosell always had wished to be "buddles" with great afficies, to be thought of as their equal in terms of sports expertise, then public re-jection of Cosell by those same figures would no doubt prove exeminating

Tarkenton, and O.F. Simpson with a si-consoless that is embarcassing to read-carford is a solutions, monotonous, amount agnative bore, prome to frequent mac-oracies and on air gaffers. Mercouth was improfessional, vactious, resentful of Co-ect's skills as a commentator, and cruel. farkenton was given to particularized, argon-laden analyses of games that chaled most fams. Simpson's insufferable founti-m problems make him unlisten-

Not one to mine words, Cosell flatly states that the alone was responsible for the success of Monday Night Football. of derived in this country and their posts of derived in the source of the country and their posts of the form was responsible for the success of Mondes Vigit Routhall telecans.

Nation to runne words, Covid Harly states that the alone was responsible for the success of Mondes Vigit Routhall telecans.

Nation to runner words of the success of the su

that his fame, as a member of the Mondes Vigit Fordulal cross was for this. Wil-ing it like at is: Ins. "In depth analysis," or his "reportural objectivity. He be-came a household word precisely became of his frequently laughable attempts at those things. Proc. Coolel really believe that with the Dolphins threatening to score from the Raiders, five yard line, the score from the Radiers Five varid line the succession. Coself raths against a budso of the wrife of some small codlege differs direction in South Dalord. Coself span diffugence, receivant prattie, and othors one rather made him a popular object of derison in this nature, and bud is when the arrowed some advanced. Madels.

game, with network fugwigs or corporate sponsors that being one of several in-lumical meanings of the book stiller, see it was Cosell whose band schinocating with tim witted ARC TV personalities during the network's Monday Night Enaball telecasts gave the show an air of crass com-mercialism. Cosell rails against a lockoc-racy that shamelessly, puches the NEL

mm versus his maintity accurately to induce the significance of his own contributions therefor that characterizes the ingrameched due to low ratings.

were the Folkowray, ostendily on the board of the folkowray ostendily on the board of the folkowray ostendily on the folkowray ostendily o weekend show with which Cosell weared lumself mear from Mondor Vight from ball and which was supposed to provide him with a more suitable forum for his crisading journalism and superast enter famment skills, would air for the fina-time this December 15. The show was be-

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# Low Spirit



Along with universals like Things to Be Bought and Things to Be Sent, a film critic's Christmass list must make room for Things to Be Seen—and often with as onerous a sense of obligation. Often, that is, as with other incoming as opposed to outgoing things, with a luxing dread that sincere thank yous will be hard to muster. But entire the best if swell be the first of the first o But griping about it won't get him out of it, and it's probably best to get the worst out of the way first. One can hope to have done, anyway.

into politics, but there is no need for the critic to follow. Sufficient grounds for dismissal will be found, one again, in sumple pugglistics, Does anyone even remember anyone; the ready the law of the politics of the property of the property of the property. The gay who get Muhammas Ali to sit down in the ring by stepping on his toget at the same time as he was punching his high. The gay who alternoot but not quite lasted out the full frieteen roands? The gay who later partook in a bover-yo-wreather charact with Andre the Gant? — now there would have been a legitimes esough to the original Rocks: Instead Sylvester Stallone revealed

the full infantiism of his imagination with (what was supposed to be the dizzi-sest peak of pagilists excitement) simultaneous knockdowns as the last vecords of Round Fifteen ticked away. Although the original movie also had its excesses fifteen-second knockdowns and five fifteen-second knockdowns, and five times as much blood as any, licensed ref-erce or ringside doctor would allow to flow—you could monetheless see what sort of fight was intended, and the tal-most unnoticed fact that the hero lost the decision provided a remedial dose of modesty. Part III tried to hang onto Underdoggism by way of Fit Cattism, but the character was already distorted be-yond recognition. And any boxing fan your recognition. And any boxing fain had to how in protest at that little coda— now reprised as the opening scene of  $Rock W \rightarrow m$  which the former opponents and current soul-mates) who had staged the two splashest blood halts in heavyweight history square off for a rub-ber match, in complete prises, and with-out corner time, just out of personal curr-ling the complete prises, and with-out corner time, just out of personal curr-ling times of the complete prises and with-out corner time, just out of personal curr-ling times and the complete prises and with-out complete prises. The prise of the times are the complete prises and with the con-ling of the complete prises and with the con-traction of the complete prises.

when cought, as they so, to see the other got? Now, with his newfound defensive skills sunchorn mistade, he is again cost as the underdig against the amateurt? Societ champion. Ivan Droga o, &a. The Siberian Bull, all 261 pounds of him. "I's a true case of Dosid and Goliath," observes the ringside announcer, thus sociching any notion of these two fighters as proper allegorical representatives, of two global superpowers, and giving us our answer to that intriguing byte from the soundrace." Its East versus West or man against man." But there I go, almost getting into politics, and as I have indicated, there is no need. The blond crew cut and grantic face of the statussage Soviet point us distinctly in the direction of littler's Diementsch, and it would be a short leap from there to Schmeling vs.

Louis. But it would seem to be an even shorter leap to the actual longest-reigning amateur heavyweight. Teofilo Stevenson (never mind skin color), who, with his that time were not yet the order of the day. Hitchcock had had to come up with the ideas for those others. And in farmess it must be pointed out that the director of Romancing the Stone has gone on to do (never mind skin color), who, with his piston-like left and tranquilizing right, cruelly teased. American having pro-moters with the thought of turning pro-fessional, and who left it to foolish fight, fants to mult over the question of how he would have fared against, say, Ali, It was an approximate and Schooler Sci. Romaring the Stone has gone on to das Back to the Finner, and has given over the Jewel of the Mite to a total hack annual Lewis Teague. This project is per-haps not so much a proper sequel to Ru-maning the Stone as simply a poor sub-stitute for it. Unaccountably, the thereine's caller adventure in South America has left her with a weakened be-helf in nomance. Documented with her current novel of flashing swords and bail toon sleeves, she accepts an invention to would note tared against, say, All, it was an ignorant question, and Sylvester Stal-lone has transformed it into an ignorant little movie. The proper cinematic refer-ence point here would be Mark Robson's The Harder They Kall (as in "the bigger they come."), which dealt directly with the gullibility of an American popusleeves, she accepts an invitation to do a profile on a North African politician and quasi-Mahdi ("To write a biography something important, something real this is what I've been looking for!"), and lace on whom an unknown Argentine grant, a.k.a. The Bull of the Pampas, could be paimed off, on the basis of size alone, as invincible. (Of course Stallone himself, with his splaned-out, scallop-shelf torso and tree-root arms, looks less and less like a bover as he looks more and more like a body-builder.) And we might those journalists engages of The Year of Living Dangerously and Under Fire and whatnot. She remains, however, as credit whatnot. She remains, however, as credit-lous, as naive, as animiganitive as if her-carlier adventure (not to meetion her ear-lier novels) had never happened. Experi-ence must not be such a good teacher af-ter all. Or must vary from student to student. For all that, Kathleen Turner is still every bit as engaging tead as Hat-teringly photographed) in the role, and Michael Douglas, because he doesn't have to take any steps backwards, is even more so. But key please say goodbye to "Joan Wilder" and "Jack Colton." more like a body-bulder.) And we might be reminded once again, if any good can come out of Bocky B, of why Wulter Hills Hand Times stands as one of the strategy of the control of the con species of screen hours: a cutie.

Some movies lend themselves less to sequels than others, and Romanning the Stone, a real-life romance visited upon a mousy romaner, would appear to be one of the "some." Imagine, if you can any will, a sequel to North by Northwest, or one to The Man Who Knew Too Much, or one to The Window, or one to Strangers on a Train. Of course one of the reasons there was no sequel to Strangers on a Train.

risistic as fain to the headlong trend to-ward purctuation and numerals (among other things) in movie titles. I was glad to see that the colon, together with that en-sating redundancy. The Movie, appears nowhere on serien in the opening credits of Santa Claus—only in the advertising. That was very nearly the last thing in the movie Lune disease. movie I was glad to see. I suppose if Jesus Christ can have survived some of the screen biographies of him. Santa Claus ought to be able to, too. Of course Jesus never had a script written about him by David Newman, but really the Newman touch, whose dents are evident all

ample, only makes an impact here with the belated arrival of John Lithgow as the vilest villain since the cancellation of the Butman TV show ("Have you ever had Mean TV does ("Have you ever had does in TV does ("Have you ever had does at the total to the total to does at the total total to does at the total rediscontrol," "elf-conscious," "elf-"elf-control," "elf-conscious," "elf-assurance," "elf-pottrait," ad nauseam, assurance, "elf-pottrait," ad nauseam, There must somewhere be very young or There must somewhere be very young or

the movie is not for the sensitive. And the thin movie is not for the sensitive. And the couly thing that will protect the latter from the visual side of it especially at the university north bode, with its fresh-lacquered wood, its garish fitments out of a legs piece shool construction kit, its red or green polka dots on yellow coxinues, and soon — is the variable saturation level of the print, often abogeties and the state of the print, often abogeties when the print is the state of the print, of the print is the state of the print, of the print is the print in the print is the print in the print is the print in the print in the print is the print in the print in the print is the print in th the movie is not for the sensitive. And the most unbelievingly, as the director of Somewhere in Time. ...

Taylor Hackford's White Nights, a Cold War fable that properly belongs to pre-Summit "evil empere" rhetoric (and oughtn't to be harr commercially by post-

Summit public politesses), tells of a star Soviet bullet dancer and celebrated defec-tor who has the bad luck to be aboard a Japan-bound jetliner that crash lands be hand the Iron Curtain and the good luck to be put in the care of a black American tap dancer who has defected in the other tap dancer who has defected in the other direction and has had time to regret it. (Well, there is no reason to suppose the Sower secret service is any less error-prone in its handling of defectors than re-cent news stories base revealed their U.S. counterparts to be 1.80 often we have heard about, so seldom actually been shown, the specter of the Substain mines damedet in less than the secret shown, the dangled in front of repressed Soviet art ists. But here we have it (and a lot more) back, in other words, to basics. In the realtant stampede of stereotypes, the suitant stampede of stereotypes, the slightly droopy, melting point face of Mikhail Baryshmkov speaks better for Russian soul than does the already ballmeited one of Gregory Hines for Negro sooi. But Hines fores better on what was presumed to be that special Russian prov-ince gloom. Then again, Baryshniko, in the dance numbers that are elbowed and shouldered into the action as insistently and improbably as in any old Gene Kelly musical, leaps across barriers and makes deeper invoads into tap territory that thines is ever allowed to attempt titlo bal-let. Both of them are in a sense outdone however, by Jerzy Skolimowski, a serious enough director in his own right who enough director in his own right who directly seem to mind his his de storpy in another man's move, as a KGB watch log with chiefeld sits in place of eyes (widened, momentarily, to reveal actual eyeshell) on his fulfilled memerature of eyeshells on his fulfilled memerature of migget?) and a lip that does much move lancauff is fathers, a writhes. But per haps the most relembers theorie, in its site that balanta was, comes from camentagetopher. David Warkin, with his bleaching, dulling neutralizing high and his horrific skeleral shadow, effects on anomic laces. One can perty well see what was mean. But there is more than a time lime, there is a whole tread-towns me. fine line, there is a whole treacherous neman's land, between photography of ug

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# Pronounced Differences



#### JONATHAN SAVILLE

The Old Globe's Pygmalion has been directed by Jack O'Brien in a conservative, traditional style. He is faithful to the script in the way of a director who knows he has a tried and true vehicle and sees no reason to attempt any repairs or adjust-ments to it. His respect for what Show wrote is so great that he follows the master even when the master has made a mis take In act three (act one, scene three in the Globe production), obsessed phoneti-cis; Henry Higgins is instructed by Shaw to make a stambling and "disastrous" progress to a divan in his mother's Chel-sea drawing room, a bit of farcical stage

Globe's Ellis Rabb, under Mr. O'Brien's expert direction, turns this Shavian fail-ure in taste and decorum into a splendid turn, almost knocking down a whole se turn, almost knocking down a whole se-ries of tables, lamps, and similar objects on his way to his seat. It is brilliantly exe-cuted, as one would expect from Mr. Rabb, and it produces deserved laughter and applause, but it is too slick and clever, and too ostentations as bit of acrobatics, to make any real contribution to a play concerned with higher forms of comedy. Later in the same scene, Mr. O'Brien follows Shaw's instructions to have Higgins and his collaborator. Colonel Pickering, speak simultaneously in extolling the in-tellectual virtues of the flower girl whom

process of transforming into a "lady," and Mr Rabb and actor Sydney Walker do their parts so enthusiastically (and hence unintelligibly) at this point that the audience never gets to hear that Eliza Doolittle has an extraordinary natural talcont for both phonenics and music a piece of information that might enrich our understanding of this living statue whom Higgins is convinced that he himself has

self-effactment his effort to realize Shaw's interiorus exactly, without Psgmaloo like transformations of his sown — has the admirable effect of letting us perceive the script with comprehensive catrity. The actors (with one notable ex-ception) turn in well-cartfed, signous, madventuresome performances swited to such a production. The Globe's Psymi-lion will not teach amone who knows the play anything new about, it but it provides an easy, and personnt way of reminding or many in the audience the original script that may have been blurred in their minds by Mr Bir Ladis. The sets, too, are elf-effacement - his effort to realize minds by My Fair Lady. The sets, too, are minds by My Riar Lady. The sets, too, are traditional, more or less obedient to Shaw's stage directions, and solidly unim-agnative (Richard Seger is responsible for them). This production, then, is of the sort to focus our attention on the play, rather than on the director, the designers, or (again with semificant executions) the or (again with significant exceptions) the actors. It gives us a chance to see, without too many encumbrances, what Psymulion

sail about.

On the surface, Psygnal'on seems to be about English speech, one of Shaw's numerous obsessions. In the wrong lital of production tand this, thank heavens, to not one) it can also seem to be about remarks (nee: as Higgins teaches, Liza to speak standard Southern English instead of Cocking too runs this erroneous interpretation of the plays, she falls in how with the cocking the plays, she falls in how with the production of the plays she falls in how with the plays that the plays that the plays is the plays that the plays in the plays in the plays the fall of the plays that the plays in the plays the plays in the plays the fall of the plays the p will and unnexhowns to himsett — falls in love with his pupil. So Pygmalion fell in love with the statue he had sculpted. Presumably, Liza's announced intention, at the end of the play, to "marry Freddy," is mere coquettishness, and Henry Higgins's confirmed bachelorhood is about to come to an end under an onslaught by this determined woman. determined woman.

All of this, or course, is nonsense. The play has three subjects, none of which is romantic love: style, class, and energy. The first two are closely allied. As in

Dickens's novels (which Promation re sembles in many ways), the British class system is depicted as chiefly a matter of system is depicted as cherry a manter of style—the way people dress, the accent they speak in, the way they sit down in a chair. Of these aspects of style, language is pre-eminent one of the play's central theses is that the chief difference between a refined lady of the upper class and a working-class girl selling flowers near Covent Garden is the different way they speak. Teach the flower girl to speak like a duchess (and, as a corollary, to exhibi the outward manners of a duchess), and facade, an outward show, something one may learn. So, as we watch Liza take on the speech patterns of the upper class and become accepted as one of their own, we or less extraneous element, hardly relevant to the plot, and brought on in two big seenes) mainly to illustrate a certain character type Show admired. Dodolitle is an eloquent embodiment of anarchic, egotistical, amoral human ereny, aboays out for himself, indifferent to law, ethics, and the percoprises of securid class, vulue and the percoprises of securid class, vulue along the control of th are made aware of how shallow it is to linguistic style — as we are shown in the play's funnest scene — is not merely a matter of accent: it includes rules about acceptable topics of conversation and acceptable ways of thinking. Actress Bar-bara Dirickson at the Globe is quite splendid in this scene of Liza's first social bara Direckson at the Globe is quite splendd in his seeme of Liza's first social appearance after her months of phometic uttoring. The accent and intonation are now pure upper crust, but the patterns of thought and feeling are the same carthy, unchacated ones the flower girl has carried with her from the streets. It is the control of the control of

compared and so perfectly style-bound as to seem the archetypal repre-sentative of his class.

Pygmalion, like all Shaw's plays, is also about human and biological energy as a

plucky daughter, and (in a very armusing performance) of James R. Winker as her son, the infamous Freddy, good-natured, empty-headed, and so perfectly style-

cends all other values. What character-zes the memorable figures in this play Higgins, Liza, and Liza's dustman father, Alfred Doolittle — is their immense vi-tality, as though each of them were in di-rect contact with some universal source of tect contact with some universal source of power that is expressing inset if through them. If Lizz's education, in the play, is a matter of erecting and poishing a façaise, her essential nature (clearly if not over-thermingly brought out by Miss Direckson at the appropriate moments) springs from something much deeper, a universal desire to live, to grow, to develop, to reach beyond onseeff. Shaw's theory of the life force too live, to grow, to develop, to reach beyond onseeff. Shaw's theory of the life force too explicitly effected to in Psymuster of the control of the

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ivilized manners, our correct accents. our social parties, and our moral certain-ties. This is surely one of the best per-formances in Mr. Christmas's long

But what about the central characters the modern Pygmalion. Henry Higgins himself? He too is an embodiment of the world's vital energy, differentiated from its other representatives in the play by his own very idioxyneratic style. Higgins is an intellectual fanatic. The life energies have taken in him the form of mental energy: the energy to understand reality and to transform it. Higgins is obsessed with his phonetic experiments, to the point where he loses sight of individual human beings and their—to him—petty needs and desires. He has no social graces, and his manners, whether on the trivial level of speaking civilly to his mother's guests or on the highest level of empathizing with people's feelings, are appalling Is-sues such as sex, romance, or family mean nothing to him. But what he has, to sues such as sex, romance, or family mean nothing to him. But what he has, to a consummate degree, is energy, the energy of thefore, the energy of purpose, the energy of intellectual passion, the sort of energy that — just as in Eliza or her father — is so exciting, so absorbing, it makes us forgive the man's total lack of those moral and social qualities without work of the sort of the energy of the ener

the same kind of mannered arabesques, a mellifluous lift, a voice like thick plum jelly, a sound exquisitely in love with it-self. When Mr. Rabb is moving or speaking one might think one were winessing a ballet or an opera, rather than a play by George Bernard Shaw. The mannerisms and the posing, along with the lack of a true center of character behind all this superficial contrapposto, result in a Henry Higgins whose arrogance and rudeness are not at all redeemed by the sense that

the same kind of mannered arabesones a

Higgins whose arrogance and rudeness are not at all redeemed by the sense that this is a man inspired with divine future. Higgins ought to resemble a femared demurge creating the world, or a prophet affaire with Gods world. Mr. Rubb's Higgins resembles the self-inflating John Barrymore character of The Rout Fundaries of the American action of the American American actions playing British drawing room comedy are pretty much obliged to adopt a British accent, and when they do so they ought the get right. Miss Ectrons, Mr. Winker, or Miss Dirickson — to amme a few in the cast — how to study and practice to sound very close to the real thing. (Mr. Christimus, of course, of the real thing.) But Mr. Rabb employs the same accent he employs in cerrything, a special stage dialect of his now, which makes him sound not at all like an Explosion in sound with the same accent he employs in cerrything, a special stage dialect of his now, which makes him sound not at all like an Explosion to the control of the same accent he employs in cerrything, a stage to the control of the control

in words such as ask, mustache, God-wood de more at home in Circinnati than in Wimpole Street. Mr. Rabb evidently cherishes this accent or simply doesn't care or fourns of all jisn't even aware of it, it is stupelying to hear him repeating in his own dialect a word that has just been pronounced in pure British upper-class English by Miss Tedrow, with the care free abundon of a successful ham who cannot bother himself with details, he fattens the word as though the rificu-lous incongruity of the two divergent pro-

nunciations, one right after the other, made no difference at all. Mr. Rabb, is, after all, supposed to be Miss Tedrow's son—and a teacher of correct English pronunciation to boot! That is really the issue here. In another

English play, one might pay no attention to Mr. Rabb's accent—there is no reason American actors in Shakespeare, for example, should speak as though they were born in Mayfair. But in this play, linguis the style, proper and improper accents, speech patterns connected to social class these form the notive elements of the these form the motive elements of the plot. The whole point is that Lizz must abandon her Cockney accent and adopt the upper-class, educated accent into which Henry Higgins was born and which he intends to teach her. Mr. Rabb's indifference to this matter (along with Mr. O'Brien's letting him get zway with it) is now a trivial between Officen's letting him get away with (t) is not a trivial lapse of technique but a rep-rehensible undermining of a crucial ele-ment in the play. How in the world, we wonder, did Henry teach Liza all those rounded "al-" words when Mr. Rabb can't not "cahn't" make them himself? No wonder she decides to marry Freddy which, as we know, sie does in fact do

almost as soon as the curtain rings down on any production of Psymulion. In some productions one wonders whether marrying Freddy is really the best thing for her. With Ellis Rabb as the alternative, there can be no doubt as to the wesdom of Lizzi's choice.

Next week I will be writing about Tre Gospel at Colonus, Lee Breuer's gospel-music version of Sophocles' play about the last days of Oedipus, which will be at Hollywood's James Doolittle Theatre (phore 213-462-6666) for the next few days. Since the run of this splendid pro-duction is so limited. I nee lowers, etc. duction is so limited. I urge lovers of great theater to make the trip to Los Angeles before it is too late. This is one of the most moving and beautiful theatrical experiences you will ever encounter.



1













# All the Ingredients



#### **ELEANOR WIDMER**

A few weeks ago I was in my favorite gournet supermarket when I noticed that a young woman was scurrying down the aiskes selecting ingredients as she read from an open coubbook. Since my curiosity was piqued. I asked her what she was reading, and she replied. "It's a recipie for coq au vin from Piret's Cook." The woman went on to ciplain-book." The woman went on to ciplain for and that she was thrilled with the book because it was at the same time vimbook because it was at the same time sim-ple and sophisticated. This is as good a criterion as any for cookbooks that you may wish to give as presents or to buy for

with soft but durable covers and with rec-pex whose ingredients are especially suited to California. In my listing of this year's best books. I've eliminated all overly priced and showy books in favor of those that enhance our pulates, our spir-its, and our lives. The titles have been ar-ranged alphaberically.

its, and our lives. The trifes have been arranged alphabetically.

Chr. Panisse Dessers. Lindsey Rome lif Shere. Random House. New York, 1985, 517.95. The amazing aspects of this book are the simplicity of the instructions and the availability of the ingredients. If you've read Alice Waters's Che. Panisse Cookhook and pulled your hair worder. On the control of the

are divided by types of fruit and their sea-sons. For those who rebel against a des-sert book that doesn't include chocolate.

softs for mose with a discovery and the second of the heady stuff of which aphracians are made, which aphracians are made, which aphracians are made with a second of the second of the

historians.

Eating Together. Lillian Hellman and
Peter Ferbleman. Little. Brown, and
Compuny, 1984. Slo. 59. Part suchbiography and part menus, this book will intereat the followers of the American playwright as well as aspiring writers. For
cample, there's a dinner to celebrate a
publication (fresh salmon mousse with
green apperago. braised quain on toast.
green apperago. braised quain on toast.
well as Food for the Self-Involved, and
Food for Recovering from an illiness.

Hellman lived in New Orleans, out most span her literary lifetime. Falter Tongues and Sunday Bread: A Gusternalm and Mayan Cookbook. Co-peland Marks. M. Evans and Company. New York, 1985, 524-95. The one limits-tion to this marvelous ethnic cookbook is its price of \$24.95. I hope the publisher will offer this in soft cover, because the host makes respectative eading as well will offer this in soft cover, because the book makes provocative reading as well as providing easy menus for an histori-cally rich cuisine. In case you're wonder-ing about the title, False Tongues (lengua fingida) refers to meat loof shaped like a tongue and wrapped and tied in green

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corn leaves (famous in Guatemala City) Sunday bread is cheese bread popular in El Salvador. You won't be speaking with a

false tongue if you opt for this one.

Hot and Spic v. Marlena Spicler, Jeremy
Tarcher, Lox Angeles, 1985, \$10.95 (soft cover). For those who love unusual and fiery dishes, this inexpensive but stimulat-ing book will prove indispensable. Re-cently I sent it as a wedding present to a cenity I sent it as a welding present to a couple who are strict vegetrains. The book has many recipes for fish, fowl, and meat, but the sections on appetrzers, sal-ads, soups, and vegetrables provide enough recipes to space up the palates of those who don't want their vegetrain and adhes to softer from blandness most. Lau-rel Robertson with C. Flinders and B. Godfray, Random House, New York, 1984, \$11.95 (soft over.). This 447-page book, packed with recipes, should keep

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tail that Petruchio did not allow his bride to have when she arrived at his home familiar with the arrived at his home familiar his did not all the arrived his min and the arrived his min and the arrived his min property of the arrived his min property of the arrived his his his his high property of the arrived his his high property of the arrived his high prop

recipes that originate not only from Cali-fornia but from the Pacific Northwest as well. Brimming with a fvice and anec-dotes, this book is a delight to read as well as use. I was especially impressed with recipes for curried brown rice with sesame seeds and flame grapes, for Japa-nesc eggplant, bell peppers and lamb stirfry, and for tortellini with tomato-orange-walnut sauce. The mail order section for exotic vegetables, mushrooms, nuts, and

activities suggestables, muchosolose sures, and fruit in expecially impressive, and there's illerary style in a major plus. It is a thors's illerary style in a major plus. Pret's: The George and Frest Manager Cookhook. Houghton Mifflin, Boston, 1985, 51229 Style Style Terel's through the season with good engineering the style s

Pirer's is it. Both beginners and advanced cooks will find the recipes and tech-

niques valuable.

Practical That Cooking. Puangkram C.
Schmitz and Michael J. Worman. Kodan-

sha International, Tokyo, New York, 1985, \$17.95. At last we have a much-

1985. \$17.95. At lost we have a much-neciade conshow on That curism that, as its title indicates, is not only practical but stimulating. The authors write. "While nouvelle cussine is understated and sedate. This is flamboyant and forth-right." So are the recipes for sauces, lips, egetables, and seafood. One of the best sections is devoted to soups: rofu and metablid soop, chicken and cocount soup, shrings soup with lime, sour cherry song, closes the book privide us with Thai prin-nunciations and good recipes for the fonce, but the knowledge it imparts en-ables us to order with discrimination when we drive at Thai restaurants

when we dine at Thai restaurants.

Silver Pulate Good Times Cookbook.

Julee Rosso and Sheila Lukens, Workman

Publishing, New York, 511:95. These estimable women have come up with a sec-ond cookbook that is just as witty and in-novative as their first. Here we discover

menus for New Year's Eve, for Christmas Day dinner, and for Easy Living 1 .you've yearned for the mean, meaner, and baked tomatoes stuffed with

Touscous.

Topus: The Little Dishes of Spain. Penelope Cases, Alfred Knopf, New York, 1985. \$12.95 (soft cover). Hapas, or "lite bites," are much sought after in Spain before lunch or dinner, and as a style of eating that is easied. cating that is casual, inexpensive, and ex-citing — people congregate in tapas bars and taverns not only to ear but as a form of social exchange 'You will find many recipes in this book to excite the palate as well as the mind, such as chickpeas with spinach, boiled lobster with two sauces, or escarole salad with tuna and sausage. Your salivary glands will work over while reading more than 300 excellen







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# You Don't Say



#### JEFF SMITH

One of the background songs for the Old Globe Theatre's production of Bert and Maiss — a perilously thin slice of New Zealand life currently at the Cassius Carter Centre Stage — is "I Love to Go AWandrin". Like the song, this comedy-tipp to staging on its main route. It wants to digress, to slip out of the conventional format for a play, slow everything down, format for a play, slow everything down, and give us a good long look at life in a

It wants us to understand these people and the codes, both subtle and severe, that govern their lives. It wants to show us not only what but how they feel. It wants to reveal the special fabric of their inter-changes, as well as the things that matter most to each character. It wants to do all of this in great detail. It wants to be a word.

novel.

Bert and Maisy is about the ingrained habits of a New Zealand couple and the prospect of their liberation from the old ways. This, of late, has become the reigning theme of the Cassius Carter Centre Stage. Almost every play at the Carter recently has begun with a static household. on the verge of entropy, that someone jump-starts into new life. Megs did it in Strange Snow, as did the grandfather in Vikings: Foxfire and Painting Churches

how to lighten up, much to the chagrin of their niece Shona and her husband Grant. The format is the same as the other plays. Only the locale and the accents of the

characters are different. The redundancy

of this theme is telling evidence that the Carter has acquired its own ingrained habit — and could benefit soon from the

injection of a new theme. Either that or

injection of a new theme. Either that or go to the other externe and do a compos-ite show based on all the others. Call it Painting Strange Vilings in Appulachia. The daughter of Leif Erickson returns from Vietnam to find that things have not gone well for her father and his ship-wrecked crew of bearded recidivists. So she teaches them slam-dancing and eve-rything works out great. Who knows? Could be a hit.

significant. And it could be, if the charac-ters had more dimension, if the villains had the semblance of souls, and if the play's conflicts weren't so one-sided and passive. Lord has carefully painted the play's world with a novelist's eye for nuance. But except for some sharply real-ized details about New Zealand life, and a nifty stretch of dramatic irony that Lord has handled deftly, it's the larger elements of Bert and Maisy that don't work. For every finely tuned, novelistic moment, there is too much cumbersome exposition say little), too many slow patches throughout, and an abrupt, though fit-ting, conclusion. The play's plot, or even the need for one, is its own worst enemy.

ting, conclusion. The play's plot, or eventhe need for one, is its own worst enemy.
Every time the play has to move forward,
its machinery creaks audibly. Its scams
all show. And although Tom brings new
life to the stagnating home, the plot devices of Berr and Maiss have the opposite
effect. The necessity of moving forward
the play is just having a good time.

No real dynamic propels Berr and
Maisy along. And at the Cassius Carter, itis obvious that director Robert Berlinger
has had to inject vitality into the show
whenever possible. Overall, Berlinger's
direction is quite good — and better than
this play deserves. He is unable to mask
its structural weaknesses if doubt that
its one strength. In the middle of the muddie. Berr and Maisy is actually performing an experiment. Lord is working on
different ways of contamunicating ideas and
facts to an audience nonverbally (that
Shona and Grant want the house, without
announcing it, is one example among
many). Coaxing a whole lexicon of body
language from his cast. Berlinger has ochestrated these moments well. The im-

the home. All of this is fun, for a while. At least until one realizes that this is all that Bert and Maisy is about. The play would like us to believe that, in the terms also fit the formula. In Bert and Mais-

plied communications are always clear. And given his deft treatment of these tasks, in which the subtexts take center stage, it is also clear that Berlinger merits

stage, it is also clear that Berlinger merits stronger material.

Typical of the imaginative design work at the Old Globe, the play's experiments with the unspoken extend subliminally through Kent Dorsey's rustic set and lighting (both excellent), and Christina Haatainen's costumes. Late in the play, for example. Shona wants the house painted green with offer the result of the control of the c part, has tried to do the same with their characters. Ian Abercrombie and Anne

Gee Byrd don't have much room to ma-neuver as Bert and Maisy. They are lik-able enough, but that's about it (and more able enough, but that's about it (and more could have been done with their reactions to Tom's announced departure, which both regard, surprisingly, as a flat rejection; they become less nice at this point and more rounded, albeit momentarily). David Harum has even less to do as Tom, who is more a catalyst than a character, and does little. Steven Peterman is funny as Grant — a selfsh, feisty ned — at first. Grant walks like a human Tinker 19c, and Peterman exaggrares every 19c, and Peterman exaggrares every liven the show, but soon it becomes tedious because it is so monotonal. Laura

Esterman also exaggerates as Shona, but with a difference.

Esterman asso exaggerates as Suoma, our with a difference.

There are people in real life that, were they written into a play, no one would be-lieve for a second. Esterman's Shona is such a person'd-haracter. He file, a case-book study of advanced repression, as so-roughladed into the files here takes of their soughladed in the files here takes of their soughladed in the files here takes of their soughladed in the files have taken as placif as a summer lake, she is a walking lime bomb able to explode from zero to hysteria in record time. Any infraction of the rules — no matter how minute—sends Shona straight through the roof and out beyond Nepture, howling. The stage cannot accommodate such a character for very long. Rampant eccentricities are often old news the first time through. But

what makes Esterman's excellent per-formance different is that she doesn't overact, per se. she overreaces — and gains comic mileage when the audience can see it coming. In another of Lord's nonverbal touches, we realize, with Shona, that she has just sipped coffee (which she abhors), without having been told what's in her cup. The human earth-quake that enuses is eloquent enough. There are times when Esterman does leave the galaxy, but nevertheless she has what makes Esterman's excellent per leave the galaxy, but nevertheless she has done a richly detailed, fascinating job with what is, in effect, nothing more than a shrill villain. That she is easily the most interesting aspect of Bert and Maisy testi-fies to the weakness of the play as a





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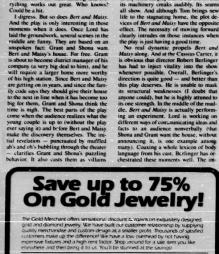
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11/2

# **OUARTER NOTES**

#### LOS ANGELES PHILHARMONIC The Los Angeles Philharmonic began its San

Diego season last week with a program of surprisingly broaringe. It has often been the case that our visitor from up north has confined its San Diego programs to the farmiliar classics, on the assumption (partially true) that L.A. Philharmonic subscribers here become fretful at any piece of music that is strange, not to speak of modern. But the recent program under guest conductor Esa-Pekka Saloner was more catholic, offering was more catholic, offering something for all tastes, mixing the familiar with the unfamiliar, the "easy" with the difficult. The "easy" works— in the sense that everyone in the audience either knows them well or feels comfortable with their syde—were with their style — were Mozart's Sinfonia Concertante for violin, viola, and orchestra, with Pinchas Zukerman and Herichiro Ohyama as the predictably excellent soloists, and Schubert's Rondo in A. performed by Mr. Zukerman with the orchestra's discreet accompaniment. Maestro Salonen and the orchestral musicians took center stage with the performance of the two "difficult" works: Alban Berg's Three Pieces, opus 6-and Carl Nielsen's Fourth Symphony ("The Inextinguishable"), neither of which has been performed in San Diego in recent years, if

philosophical title for a grand late-Romantic (or perhaps post-Romantic) symphony in the dramatic mold of Beethoven and Brahms, Art Nielsen tells us, is life, and life



is filled with an exuberance, an is filled with an exuberance, an energy, an affirmation, that cannot be snuffed out. This work makes the same sort of statement made in Beethoven's Firth and Ninth symphonics, in Brahm's First, and in many of the symphonics of Mahler: conflict, struggle, anguish, and potential tragedy in the earlier movements, overcome by the blazing optimistic triumph of the finale. In the Nielsen Fourth, it is the first and third Fourth, it is the first and third movements especially that embody the struggle and embody the struggle and danger, with the third movement including as its opening one of the most scaring expressions of anguish in the symphonic tradition. But in the fourth movement, the inestinguishable energies of life overwhelm all opposition, and even the bucolic second theme of the first movement is paean to the life force. This statement of Beethovenian optimism is made in a style that is Nielsen's own. marked by the Danish composer's characteristic harmonic devices, which make

ground on which to build than

a dynamic goal to strive for and The Nielsen Fourth is a work of the Twentieth Century.

dating from the middle of

World War I (1916) and reflecting the emotions of that period. The Berg opus 6 was composed at almost the same time (its three movements were complete by 1915), but its compiete by 1973, but its emotional range is much narrower. In the brooding and savage "Prelude," the sardonic parodies of Vienness waltz in the succeeding "Round Dance" (curiously anticipating Ravel's La kills of five years later), and the barsh anguish of later), and the barsh anguish of later), and the harsh anguish of the concluding "March," the emotional experience is invariably one of grief. invariably one of grief, analyst, and an immense sadness. No composer, I think, has ever expressed profound heartache more polgnantly than Berg in this work, in the opera Miczeck (which it resembles in many ways), in his later Violin Concerto, and indeed in a large number of his compositions. The style of free atonality, which Berg adopted from his teacher Schoenberg, transformed under the transformed under the influence of the later works of Mahler, and made so intensely expressive of his own inner life, was ideal for the depiction of this typically twentieth-century state of mind, hopeless despair in a universe deprived of valid traditions and belief systems. To achieve his magnificently bleak emotional effects, Berg had to make effects, Berg had to make immense demands on the orchestra, whose necessary and admirable mastery of this challenging score is one of the few indications in it that something affirmative can be said about human aspirations. Schubert's Rondo, dating



lighter pieces, so sunny of disposition that it can make its cheerful affirmations without any struggle at all, and with no suggestion that happiness mus be achieved in the face of he achieved in the face of adversity and is not simply at hand when one chooses to evoke it. This description of the Rondo foriginally composed for solo violin with string quartet and chiefly ment as a livible displayment. meant as a lively display piece for the soloist) does not, of course, apply to Schubert's music as a whole. There is drama aplenty in Schubert's major scores, and when it comes to the expression of sadness there are few other sadness there are few other composers who can equal him. But none of this is to be found here, in a work that stands at the opposite emotional pole to the Berg opus 6.

Both the Berg and the Schubert works on this interesting an operator can

interesting program can therefore be described as emotionally narrow. The Nielsen symphony is far more comprehensive in its picture of human affairs. But it is the Mozart Sinfonia Concernance that states the most about life

stretches across the greatest range of emotion and experience, and embodies the greatest wisdom. One of two works of this title by Mozart (the other, for wind given recently in a butchered version by the San Diego Symphony), the Sinfonia Concertante, K. 364, does not Concernance, N. 364, does not need the highly colored dramatic contrasts of Nicheen or the aching atomative of Berg to express the extremes of burnan conflict, joy, and sorrow. What is most astomishing here (though of course quite typical of Morarti is the way the extremes of experience are interwoven, cheerfulness shading into poignant melancholy with nothing more than the graceful turn of a phrase, and a sense of serene acceptance emerging

turn of a phrase, and a sense of serene acceptance emerging even when — as in the incomparable slow movement — the painful sadness of existence is being plumbed to its utmost depths. This profound view of life, seeing its positive and negative aspects together and affirming the greater whole of which they are parts, is suggested even in the greater whole of which they are parts, is suggested even in Mozari's choice of solo instruments: the bright, sweet violin sound, and the uniquely plangent timber of the viola, speaking to each other, circling about each ather, and even—as in that amazing first entrance in the opening movement—playing in unison.

Congratulations to Maertro.

Congratulations to Maestro Salonen and the L.A. Philharmonic, then, for giving us a program that itself was a work of art: a series of views, some partial and some more embracing, of a truth that lies far beyond mere musical



# SAN FRANCISCO

Billy Buld, which is in many ways an attempt by composer Benjamin Britten to re-create the successful sea story be achieved in Part Cimms (Peter Cimms (Peter Cimms)), has a chieved in Part Cimms (Peter Cimms), has a marker of week (Peter Cimms), has a marker of week (Peter Cimms), has a marker of week (Peter Cimms), has a casual of the company about the handwome, young, inarticulate sailor destroyed by an envious, evil shipmate and a scrupulous, philosophical captain carries its weight of meaning in its complex, runninate language, something very hard to translate to the stage. The librettiss unfortunately focused on various aspects of focused on various aspects of focused on various aspects of translate to the stage. The libretitists unfortunately focused on various aspects of the story that seemed more easily dramatizable, but the result is an opera with too many minor characters, too much local color, too slow-moving a plot, and too many short is a stage of the sta

moving a plot, and too many abortive attempts at humor. Britten's music, too, had its flaws. His musical imagination, here as cisewhere, was splendid; his sense of structure was exemplary, and truly operatic; few opera composers have been as good at devising motifs, timbres, textures, and musical ideas to comow the inner ideas to convey the inner

meaning of the drama. But his vocal settings were often less impressive, tending toward a mormoleode declaration that membed declaration that could more profitably be replaced by straight speech in any case, the San Francisco Opera production of Billy Budd this fall does not show the opera in its best light. Basil Coleman's staging is stoday and unconvincing. Dale Duesing (who is a wonderful Rossin Figano) does not have the beauty or magnetism the beauty or magnetism the product of the proposal proposal below the proposal propos interpretation of the role.
There is, however, first-rate conducting of this interesting if problematic score by Raymond Leppard.

SAN DIEGO

SAM DIEGU
SYMPHONY
David Attertion has been justly admired for his inventive programming, but in the most revent concert of the San Diego lost his souch. This strange compilation consisted of the Overture to Glinka's Russian and Ludmilla, Gershwin's Piano Concept. Piano Concerto, Rachmaninoff's Rhapsody on a

Theme of Paganini, and Bernstein's "Symphonic Dances" from West Side Story. with pianist James Tocco taking the place of ailing Paul Schenly) as soloist in the Schenly as solois in the Gershwin and Rachmanined's foctshwin and Rachmanined's pieces. A strangely shallow and incaheren program, easy to enjoy for the good performances, but certainly not a memorable or significant artistic experience. With a good oxchestra, a fine conductor, a new hall, and non-negligible ticket prices, the San Dego Symphony really ought to offer more than this. Aside from the Gloids.

Aside from the Glinka, which seems to have been thrown in purely arbitrarily, the program could be described as relatively lightweight twentieth-century music, easy listening of the classical variety. Both the Gershwir (1925) and the Rachmaninoff (1934) have their authentic virtues: the artful fusion of jazz and the virtueso concerto tradition, in the Gershwin, and the inventive thematic transformations and surging romantic melodies of the Rachmannoff. The Rachmannoff is extremely well written for the piano, as one might expect. One or the other of these works on a program would surely be virtues: the artful fusion of program would surely be enough to represent that type of music; two seems too much of a (moderately) good thing. The West Side Story dances are brilliant in the way they transform popular rhythms into exciting symphonic sounds, and Bernstein's sounds, and Bernstons inventioness in rediody, thythm, harmony, and orchestral effects is as wonderful here as in his more monumental works. But while in the theater these dances have a dramatic function, and so attain a certain degree of seriousness, when played all by the compage the intelligence on the compage the intelligence on a program already sporting Gerahwin and Rachmaninoff — to say Rachmaninoff — to say nothing of Glinka, a composer who had very little to say in any of his compositions. That, indeed, is the essential criticism of this whole program: it had nothing to say



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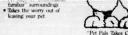
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## LETTERS

reasonable price, the symphony will have to continue to be supported and subsidized by the

one Withheld by Request East San Diego

Post Pattern

Post Pattern
I read with interest "More Tows
Than hou Can Count" ("City
Lights. Nowember 21) and
decided I didn't want to be
set mixed by the towing
companies for his ing an unput
traffic fact. Therefore, I rundged
down to the city treasurer's office
and the county of the county
for the county

esuited in my vehicle being cited along with fifty others for parking on private property.) After waiting for more than a fined, and then appear at traffic court in Clairemont. I have a sneaky feeling that if I did win my case. I would have to wait for my After sating for new thats.
After sating for new thats.
After sating for new that it wanted to have my day in court. I would have no post had for an amount capad to the feet cashibised for such parking offenses. This policy went more client on September 22, 1985 with the approach of the judges of the Compare this to the persons who is picked up for speeding, reckless driving, and driving under the influence of alcohol, and is given an OR (now in couplaintee reliases). bail to be processed and mailed

had to be processed and mailed back to me.

I feel that this is an outrageous poincy which push the cintern and especially the poor cintern at a great disadvantage and prevents bin from taking care of his cities. In front of me I saw a poor family who could not believe it when the clerk tool them that they had to come up with \$160 before heart in traffic court. They walked away in disbelled, I felt it would be only a matter of time before their car would fadil into the clutches of the tow companies and owner their car would fall into the chitches of the tow companies and our government and eventually be sold, leaving them without a car and still owing the government money.

money.

I walked away feeling that this is a hell of a way to treat a person whose only offense against the state is a traffic ticket.

Howard A. Zhomick



influence of alcohol, and is given an OR (own recognizance release) without bail.

The benefit of this policy is for

The benefit of this policy is for the court and not for the accused citizen. It is to "more things along." If I want to exercise my right to a hearing. I have to ose:come the roadblocks intentionally set up by the courts to discourage mc. i.e., go downtown to set up a hearing date, post the total amount I could be



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#### Towels

Suvers are also concerned that President Reagan's proposed ax package will wipe out the investment tax credits that now make the rehabilitation of historic buildings financially

These uncertainties have

attractive.

These uncertainties have apparently prodded the current owners to lower their asking price by \$1.1 million, to \$6.7 million, in hopes of attracting a buyer, real estate industry sources say, Bob Sauss, whose Coulpen lowestment Real Estate colors "aren" too comfortible with figures under seven similion dollars, but it's fair to so their similion dollars, sauss says the current cowners will not refuse a suitable offer simply because it might result in the destruction downers will not refuse a suitable offer simply because it might result in the destruction of the simply because it might result in the destruction of the simply because it might result in the destruction of the simply because it might result in the destruction of the simply because it might result in the destruction of the simply because it might result in the destruction of the simply because it might result in the destruction of the simply because it might result in the destruction of the simply because it is simply because it i

#### Half-Full?

changed hands. She quit in October. "The whole thing arted to look like a single type setup," she says, "It

Another teacher whose classes haven't grown says she's making a hundred dollars less making a hundred dollars lees per class than be was before, and she probably won't continue teaching with Access. "I believed in what Access used to stand for," says the woman, who requested woman, who requested anonymity. "I'm not sure what it stands for now." Laurie Ramsey, Access directors, says the marketing directors, says the marketing similar to the Diego its similar to the control of the five other cities. — New York, Chicago, Washington, D.C., Atlanta, and Houston.— where Access has learning programs.

Cheago, Wasnington, Loc.,
Adama, and Bussian — where
Access has learning programs.
"All of our chaines are short"all of our chaines are short"all of our chaines are shorttargeted toward the bady
boomers—ages twenty-free too
forty-five," she explains.
Ramsoy acknowledges tha
many teachers left Access
became of the lowered pay.
"but it's not hard getting
somebody else to teach those
chause." She figures that the
brought in and the fact that
Access now provides classroom
space (previously, most
teachers taught their classes in
their homes) make up for the
lost income. "We're spending

marketing, promotion, clas-

popular around town lately. Still, she believes most of her approximately one hundred teachers are happy with the arrangement, and she offered the names of some of them. The first one contacted for this

The first one contacted for this article laughed and said she was leaving Access for Pathways. "It used to lowe teaching in my home." she explained. "The new Access people came along and threw a monkey wench into everything. They re more interested in getting money than in quality classes."

-Paul Krueger, Neal Matthews, and Brae Canlen



incations, and overhead Lean't afford to Just the teachers fifty percent. Ramsey says "I know I haven't been too

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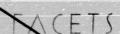
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# **Events, Theater, Music, Film**

# You're taking it out of context' You're looking at fish slime, and it's playing tricks on you. This is what I mean about the media. They're always searching for the

Fish & Fibs

Everybody knows that all spor fishermen are liars, but as a public service the Reader interviewed Big Jim "Gills" McGraw, arguably the best altwater tisherman in San Diego, in an effort to lay to sest Diego, in an effort to lay to jest once and for all some damaging fishermen stereotypes. Below is an excerpt of this important interview, which was conducted on McGraw's boat, the Pisces

Reader Interesting name for a boat, Gills. Of course, fishermer are all superstitious. Did that childish trust determine the raft's name! Gills: Of course not, ballast

pukes, except for Rolla Williams, are all the same. You think fishing is a waste of time, based

stly on dumb luck and whim. mostly on dumb luck and whim. But you're as wrong as a spinning lure on a choppy sea. The Pisces Posse came from a dream I once had in which I was a fish wrangler chasing renegade marlin across the Marianas

French.
Reader Yes, that 'a very
objective way to name a boat.
Let's get right down to the gust
of the matter, Gills. An "all
fishermen laust
Gills. There you go again, It's
the media who've perpetuated
that hig lo. I'm living proof that
not all fishermon lie. Here, look
at this pactage of the warding
recoverfish. Can gattore lie.
Reader Humm. Let us we
that Ir certainly looks autherity

that. It certainly looks authentic But what's that tag under the fish's belly! Gills: What tag! Gimme that! Roader: Yeah, with a

magnifying glass you can read it. It says "Rubbermaid." Gibs: Give me that picture!

Reader. Whatever, Let's say it's fish slime, and we made a mistake. But all these empty beer cans on the deck here don't lie. You fishermen are all drunks

aren't you?

Gills. I've about had it with you, mister. You're trying my fisherman's patience. For your information, we use these beer cans for floats when we want to hang nets from the surface in open water. But we pour out the eer first.
Reader: Let us get this straight.

You pour out cases of Bud in order to use the cans to float gill

nets!
Gills: That's affirmative, fish
lips. Beer cans make excellent
floats.
Reader: But Mr. McCraw we thought sport fishermen used poles and lines, not nets. (continued on page 16, col. 1) A Portrait Of Prejudice

"Hi, niggers!" I said cheerful and waved to the three young hlack girls across the street. Minutes larer I clung to my mother's knees in tears, bewildered, not understand why I had been chosed all the

won home. I was six years old-too young to know the meaning of the words "peperative." "presider." or "discrimination," But I learned quickly. I learned that while it was olso to plue with the little black how who I need down the street when see were both at the park-tice, who I need down the street when see were both at the park-let of the park-tice of the park-ti black and that rich white liked neither poor white nor black Later, when my family moved from my hometown in the Midwest to a large city in the Southwest, I learned that white dain't like black or white; and none of those cared much for yellow or red. For a while I thought I had it





straight if you didn't mix colors everything would be all right. I was wrong, of course. Somewhere around the fourth Somewhere around the tearth grade I found on the Baptise added the Proposed of the Proposed of

We human beings are fascinated with classification. It seems we're happiest when we've got everything divided into little hoxes and the hoxes arranged just so. It matters little that the

#### Christmas Floats By

Those of us who grew up in the Northeast remember Norman Rockwell Decembers They were heralded by real sno real frost, and real icicles. We

our own neighborhoods. We had wood mittens, red cheeks, and runny noses. Men returning from a day's work bought hot roasted chestnuts from vendors who planted themselves outside subway station exits. Holiday festivities weren't

premature, either. They began only a week before Christmas. There were fewer decorations then and the animated displays were simple, probably because the main attraction (and symbol)

like Irving Berlin's song. White Since there's no snow here, San Diego overcompensates by starting Christmas a month in advance. Even before our Thanksgiving leftovers wooden sleds down small hills in

disappeared, peripatetic five-dollar-an-hour Santas made wellpublicized appearances in our shopping malls. Multicolored lights have been displayed all month long, and TV anchors have been annoying us with countdown shopping days. Of course we've contributed to the

surfboards a la Warhol, for instance and un increa

Forget about slengh bells and kitschy Prancers and Dancers. On Satunday, December 14 at 11:00 a.m., ten antique biplanes will fly low over Garnet Avenue to levy a trail of smoke. Not snow, folks - smoke! This act of pollution efficially herdds the pollution of the fifth annual "Christmas in Pacific Beach" parade. Following close behind the smoke with his head in the clouds will be Merlin the Magician, a thirty-toor-rall Magician, a thirty-toot-tall ballson. (Be sure to watch Merlin bow deeply to 20,000 spectators – from Haines to Bayard streets – every time he

1200 participants—(the Naval Training Center's marching units, drum and bugle corps, clowns, bands from three local inging and dancing Al Bahr Shriners, and dating Ai Bair Striness, and sixty equestrians thorses replacing reindeer, natch), including octogenarian Ethel Phillips and her silver mount. The infamous Hole in the Wall Gang and other local businesses are sponsoring floars. KYXY's personalities will comment from the f radio station's good-will rep, will march to his own bizatre beat less. Grand marshall Joan Embery, San Diego's Zoological



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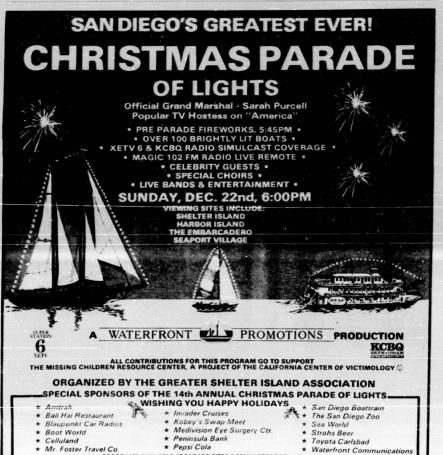


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performance, phone 205-0730.

Christmas Concert, the San Diego Choral Club, a three-part women's chorus, presents its annual Christmas concert, which annual Christmas concert, which features religious and secular selections, Sunday, December 15, 2 p.m., University Lutheran Church, 9595 La Jolla Shores Drive, La Jolla, 475-2454.

Drive, La Jolla, 475-284.
Holiday Concert, the Coastal
Communities Civic Band performs
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conductor Robert Vinesman,
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STEVE KUJALA

"Gloria," Anomo Vivaldi's cloral work will be performed by the Chancel Choir and guest musicans on Sunday, December 15, 7 pm., Pioneer United Church of Christ. 255 Entitled Street. Bio Park. 276-5292. "A Festival of Christmas Music."

Recreational outdoor games demanding initiative, skillful planning, tactical maneuvers and dedication of men &

"Messiah," the San Diego Lutheron Chorale gives its own performance of Handel's work, Sunday, December 15, 7 p.m., Grace Eurheron Church, 1993 Park Boulevand, East Hillerest. 278-2377 in the evenings.

More Works for the Season are on the program to be performed by the SDSU Concert Choir and Chamber Singers, including Randall Thompson's

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mekodies highlight this concert
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Pichus Rabinovite from Las
Angeles and Cantor Winoshus
Bedlern of the Berh Jacob

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p.m. Weinesday show 660 ±210. Wappie Phys., single on obessionals are inverted to a special San Dheja-Symphom Phys performance that includes such works as the recludes such works as the Westlet. "White Chareman," and now. An oh-soft experient open now. An oh-soft experient open to the control of the control of the Begins at 6 × 10 mg, and the musc stars up at 7 × 12 m. Century. Bullson, H. E. Carter, Crotex, 78. SEAT or 609-4200.

Copera Workshop, Grossmont College muse students will present scenes from La Boheme. The Mage Flene, and Cost from fister, Wednesday, Pecember 15. 3 Np nm, nom 247, Drama Theatre, Grossmont College, 5662 Grossmont College Proc. El Capon. 465-1720.

Concart Chorale, the MintCora College North Coast choras rusents an overning of Christmas-muse, Wednesden, December 18, 7.30 p.m., at the campus theater, MintCorat College, One Burnard-Drive, Oceanside, 757-2121, 755-515-5460.

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The Nuteracker Dec. 20-22, Civic Theatre Dec. 13-15, East County Performing Arts Center

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The Dead Kennedys

Street Beat/85 Dec. 14, 2:30 & 8 pm, Civic The

San Diego Chargers vs Philadelphia Eagles

Granite Hills H.S. Winter Concert
Dec. 19, 7:30 pm, East County Performing Arts Center

Sam Hinton Dec. 22, 2:30 pm & 6:30 pm, La Palo

B.B. King

Dec. 27, 7:30 pm & 10:30 pm, Holiday In:

General Public Jan. 4. 8 pm, Golden Hall

TELESEAT

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Great News! Pacific Beach 270-1582

actioned from page 61
action packed. The presentation
will be today. Thursday, Decemb
12. 8 p.m., Adventore 16, 4620
Alvarado Canvon Road, San
Diego, Free, 463-5372.

Diego Free, 403/37/2.

Museum Films, two films from the In Search of Search of the Man Who Windl Nor Dre and In Search of Atlantis, will be shown Saturday, December 14 and Sunday, December 14 and 230 p.m., Natural History Museum, Balboa Park, Free with museum admission, 232-3821.

The Beyond War Foundation

members of which inclinde Argentina President Raul Alfonsin, Prime Mimoter Rajiv Grandhi of India, Mesicos President Miguel de la Madrid, Tanzanu's President Iulius Niveree, Prime Minister Olde Talime of Sweden, and Prime Minister of Greece, Andreas Papanderou. The film will feature each of these world leaders areaking out on the

need for an end to the threat of war. The nuner-munite program also features songs and dance from each country and will be breadcast via live, two-way backeys for broadcast to six continents. No. cars see of locality on Statudius, Cars see of locality on Statudius, 10-15 per d. trum, 1-8 a. 1. 10-15 per d. trum, 1-8 a. 1. 10-15 per d. trum, 1-8 a. 1. Wilson Valley, For more details phone 483-0 (b.)

"Monday Night Film Series," the 1979 trim. The Silent Witness. Scientific analysis of the Strond-Turn. A short film entitled The Smile will also be shown Monday, December 10, 7 pm., third short auditorium, San Dregs Public Library, \$20 F. Street, downtown Free, 696-3927.

of ancient Mayan jungle efficient well is "a presentation of the ceremonal centers and sacred power locations of the Western Hemisphere," today, Thursday, December 12, 8 p.m., Multicultural Arts and Humanites, Center, 425 Market Street, downtown, 235-8092.

"Sea Turtles from Suriname and the Eastern Caribbean" will be the subject of a slide illustrated lecture by Peter Dutson, Hubbs Manne Research Institute Manne Research Instruct biologist, sponsored by the San Diego Turtle and Tortone Society Fridan Docember 13, 7 Styrm rosm 101, C., cdel Drad, Bally-Dark, Free, 400, 9189.

"Christian Churches of the Caucasus and Turkey," the local branch of the Archaeological Institute of America presents an evening lecture and side presentation by lean Swiggett, Fridan December 13, 7340 pm, First Buytes Church of Ea Jolla, 627 Genter, La Jolla, 453-8099.

at noon. An III was m. reception, precedes the luncheon in the Bahua Horel's Mission Room, 908 West Mission Bay Drive, Mission Bay, For reservations phone 231, 2111.

Local Gemologist Lisbeth Mahan will speak on gold, low son casting, gold platting, and will demonstrate gold panning, in her lecture Tieschi, December 17, 5 p.m., Natutal Fistory Museum andremum, Balbor Park, Free, For deraile phone 232–3921.

Photographer Max Yavno's Works, carrently on view at the Misseum of Photographic Arts in Ballson Birk, will be the subject of a becture by the Bare atto Viewed and colleague, Ben Maddios, Wechnesdon, December 18, 710 p.m., Natural History Misseum auditrotum, Ballson Park, 239-2302.



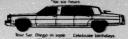


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Carlos Murphy's in Old Town Happy Hour 4-7 pm Fashions Fri. 7:30 pm

Bobby McGee's Lucky Lady Night Champagne & wine \$1.00 Fashions Wed. 7 & 9 pm

New store located: 827 W. Washington St. in Mission Hills 260-1891

#### Christmas shopping was such a chore, until discovered the something-foreveryone store.

U.S. Senator Alan Cranston will be the teatured speaker at the next World Affairs Council luncheon address, his topic, "Criss in the Philippines Challenge to the U.S. Interests on the Pacific Rin," will be given on Tuesday, December 17

**SWEATPANTS** 

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\*\*Buckminister Fuller\*\*



ra Marx Hubbard has been called a visionary, a futurist, as well as an red speaker. A cum laude graduate from Bryn Mawr College, she was minated for vice president of the U.S. Democratic ticket in 1984.

Saturday Evening Presentation, Dec. 14, 730 - 1030 pm il speck about connecting networks in health, education, the arts & Ib business to bly the groundworks or an energing civilization. She will errored, social, spiritual and scientific breathroughs which are leading errors which will change the world and what it will look like when everything works.

Sunday All-Day Workshop, Dec. 15, 11:30 am -9:00 pm portunity for action: An experiential workshop where you will discover what do now to assure a peaceful transformation-beginning with you as an indiv then linking individuals through groups, leading to social & global change

JOIN US! THIS WILL BE THE EVENT OF THE YEAR.

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It's the time before Christmas and all through the city It's the time before Christmas and all through the city The Cinderella Carniagues are decked out so pretty With sleigh belts a singiling and blankets and cider To keep warm and cozy each carniage tour rider. Our romantic tours make a wonderful gift, But we've just so much room, so you'll have to be swift! With each Cift Certificate and tour reservation We'll add a nice touch to you'r Vule celebration. There's hot apple cider with cinnamon sticks And sweet candy carnes to give your best licks. You'll tride through the city and see all the sights thou wrettu at Christmas with bright leinkfult lains! How pretty at Christmas with bright twinkling lights! So call us today, without hesitation For holiday gifts and your tour reservation!

Call 239-8080 for information and reservations. GH certificates of Table "soud for 6 months; by phone or mail: Cinderfol Carriage Co., P.O. Box 12666; Sm Diego, CA 92/12/6462 VIS And Master Card accepted Make your New Year's reservations today!



- \* Get Happy with Santa on our giant Free Hav Ride around the center, 1-3:30pm
- \* Enjoy the Christ Lutheran Church Bellringers with 2 shows
- \* See Big Bird from Sesame St., 1-3:30pm
- \* Also. the Sweet Adeline Quartets. Dec. 7 1-3pm \* and . . the Chords R Us Barbershop Quartet. Sat. Dec. 21 12-3pm
- \* See our beautiful Christmas Tree and window paintings depicting our Country Christmas theme



Garnet Ave (between Jewel and Lamont)

#### In Person

That Dada Strain," poet Jerom

e on Frida, December 13 an irdin, December 14, Today, roday, December 12 and on fay, December 15, Par Goise Sanday, December 19, Par Goise takes the stage with Stephan. Show times are at 8 and 10:30 p.m. today and Sunday, and at 9 p.m. on Friday and Sunday, Comedy Store, 916 Pearl Street, La Jolla. 454. entertainment. Reynolds will speak in the Del Mar

speak in the Del Mar Communications stadio on Computer Technology and Musse, plus computerned music in confines, and give a slide in confines, and give a slide in Computer of the Communications. UCSD Friday December 13, 8 pm., Del Mar Communications. Center, 43 Ferrit Street, Del Mar The program will be taped in frost of a live stadio and cancer of which you may be a pair. 755-6026 or 461-258.

Futurist and Political Activist Barbara Mrts Hubbard, who was normaned for the vice presidency on the 1984 Democrate ticket, will speak on human potential and world peace, Saturda, December 14, 7:19 pm, Peterson Hall, Third College, UCSD, 755-7699.

December 15, beginning at 6 p.m. 1953 San Elijo, Cardiff-by-the-Sea For information phone 430-1231

#### Radio/TV

"A Classic Rock Christmas," solo beginning at 9 p.m., KPBS-FM (SQ 3).

"The Mupper Movie" will be broadcast Sunday, December 15, 9-50 a.m. over KFMB, Channel 8

"San Diego Lawmakers on the Line," State Senators Bill Craven, Widie Deddah, and Jim Ellis are interviewed; viewers may call in with questions during the one-hour pragram, Sunday, December

"Hello, Dolly" Barbra Stressand 1969 musical, Wednesda, December 18, 8 p.m., XETV, Channel 6.

"Guatemala: When the Mountains Tremble," this two-hour blin traces the recent political career of Rigoberta Menchu; inter-reces with world leaders, Indians, businessmen, and militamen are featured, and a solution of the control of this is the

#### Special

December 12, 7 p.m. to 9 p.m., sponsored by the San Diego Historical Society, Free, 297-3258.

Hotorical Society Fiee, 297-1258.
"A Historical Christmas at the Villa Monterama," the old house has been decorated for a traditional Christmas and filled with antique fields and outperfer in the control of the contr

Arts and Crafts Fair, more than fitty exhibit booths will be displaying works made by members of the San Dhego Findessional Artsans Guild, while caroles, dances, and clowns entertain you while you brosse. Food booths will also be stocked with goodies. Friday, December 13 through

#### DEPRESSED DURING THE HOLIDAYS?

"Weekends before the holidays!"

#### SELF-HYPNOSIS

9 AM to 4 PM: 590 (lunches inch Dec. 7 & 14 • Dec. 21 & 28

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# READER'S GUIDE

rom 10 a.m. to dusk, Marina Village, 1842 Quivira Way, Mission Bay.

The Wall, a half-see replica of the The Wall, a buff-sic replica of the Verraam removal in model was the property of the property of the problem of proble

Nature Walks through the Sinctuary are conducted Situative, December 14, 9 a.m. Meet at the with end of Fifth Avenue and Its Street in Imperial Beach, More details! Phone 237-6768.

Noture Walk, Friends of the Lis Perusquito Caryon Preserve host this three to four-host walk in search of the red California Christmas berry and a mostesce tree, Strankia, Docember 14, beginning at 9 a.m. West sturdy shows and bring water and a smack. For details phone 171-6710 or 672-1890.

Walking Tours through the historic Gaslamp Quarter are offered each Saturday, 10 s.m. and 1 p.m., for information call the

"Pacific Beach Christmas Parade," on Satunday, December 14, beginning at 11 a.m., clowns equestrians, antique can, and Merlin the Magician, a giant balloon figure, begin their and Saleson righte, regin their annual seasonal procession down Garnet Street (beginning at Haines and ending at Bayard streets). For more details on the popular parade, see the story on page one of this section. 483-6666.

Holiday Carnival, the San Diego-Parks and Recreation Department sponsor this event in conjunction with area disabled services programs, providing entertainment twenty booths will be up, with food, demonstrations, games, and lots of entertainment, Strundin, December 14. 1 pm. to 4-pm., Conference Building, Bulbon Park, Froe almesson, 210-6065. "A Victorian Christmas in the Gaslamp Quarter," the William Fleath Davis House and Museum in the settingle of a Christmas brinetic proceeds from which go to the GQF foundation. A "proper" English rea with OM World desserts will be prepared, and an

highlight the tour of the museum while musical and amusing Museum on 8:109 University
Avenue to the public on Sarunlay,
December 14, 1 pm, to 4 pm, the
house is decorated in tumo-6-thecentury fashion, and cider and
cookies will be served; musical
entertainment and a quilt display
are also featured. For details phone
698-4320.

698-4320.
"Day at the Docks," the San Diego Sportfishing Council and the port-district sponsor the event at the sport fishing landings at Harfard Drive and Scott Street in 5, from 10 cm. to 5 pm. Included in the day's activities are the annual lobster races, fish exhibits, antique red and tours, and much more for a core information were the story on some information were the story on.





#### TCHAIKOVSKY'S HOLIDAY MASTERPIECE

# **NUTCRACKER**

THE AMERICAN **BALLET ENSEMBLE** 

LYNDA YOURTH

ANGELA GODING & GLENN EDGERTON

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Friday, December 13, 8:00 pm Saturday, December 14, 2:30 & 8:00 pm Sunday, December 15, 2:30 pm

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#### The Sixth Annual **OCEAN BEACH** CHRISTMAS FESTIVAL ME CELEBRATE THE ARRIVAL OF OUR IAMENT LIVING CHRISTMAS TREE

**VOLTAIRE STREET FAIRE** 

4900 Block of Voltaire St.

Jugglers 

Clowns 

Mimes 

Comics 

Fire Eater Beer Garden • Pizza • Hot Dogs • Cider Booths Offering Handcrafted Christmas Gifts Decorations and Mistletoe. Pictures Taken with Santa & Helpers Saturday, Dec. 14th - 11 AM-18 4 PM

SANDSCULPTURE

Christmas Tree Site - Foot of Newport
The Award-Winning "Flying Zambinni's" will create a life-sized
Woody carrying Santa and his Elves, chauffered by a Reindeer

**CHRISTMAS PARADE** 

Newport Ave. from Ehers to the Tree Site Grand Marshals. B100's Rich Brothers Floats. Equestrians, Local Celebrities and Dignitaries Sunday, Dec. 15th - Starting Time: 5 PM

TREE LIGHTING CEREMONY Immediately Following the Parade Emcee - Ian Rose

Awards presented for Parade Categories, Poster Contest & Storefront Decorating Contest Winners Carols Sung by Local Schools & Groups and the Grand Finale "THE LIGHTING"

Brogn

"08's alive in '85"



# TO LOCAL EVENTS

Christmas Street Fair, the second annual out floor festival on Second street between D and F street on Encentras features exhibits by more than one hundred arrests and antique merchants, food, criettainment for children and adults, and more, Sunday. December 15, 100 am. to 4 p.m. for lettails phone 944-1814 or 942-0550.

Sunta Lucia Fest, Swednik conde crookies, and more are planned for the celebration (Santa Lucia Day is actually Fridis, December 13) that actually Priday, December 19 that signals the beginning of the holiday season, Sunday, December 15, Z. W. p.m., in Seaport Village in frost of the Samething Special from Seandinavia shop 235-6569. in Ocean Beach, Segms Sunday, December 15 at 5 p.m., with lighted floats, musical criterramment, and marchers galore down Newport Avenue. For more details see the story on page

"Living Nativity." this is the third year for Paralise Valley Hospital's sporosoching of this calcium, per living and the per living the per

Silverwood Wildlife Sanctu-has reopened, and the San D Auduben Society continues nature walks through the res en miles of muls information phone 459-8159 or 443-2998.

#### Sports

Jugglers and Unicyclists or

Exercise, the Claremont Boys Club pornsors a free Jattercose da each Saunday through December at the club center, 4635 Clairence in Mesa Boulevard, Clairemont, for details phone 458-1292.

For Runners, the ARC spensored. Christmas in Cosmade 10K and rowmlet far not take off on Satuda, December 14, beginning if some time specialise Path on if some time specialise Path on if some time specialise Path on the court of the special path on the path of the path of the registeration begins at the same at the race with Formers editing thems 47,45% or 447,46% during

Scuba Refresher Courses are

at the newly opened Water Education Training (WET) facility, 7094 Minamar Road, San Diego, Free, 578-3483.

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

Golf, the Missian Valley Wilmen Golf Clab meet-cisch Minister matring ter time out 7.30 a.m. interested gallett are invited to phone 297-3391 or 295-8470.

Volleyball, the USA men's and



#### DIVINE DECADENCE

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San Diego Sports Arena

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HILLBILLY JIM vs. BIG JOHN STUDD -- RETURN CHAMPIONSHIP TAG TEAM MATCH --MIKE ROTUNDO/IVAN PUTSKI

BRUTUS BEEFCAKE/GREG VALENTINE TITO SANTANA

RANDY "MACHO MAN" SAVAGE & MS. ELIZABETH - AND -

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Our special Christmas macis to popping up downtown-with two delightful programs of favorite heliday classics fringing the season alive as only the Not Dega Pops can the 1986 Holday Pops is missed fail for the outrie family For information on our very special V IP and Champaghe Tables, please call the symplomy at 599 420.

Prices: Evening performance at 1.30 PM

\$100.00. Champagne table for 4

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283 Seat TELESE

# READER'S GUIDE



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games, have open practices (they open to the public) dails, Monday through Friday, from 8 to 11 a.m., in Balbou Park's Federal Building

Frisher Golf's placed dath at the Motics field Disc Golf Course. Ascard at the cost end of Moder Field, not Pesding Drive and Reflect 1 Street Bully of Dath Free

#### For Kids

"Lion," the Pano Playhouse in order to seek his fortune performance times are Friday, December 13 and Surindia, December 14, 73% p.m., and Sunday, December 15, 2 p.m., are the Patio Planhouse, the Universal Shapping Cenner, East Valley Parkson, Escandido, 746-6669.

San Diego's Pupper Lady, Marie Hitcheck, sill posent the fida-pupper show Standay, December 14, 10:30 a.m., second floor meeting room, San Dhegs Public Library, 820 E Street, downtown. Free, 696-3927.

Free, 696-8927.
More Theater, the Sarusday Play Courpumy process The Adventures of Nylym the Sprine, about Arndy the Candy Come and his adventures, and Jossee and the Tor Thief, a story of a little girl who saves Christman, Stranday, December 14 and near Sarunday, December 11 in am. Manquis Pathic Theater, 2017 Indus Street, downtown. 296-8032.

Storyteller Martha Holloway will present a program of winter tales Saturday, December 14, 11 a.m., International Gallery, 643 G Street, downtown, For reservations phyric 235-8255.

Pupper Show, McKay Puppers December 14, 11 a.m., and 1 and 10 p.m. On Sunday December 15. at 1 and 2:30 pm, only, Sun Diego's pupper lady, Marie Hirchcock, presents The Merry Chatteries Shou, Pupper Theater, Presidents Way, Ballson Park, 406-7128.

"A Tasty Pudding," the Park Dule Phoese a children's theater though from Enciritis, presents this 14. 1 pm. and 3 pm., Solana Vista Elementary School, 780 Sunta

Film, tour short movies for kids, including The Little Morch Gurl, Chrisemas Gurl, Bedinne Wernes, and Chromas Crasker, will be shown Saundas, December 14, 2 pm. San Deco Public Library, 8201 Street, downtown. Free 646-64

"Pinocchio," the two-boar Dones nim will be shown Mundre. December 10, 4 p.m., in the lower level of the National City Public Library, 20v East Tachth Street, National City, Free 474-8211.

Pajama Storytine, children ages three to five are invited to hear fedium tales, Mondin, Pecember 16, 7 pm., University Community Branch Library, 4155 Covernos Drive, Clairemont, Free, 453-5722

Children's Librarian Suranne Hes presents two Critismus sters time sessions on Tuesday. December 17: 10:30 a.m. (for preschas ders) and 3:30 p.m. (for schooleage children). La Mesa Public Library, 8055 University Avenue, La Mesa, Free, 469-2151.

Christmas Decorations will be made in this hour-long class, held Tuesday, December 17, 4 p.m., in the Children's Room of the National City Public Library, 200 East Twelth Street, National City, Free, 474-6211, Free.

More Tales will be told by storyteller Martha Holloway on Wednesday, December 18, 10:30 a.m., White Rabbit Bookstone, 7777 Girard Avenue, La Jolla. 454-3518.

#### Galleries

"Gifts that Artists Give," Spectrum Gallery will exhibit cards, crafts, jewelry, sculpture, paintrings, ceramics, and weard art made by its member artists through luming 4. An opening mounth lumine 4. An opening reception will be held romorrow, Fridar, December 13, from 6 pm. to 9 pm. Regular gallery hours are Wednesday, through Sorandas, 11 am. to 5 pm. Spectrum is located at 744 G Street, dosuntown, 232-9743.

Friday, December 13, 7 p.m., Anuska Galerie, 2400 Kettner Beulevard, downtown. The exhibit

through Saturday, 10 a.m. to 5 p.m. 231-6652

"Works on Paper," drawings and paintings by Robert Sancher, fating from 1982 to 1985 and including works from the ongoing series. The Budy, go on view with a opening or option Saturalay, series The Boar, good view with an opening to a prison Sturnian, December 14, 2 pm, no 9 pm. The colibir or nitruses through January 25, with regular gallery hours Wednesder through Sturnian, nown to 5 pm. Natalie Bush Calliers, 985 E. Street, downtown, 544-2203.

The Natural History Museum from A to Z' on Sattalia. December 18, a time exhibit the county of the satternities, and much more in this interesting collection. The exhibit so open dash from 10 am to 4 K pm, 332-3821.

"Once around the Orient," John Josephos's twenty-eight color photos of Asian sights go on view Sannday, December 14, with a neception from 6 pm. to 9 pm., Secondal's Gallery, Leucadia, 942-5671.

Drawings, Paintings, and Sculptures by Italian artist Giacomo Mannu are now on view through February 15, Tasende Callery, 820 Prospect Street, La Jolla, Gallery hours are Riesday through Saturday, 10 a.m. to 6 p.m. 454-3691.

"Commedia," Lito Cavalcante's sculptures, paintings, and watercolors of harlequins and clowns are on view from Ineedin, December 17 through January 15, with an open house next Thursday, December 19, 3 pm., A.R.T. Beasles Gallery, 2820 Juan Street, Old Town, 225-8859.

Old Town, 225-85594
"Second International Shoebox
Sculpture Exhibition," more than
ren hundred works are exhibited
in this juried show, and then are all
million, and then a right in the
asheebox. The show continue
through non-more, friday,
December 12, University Arr
Gallery, SPEI, Cullery hours are
Towns of though Structure, more notion and the structure of the show the superior of the shows are
Towns of though Structure, more notion and other structure, and the superior of the shows are
the show though Structure, more no-

iber 13. Grossmont Colli Gallery, Grossmont College, 8850 Grossmont College Drive, El Cajon, 465-1700





American Masters The Thyssen-Bornemisza Collection

November 16-January 12: Tuesday-Sunday 10-4:30 San Diego Museum of Art in Balboa Pack Closed Thanksgiving, Christmas and New Year's Day Advanced ticket sales through Ticketmaster or at the Museum.

Exhibition made possible by the John M. and Sally B. Thornton Foundation.

MUSEUM OF ART

#### espresso GC gallery

Contemporary Art Gallery **Espresso Bar** Desserts and Light Lunches

Classes
Saturday Children's Classes
Doc. 14th:
Christmas Ornaments
\$3.00 per child

Thersday Evening Adult Classes
Dec. 12th:
Paper Marbelizing
\$10.00 per person

**Custom-Framing** 300 Fourth Avenue Across from the Wm. Heath Davis House 239-0511 Monday-Saturday 9 am-5 pm

# TO LOCAL EVENTS

installation exhibit continues on view through Saturday, December 14, Installation Gallery, 447 Fifth Avenue, downtown, Gallery hour are Wednesday through Saturday, moon to 5 p.m. 232-9425.

across the country entered their proposals and drawings for the second high-rise tower; their conceptualizations remain on via through Saturday, December 14, Inside Gallery, 715 Eighth Avenu downtown. Gallery hours are Monday through Friday, 10 a.m. to 6 p.m., and on Saturdays, from 11 a.m. to 5 p.m. 233-8201.

Photographs by local musiciani photographer fale Strom highlight his eight-month stay in the USSR and 'the last remnants of the Josish community' there. The works will be on view though Sunday, December 15, Congregation Berh El, 5660 Gilman Drive, La Jolla. 487-5433.

"Accest on Watercolor," works by local artists continue on view through Sunday, December 15 at Callery 21, Balbon Park, Hours are 11 a.m. to 4 p.m., daily.

"Belle Bunnesanu: A Retrospective," oil painting-by the local arrise are gathered from private and public collections for this major retrospective, which continues through Sunday, December 15, Mandeville Gallers, UCSD, Gallery hours are Tuesday through Sunday, moon to 5 p.m. 452-2864.

"Cash and Carry Shom," Rogue Graphics sponsors this exhibit of the works of twenty local artists, at which nothing costs more than \$100. The works remain on view through December 20. Gallers hours are Tuesday through Findin, 10 a.m. to 5-30 p.m., and Saturdin, 10 a.m. to 2 p.m., 305 Ray Street, North Park. 298-8929.

Norm Fast. 28-58/2V.

"Prostitution," thritteen artists from San Diego and San Francisco, including Rochard Water. Down Hughes, Deboeth Valentine.

Hughes, Deboeth Valentine.

Anneliese Willisch-Fagger, are represented in this show, which continues through December 22. Pink and Pearl Callers, 211 Eighth Accesser, downtown. Gallers hours Weidin-olds through Stronday, I to 5 pin. 3-54-254.

"Redrawings," or works that change as the posed subject changes, by Robert Janz are on view through December 21, Quint Wednesday through Saturday, N. a.m. to 4 p.m. 239-8592.

"Important American Paintings: "Important American Paintings: Ninteenth and Twentieth Centuries," of pantings by such artists as Manuard Peorn, Carl Occar Bong, 163. Boones, Edgat Parter, Sverin Resent, and other remain on exhibit through remain on exhibit through Callers house, as Carlotte, 222 Sourth Avenue, do Carlo

Steel Sculptures by Roy Tatro and relief partrings by Larry Lum remains in exhibit through Pocentier 27, the Son Dego-Arr Cerner Gallery, levened in the Sim Dego Standal Brands. Home Decorating Center, 939 Steerenb Street, downsom, 214–2411.

"The Gift of Art," mixed media works, including ceramics, sculprained glass, woods, masks, poxeciain, and paintings in oil are no view through December 28, Multicultural Artis Center, 425 Multicultural Artis Center, 425 Multicultural Artis Center, 425 Multicultural, downcown, Hours are Wethership through Sundan, moon to 4 pm. and Thurship to the Artist Center, 2 pm. to 10 pm. 233-36092.

to 10 pm. 235-8092.

"Cookie Jus," a group exhibition of twenty artists features those externic and glass fluoritomal and whimmoally containers that we all whimmoally containers that we all childhood. The show continues though December 31, Callery Eight, with hours from 10 a.m. to 5 pm. The gallery is located at 7464 Girard Avenue, La Jolla, 454-9781.

"Photos à la Carse," local fixed photographers, including Roni Galgano, John Oldenkomp, and Cyrthia Sabranski will be represented in this exhibition, which continues through December, Galerie 5, La Maison, 3681 Fifth Avenue, Hillcrest. 298-019.

"Places for the Soul," black-and-white photographs by Susan Blanchard remain on view through January 2, 1986, Rancho Santa Fe Librare, Avensda de Acacres. Rancho Santa Fe. 942-3636.

Contemporary Art for Your Collection, the La Jolla Museum of Contemporary Art for Your Collection, the La Jolla Museum of Content pours Art spotons sit exhibit or works in various media designed to acquaint the public with the art acquaistion process. Works by such artists as Kenneth Capps. Arthur Ollman, Alice Avocck, Jonathan Bond-Ki, Deache & Geberry, Proc.

Miscam of Contemporary Art is located at 700 Prospect Street in La Jolla. The show continues through January 5, 454-3541.

"American Masters: The Thyssen-Bornemista Collection," the exclusive West Contishusing of works from the private collection of Barin Flams Heimich Thyssen-Bornemista of from the Hudson River School, eighteenth-century pettrature, and wrike by John Copple, Fredere Renningson, Winslow Homer, Mas Renningson, Winslow Homer, Mas Hepper, Andrew Worth, Jackson Folkok, and others. The exhibit continues through Jimuary 12, with admissions by dash traker unit, Sim Diego Museum of Art, with admissions by dash traker unit, Sim Diego Museum of Art, through Simola, 10 a.m. so-fix pages 232-7934.

Serigraphs and Other Works by Cortta Kent remain on view through January, 1986. Acceeds Gallery, 4010 Goldfirch, Mission Hills, Galtery hours are Tuesday through Saunday, 10 a.m. to 5 p.m. 296-8748.

Paintings by Sum Scott are on uses through January 15. Conlor Grenfell Gallery, 527 Fourth Asenue, dwnrtwwn. Gallery hour are Toesday through Saruaday, 11 a.m. to 6 p.m. 238-Q338.

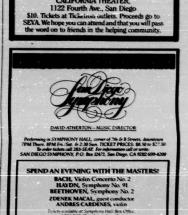
"Chester Michalik: Photographs, stary recent large-format color photographs by the Massachuserts artist are on view through January 19, 1986, La Jolla Museum of Contemporary Art. 709 Prospect Street, La Jolla, 454-3541.

"Naive Art of the Netherlands," works of Dutch naive artists are or view rhrough Januars 19. International Gallery, 643 G Street, downtown, 235-8255

"Paper Innovations," arcient and modern works in paper from the museum's permanent collection, representing the art from such countries as Egype, China, India, England, and Europe, mension on view through January 19, 1986, Mingei International Museum World Folk Art, 4405 Ea Julia Village Drive, La Julia, 453-5302.

"Mac Young Desiry and Clarity," more than 150 prints are included in this tensopective exhibition of the lare artist, many of which in California during his long career. The exhibit communes through February 2, 1986, Muse um of Photographic Arts, Bulbou Park Museum hours are Tuesdin Obrasil Sunday 10 a.m. p. 5 p.m.

The SEVA Four presents an evening with RAM DASS CALIFORNIA THEATER.





Dec. 30 - Jan. 3 Camp Marston Fee: \$85

Includes: Room, board. program. medical insurance



For more information call 292-0797

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TICKETS 283-SEAT

WHO HAVE YOU IMPRESSED LATELY?

If it's someone special, we want you to know WE'RE VINTAGE VEHICLES

298-1666



### READER'S GUIDE TO LOCAL EVENTS

"Passion and Precision: The Photographer and Grand Pris Racing," more thon one husbred photographs, tracing the instour of the sport from its beginnings to current action-pixeled color short, are exhibited at the San Diego Hall of Champton in Balbac Pris. The moseum, open Mondar through Sentids 102 am. or 10. Spin, can be reached for internation at 234-2544.

Comment from your J.

Gills: Et ut, we do use poles and lines. The ners are to keep big predictors sausy from where we're fishing.

Roader: We see But there we're fishing.

Roader: We see But there aren't are poles on this board drawn to the properties of the prop

nons that try to steal our batt.
Reader, four to bickwing up cute
little sea lions, which are
potected by the 1972 Marine
Mammal Protection Act!
Gills: That does it. You're up

The Neider interviewer made his escape from the Pisces Posse just as Gills McGraw went for the gatting hook. We leave it to the fair reader to judge the validity of fishermen stereotypes validity of fishermen sterostypes. In this enclavor, a visit to the soft annual "Dos at the Docko" mor also high. Congranted by the most about the Congranted by the Congranted and the United Bort District, and this United Bort District, and taking place between 10:00 a.m. and 5:00 pm. on Sunday, December 15 at the sportfishing landlings beside the properties of the congrant of th among the nonstop activities and numerous displays will be the mounted head of a 3200-

the mounted head of a 3200-pound great white shark that was (purportedly) caught by a local isherman last July. There will be the usual lobster races, free boat dies and tours, Santa arriving by fiteboat, and jugders, mimes, and assorted whatmors. A collection of antique reels and collection of antique reels and (purportedly), borned by writer. Zane Gros, will be displayed, along with the sartes of some along with the waites of some fifty major tackle manufacturers and veridors. A fish-fighting, simulator will let you rest your-skill against a phony "big one," Marine attrists will display their work, and the juez group Oliver Luck and Company is set to perform. A Coast Guard cutter.

Admission is free, but pro-from the sale of food and from the sale of food and beverages will (purportedly) benefit the Ronald McDonald House and the Home of Guiding Hands. For further information call 225-9484.

### Floats

Contained from page 10

Contained from page 11

Society's ambassador, trides down
Garnet Avenue in high style in a
1936 Rolls Royce. Where's
Santat Oh, hell appear on the
back of fire Station 21 is hook
same folks who honoght the
soweld's falles sand castle to
Pacific Beach last Labor Day
weekend, this parade promises to
be unite a spectracle.
And on Sounday, December 15
And on Sounday, December 15
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Crichmeting its sixth annual
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Crichmeting are a sixth page 11

Crichmeting its sixth annual
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Crichmeting its results and marches
some rather variagous a lighting.

floats, wehicles, and marches (some rather-turtage ass lighting, spectacles are expected) in a kinete cribine to Christmas OB-style. Featured will be the Ocean Beach Geriatric Surf Club. the Precision Marching Surf Board Dull Toum, and B-100's Rich Brothers. Immediately after the parade, which begins on the east end of

lim from with acts off the free lighting ceremony by presenting awards to parade category winners. Christmas caroling by local groups follows. Finally, in that surfdom style peculiar to Ocean Beach, the forty-foothigh live tree will be lit at the ocean end of Newport Avenue, and the only visible white provided by nature will be on the caps of the waves.

— Sue Garson

### Prejudice

walls of those boxes define the extent of our unreasoned fears, our programmed hatreds. It's just the game we all play. And of course, sometimes you want to put your boxes where I have my boxes, and we both get mad, grab all our toss, and go home. That is, if we have homes to go

Gaza Ghetto is a portrait of a family without a home, of a family without a home, of a people without a land – of more than thirty-five years of their exile and unrest – a portrait of prejudice. The eights-two-minute color film, by Swedish filmmaker PeA Holmquest with Pierre Bjorklund and Joan Mandell, and banned by the

forced exile in 1948 from their home in what is now southern Israel into a refugee camp in the

examination of the daily lives of these refugees in Gaza — where

examination of the daily lives of these refugers in Gaza — where curfeess can separate families for days at a time, where homes can be demolished by bullstoers in retailation for the second of the s



The Professional School of Psychological Studies A 2-day workshop with Virginia Satir

internationally known to health and huma Come enrich yourself and your rela

Friday and Saturday, January 24 & 25 1-5 and Palomar Airport Rd., Carlshad



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Natalia Murray and her son William Murray will be

a fast-moving mystery adventur which takes place at the Santa Anita racetrack and Tip on Dead Crab, set at the Del Mar racetrack

Don't miss meeting two very

special authors...
December 14, 200-3:30 pm.
Satalia Danesi Murray, editor of
Darlinghissima: Letters to a
Priend, by Janet Flanner



available to sign books and answer questions about their books.

Bookworks—Flower Hill Center 2670 Via de la Valle, Del Mar 755-3735

### READER'S GUIDE TO THE THEATER

The minimization of the complete by Jeff Smith, commentary is by Jonathan Saulle and Jeff Smith, Information is accurate according to material given is, but it is always usise to phone the theater for any liest-mute changes and to inquire about ticket availability. Many theaters offer discounts to students, senior citizens, and the military, ask at the box office.

BASH HUMBAGE
The California Performing Asis
Forther presents a musical adoptation
of Charles Dickerio A Christima.
Cand. with Carp. Wright setting as
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Cand. with Carp. Wright setting as
members include John Mortin, Trace Side. Health Desaurey, Bit Curramine,
Mark Ragan, James Grayson,
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The club for people who enjoy theatre invites you to join their 
3rd annual gala 
Christmas and 
birthday party! 
Sunday, December 15 
3 - 6 pm 
Food, fun, enterfairment and door prizes 
For more information. For more information and reservations, cal lvory 457-3003

ADAMS AVENUE THEATRE

ALPHA OMEGA PLAYERS

CIVIC THEATRE 202 C Street, downtown

EAST COUNTY PERFORMI CENTER 210 E. Main Street, El Cajon 440-22/7

FIESTA DINNER THEATRE

GASLAMP QUARTER THEATRE

IMPERIAL BEACH PLAYERS

JEWISH COMMUNITY CENTER Front and Center Theater 4079 Fifty Youth Street, San Diego 583, 3300 436

LA JOLLA PLAYHOUSE Mandell Warns Center, UCSD

LA JOLLA STAGE COMPANY

LAMB'S PLAYERS THE ATRE

BERT AND MAISY
Reviewed this issue.
Cassius Carter Centre Stage. SimonEdison Center for the Performing.
Arts. through January 12: Toesday,
through Setuddy at 8:000 p.m.
Sunday at 7:000 p.m. Mainee
Saturday and Sunday at 2:000 p.m.

BILLY BISHOP GOES TO WAR Written by John Crieg and EnFerence, Billy Didn's pix baths a five for the five for five for the five for th BILLY BISHOP GOES TO WAR

Theater Directory

LAWRENCE WELK VILLAGE THEATRE

3146 School Lane, Lemon Grow 466-3579, 466-1445

LYRIC DINNER THEATRE
7578 El Cajon Boulevard, La Mesa
464-1196

MARQUIS PUBLIC THEATER
MARQUIS GALLERY THEATER
3717 India Street. San Diego
295-5654

NORTH COAST REPERTORY THEATRE Lumas Surta Fe Plaza Lumas Surta Fe Road, Solana Beach 481-1055

NORTH COUNTY COMMUNITY THE ATRE

OLD GLOBE THEATRE

Interior Center Centre Stage entre i Stage: Belbox Park

ONSTAGE PRODUCTIONS COMMUNITY THE ATRE Park Village Theatre, Suite 8-9 Park Plaza at the Village, 310 Th Chule Vista, 421-1446

PATIO PLAYHOUSE Vineyard Shopping Center 1153 E. Valley Verkway, Excondido 746 6669

PINE HILLS LODGE

POINT LOMA COLLEGE September 1 feeting 19900 Lomaland Drive: Point Loma 122: 5474 x248

SAN DIEGO ACTORS THEATRE

SAN DIEGO CITY COLLEGE THE ATER

AND DESIGNATION OF A SECOND OF STREET

BYE BYEDIE

The Sintee Community Theater
presents the popular musical
book by Michael Stewart, music by
Michael Stewart, music by
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A CHRIST MAS CARCI.
The South Coast Repertory, Theater presents in among production of the Charles Determ Coast and production of the Charles Determ Classes, which was additionable to the sale by Jerry Parch.
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SAN DIEGO MESA COLLEGE 7250 Mesa College Drive. San Die 279 2000 - 236

SANTEE COMMUNITY THEATRE 10025 Los Ranchros Road, Lakeside 448, 1673

SCRIPPS RANCH COMMUNITY THEATRE

SHOWCASE SAN DIEGO 2244 From Avenue San Die 423-7000

SOUTH COAST REPERTORY THEATRE

SOUTHWESTERN COLLEGE Arena Treater, Mayan Hall 900 Chry, Lakes Road, Chula Vinta 475, 1987

THE SUSHI GALLERY 852 Eighth Avenue, downtown 235, 8266

THE THEATRE IN OLD TOWN

UNIVERSITY OF CALIFORNIA SAN DIEGO UCSD Theater, Studio Theater, Mandail Visins Center for the Performing Acts

UNIVESSITY OF SAN DIEGO

UNITED STATES IN ITEMPATIONAL UNIVERSITY

m Junior High School

d Coast Drive, Mica Mesa

scene designer. Way Globox the contained designer, and Don Childs. assisted by Darwel J. Corson: a the lighting designer. O'mostine. Sath Aweruse Physicises. Thrusday. Aweruse Physicises. Thrusday. Aweruse Physicises. Thrusday. Sonday at 65 00 Jan. Maskee Standay and Sounday, and Sounday, and Sounday. American Sounday at 6500 Jan. Maskee Standay and Sounday. American Sounday. American Sounday. Benefit of the Chief Sounday. American Sounday. Benefit of the Chief Sounday. American Sounday. American Sounday. Sounday. American Sounday. Benefit of the Chief Sounday. Benefit of the Chief Sounday. Benefit of the Chief Sounday. Benefit of the Sounday. Be

A CHRISTMAS CAROL.
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CINDERELLA
The United States International
University's School of Performing
and Visual Arths is staging a
"Christmas ballet based on the
story of Cinderella Ering Sunder is
the director and the choreographer.
Lead Garcons are Kathleien McHugh
Dragority, and Marie Hadelle so
the Fairy Godmother. Music for the
billiet is be Count all Lales and Julies the costume designer. (Sm.) The Theatre at Old Town, through December 15, Friday and Saturday at 8:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.

THE ECOMANIACS The comedy group — Maryaret Gillette. Sheri Glaser, and Lawrence Nass, who provides musical accompaniment — has been given an extended run at La Maison's Galerie 5. The group performs scripted and improvised scenes. December 14, and Friday, December 20 at 8:00 p.m. Matines Sunday, December 15 and Sunday, December 22 at 1:30 p.m. For information call 298-0119.

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The June of 1984 (Sm.)
Gaskern Guster Theatre, through
February 15: Wednesday through
Saturday at 8:00 pm. Sunday at
2:00 pm. (Yote: the show will run
through December 22; then from
January 2:0: January 12; and then
from January 22 to February 15.)

GODSPELL
The North County Community
The North County Community
Theatre is dispirat fire musical —
fyrics and muse by Stephen
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Theatre is dispirated for the County
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THE GOSPEL ACCORDING TO SCROOGE

free, and child care services will be provided; (5m.)
Grace Baptist Church of Fletches miss, 2321 Dryden Road, El Cajon, Friday, December 13: Through December 15: Friday and Saturday at 7:00 p.m. Sunday at 6:000 p.m. For information call 469-0217.

THEATRE

United States International University International Festival Ballet

"a magical holiday treat for the entire 2 Weekends Only!

Cinderella



Director/Choreographer: Erling Sunde

Dec. 13 at 8 pm Dec. 14 at 2 pm and 8 pm Dec. 15 at 2 pm

Seats now \$10 and \$7.50 Senior and group rates available Phone 298-0082

### THEATER READER'S GUIDE TO THE

Sieve Hall is Dovel, Barnara Kreeztury, Piancy Hacksteade, Gary Kuripatrick, Nancy Lynch, Steve Kepics, Jim Nelson, Jim Zangham, and Sue Ancenic, (Sm.) Pine Hills Ledge, through February 1; Friday and Saturday, dinner at 7:00 p.m., curtain at 8:00 p.m.

Susie Purdy, Ann Marie Runolfson-and Lisa Stanley. (Sm.) Lawrence Welk Village Theatre, through January 26: Tuesday, and Thursday through Saturday at 8:00 pm. Mattines (Inesday through Thursday at 1:45 p.m.

Lucentio), and Kristi Durbin-Griffin as Lois (Bianca). Favorite songs fro the show are: "Another Op'nin'. Another Show. "So in Love." Too Darn Hot, and "Brush Up Your



140 Avenida Pico, San Clemente through February 2: Wednesday through Saturday, dinner at 6:00 pm. curtain at 8:00 pm. Sunday, dinner at 5:30 pm. cut at 7:00 pm. Matines Sunday, brunch at 11:30 a.m., curtain at 1:00 pm. For information call 492:9950.

December 28: Tuesday Hirough Saturday at 8:00 p.m. Matinee Saturday and Sunday at 2:00 p.m. Special performance Monday, December 23 at 8:00 p.m.

### THE MIKADO

### THE NIGHT THE FACRIES MET SANTA For its Christmas production, the

### PYGMALION

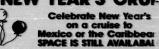
Reviewed this issue.
Old Globe Theatre, Simon Edison Centre for the Performing Arts, through January 12, Tuesday, through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.

### THE SANTA CLAUS CAPER The Forever in Their Prime Time

### TO THE THEATER

YOUNG ARTISTS AT SUSHI ecember 13 and ober 14 at 8:00 p.m.

### **NEW YEAR'S CRUISE**



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Opening soon - Okame Sushi Bar



# Christmas at Presidio We have hundreds of colorful and distinctive ornaments, decorations and gifts of every description.

Put some magic into your holiday season by

visiting us. Besides all the unique decorating ideas, ornaments and gifts, we have a 50% off area that is loaded with goodles! See you there!

### Presidio Garden Center

5115 Linda Vista Rd. 297-4216 3434 Bonita Rd. 425-5020



### **12-DAY CHRISTMAS BLOWOUT SALE!**

Every item in the store 30% off ticket price

	Reg. Price	Sale Price
Unitards	\$24.95	\$17.47
Leotards	\$16.98	\$11.89
Lustre Tights.	\$5.99	\$4.19
Parachute Pants	\$16.98	\$11.89
Leg Warmers		\$3.49
Jazz Oxfords	\$28.95	\$20.27
Ballet Slippers		\$9.07
Briefs	\$7.98	\$5.59
Cotton Footless & Stirrup Tights		\$11.19

One location with the biggest selection of dancewear t the lowest prices ever seen in San Diege Pacific Plaza • 1772 C Garnet Avenue Pacific Beach • 483-0555

### READER'S GUIDE TO THE MUSIC SCENE

Music commentary is by John D'Agostino. Please send concert information and photographs to Reader Music Scene, P.O. Box 803, San Diego 92128.

Eve long thought it surprising that San Francisco could have spawned an explosive punk scene in the late Seventies. Neoscene in the late Seventies. Not Dickensan London, sure: cannibalistic New York, diefinitely: lines and die im L.A. naturalls, that San Francisco carting capital of the West, the town that gave us the Summer of Lowe, a place where the closest thing to violence is the occasional voice raised in argument over a fine point and out French film between such thought, maybe that environment actually arrorounent actually. of capposition of sectional throads manifestability to the format manifestability contributed to Friscois having had a punk section of the contributed to Friscois having had a punk season, in 1978 the Bay Area hirther conson, in 1978 the Bay Area hirther conson, in 1978 the Bay Area hirther conson punk's most notiones bands. Dead firemedys. As the initially took shape and propagated a number of the newer punk bands and their followers: seemed drawn to the form of punk—the sound and fury, the contributed beat format of the contributed of punk, both in the musical sense of pushing the traditional rock sound of crashing gitters and



shredded weals past acceptable limits, and in the occiopolitical sense of describing in trenchant and sometimes frightening terms the underfully of the decomposing American dream. In a short time Dead Kennedys became one of the most ubsquinos of the West Coast's park bonds, time Dead Coast's park bonds, time Dead and drums foreshadowing what would become known in hard-core punk circles as

**B.B. KING** 

Two concerts only! Friday, Dec. 27, 7:00 pm and 10:30 pm

The intimate Holiday Inn at the Embarcadero

Must be 21 years of age. Licorice Pizza, On Target Records and all Tele

song Too Drunk to Fuck' that put them on the international punk map, earning the band a Top-Fre spot on the British charts despite for perhaps because of) its being banned from the airwases. That song lass had a longer life span than own Dead Kennedys could have expected. Recently it was one of many songs deemed

around to rating the political content of lyrics, they'll have a field day with Dead Kennedo's latest release. Franken, hirst, the bands that long-playing album and the same than the bands that long-playing album and the same time the bands shat even before you get to the wind — the album ower is a photograph of white-shirted Strinners driving minature, motoritied cars in a paradic linisk are songs compound. Hellmation: and Soup is Good Food that are not exactly riging endorsements of the American Was But of the balles of the PMMC have core at baze of humor in their bones thus far now has been discussed in the property of the prop

**SOUTHLAND CONCERTS** invites you to a rare club appearance by THE MOTELS



**NEW MARINES ONE SHOW ONLY** 

Monday, December 30th at 9:00 R M. at San Diego's Newest Concert Venue

FUONY MONY'S 3595 Sports Arena Blvd. Brectly across from the Sports Arena)

ng May Co. • Mad Jack's • Plaza Music Shoppe • Fleet Exchange and Mony Mony's

Must be 211

General Admission — Come Early For Best Seats Tickets \$1 higher day of show

And for the kiddies, there's "MTV — Get Off the Air":

Fun fun fun for the fluffy chair Flame up the herb, woof down the beer — (click!) Hi, I'm your video deejay Labsoys talk like I'm wagged out or qualables! I wear a satin baseball jacket execubers (so.

By feeding you endless doses Of sugar-coated mindless garbay So don't create, be sedate And thwack on that dial If we have our way you will even

Still feisty, still driving home poison-tipped spikes of truth with the sledgehammer sound produced by the original quaeter of Biafra, guitarist East Bay Ru-bassist Klaus Flouride, and drummer D.H. Peligro, the irrepressable Dead Kennedys

will hit San Diego for a gig at the California Theatre Saturda night. Also on the bill are S.N.F.U., the Descendants, and Ministry of Truth. In other concerts this week, Jack Mack and the Heart Attack will bring their horn.

SDSU's Backdoor on Saturday night. Sunday's two shows include the Holiday Jazz Concert for Peace, featuring Anthony Ortega, Joe Marillo, Skip LeCompte, and others, at the Piligrim Congregational Church in Carlshad; and

Selly Up Tavern, tonight, Thu 9 p.m., 143 South Cedros Ave Solana Beach, 481-9022

Elvis Encitement with Aaron Heart and Memphis Colds Pizza Plus, Friday, December 13, call for time, 764 Jamacha Road, El Cajon, 444-3309.

SAN DIECO'S FINEST JAZZ



THE SUMMER HOUSE INN 7955 LA JOLLA SHORES DRIVE 459-0541 - NO COVER CHARGE -

WARD MOTION

**NIGHTSHIFT** Sunday, December 15

Looking for a party on Monday & Tuesday? Monk's has

\$1.00 COCKTAILS ALL NIGHT

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TUES - DEC 31 - 8PM SAN DIEGO SPORTS ARENA

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1122 4TH AVE. DOWNTOWN SAN DIECO, INFO. 565-9947 ADVANCE TICKETS AVAILABLE AT OFF THE RECORD. LOU'S RECORDS, TICKETRON, TELESEAT, BERLIN WALL

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The Replacements: 5051 s

Descardants, and Ministry of Truths Chifornia Pheatre, Saturdas Decamber 14, Spin, 1122 Fourth Norma, dissentesp. 565-6847.

Holiday Jazz Concert for Peace

Marillo, and Skip Let ompte:

Heart and Mr. Mister, Sports

Smokey Wilson: Helly Urr Tissen.

Molly Hatchet: Baccharal. Bioslas. December 17, 8 p.m., 8922 Charemont Mosa Boulevard

Assassin, Aircraft, and Victims

Amora, Westernster, De. 7/30 p.m. 232 (2000)

The Fabulous Thunderbirds and the Paladins with Hollywood Fats:

Praditional Petitish Christmas featuring Johnnie Walker and the Perfect Cures Old Time Cate. Friday and Saturdas, December 20 and 21, 7 and 0 pcm, 1464 North Highway DH, Lencadra, k16-4030.

Lextherwolf, Accasein, and Chalacer Adams Asems: Theatre Saturda: December 21, call for time, 3325 Adams Asense, 284-1447

Love and Hockets and the Africedarians: SOSUS Backdoor, Saturday December 21, Septim. Actor Center, Sur Diego State University campus, 200-0002 Adams Avenue Theatry, Friday, December 20, call for time, 3425-Adams Avenue, 284-1447. Traditional Beitish Christmas

Sam Hinton: L.: (Disona Theater Sunday December 22, 2, 30 and 0:30 p.m., First and Distrects, Encourtage (26-4000).

David Lindley: Bacchanal, Sandas, Desember 22, 8 p.m., 8822 Charemont Mesa Boulevard.

Haos, Bam Bam, and Raven Mad:









MESSENGER, Sunday Night Sorry, we will be closed Monday, Dec. 16) No cover Sunda

CARLOS MEXICAN KITCHEN-DAILY SPECIALS

t: Monday Night Football leaturing \$1 Tacos-logis: Steak & Emphiada: Rice & Bearls: \$595 days: Steak Baked Potato & Salid \$5.95 and Fish Dinner with Baked Potato & Salid \$4.95 ardays: Mexican Beakfasts 9 am Noon

nn-eat Champagne Stunci Mexican Style \$6.25 9-2 om-ting available, —Call for information.

Sunday. Chargers vs. Philadelphia, 1:00 pm kick-off. Now leaturing KU Band Satellite.







UNTOUCHABLES

**WALL OF VOODOO** THURSDAY, DECEMBER 26, ONE SHOW ONLY 8 PM

La Paloma Theater • 471 First St., Encinitas For further information call 436-7788 Tickets available at La Paloma Box Office and all TICKETRON' outlets. For phone orders 268-9686.



MOLLY HATCHET **DAVID LINDLEY** EL RAYO-X THE REFLECTORS NEW YEAR'S EVE PARTY!! THE FILTHY THE RICH BAND FROM MBI PRODUCTIONS BEAT FARMERS Airmathe

R.R. Ring: Holiday Inn at the Embarcadero, Friday. December 27, 7:30 and 10:30 p.m., 1355 North Harbor Orese.

Rionde Bruce Rand: Triton Pub, Friday, December 27, call for time. Revelle Campus, UCSD, Gilman Drive and La Jolla Village Drive.

Tim Weisherg: La Paloma Theater, Fridas, December 27, 7/30 and 10 p.m., First and 15 streets, Encontas, 436-7788.

Jr. Walker and the All-Stars and the Mar Delse Bolly Un Tavern. Friday, December 27, 9 p.m., 143-South Cedros Avenue, Solama

at CLUE i-D/

at 11 p.m.

SA MOON/La Jo

CHITCH IS and Fridays at

Affen Toussaint: Belly Up Tavern. Sunday December 29, 9 pm., 143

THE COASTERS

THE CLOCK

THIS NEW YEAR'S EVE...

DON'T MISS THE GALA OF THE YEAR

Party with the Coasters and swoon to a fabulous prime rib dinner served at 8 gm in the Grand Baltroom. The all inclusive price of \$8995 per couple also treats you and yours to a bottle of champagne, four complimentary cocktails, and party favors to ring in the New Year.

STAY OVERNIGHT ON OUR PRIVATE ISLAND

GET DOWN TO SOME SERIOUS SHAKE, RATTLE 'N ROLL

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Reservations are required, so don't wait till later, alligator. Call now. 274-4630.

San Diego Rocks Out '85' featuring Meess, Lazer Eyes, Elysian, Bible Black, Assassin Smalebyte, and Ten Yards: Sat Diego Stadium, Saturday, December 28, I p.m., Mission Valley.

Insex, Ram Ram, and Suspicion Adams Avenus: Theatre, Salurday, December 28, call for time, 3325 Adams Avenue, 284-1447.

Incision Part One: Pergains Slept, the Society, and Hair Theatre: The Gaslamy (hartet Theatre: Saturday, December 28, 8-p.m., 3474 Fourth Avenue, demptons, 160 wnfown: 462-3286

The Motels and the New Marines: Mony Mony's, Monday December 30, 9 p.m., 3595 Sports Arena Boulevard, 223-5506.

Ratt and Bon Jovis Sports Arena, Tuesday, December 31, 8 p.m. 232 0800.

The James Harman Band and the Hollywood Fats Band: Bells Up Ewern, Tuesday, December, 9 p.m., 143 South Cedros At Solana Beach, 481-9022

General Public: Golden Hall, Saturday, Jamary 4, 1996, 8 p.m., South Cedros Avenue, Solana Beach, 481-9022.

**North County** 

Barr-X Ranch House, 119 East Broadway Vista 724-0510: Bohrs Allers and the D Students, cocretry and rock, Fralay and Salunday

Relly Un Down, 187 South

one of the Mark and the Heart Mark, rock and rhothm and blues. Thursday, the Mar Delis violatic rock, Friday the James Harmon Band, rock and rhothm and blues, and the Ideals rock, Startday, Smokey Wilson, blue, and rhothm and blues and rhothm.

and huse, and special guest band, Sunday, the Mar Dels, vintage rock, Monday, Talk Back, reggae. Bessay, the Reflectors, Wednesday, Atternoon Concerts, Tobacco Boad. vintage sazz and beegle weedle.
Wednesday, the Chicago Soc.
Dixieland sazz, Friday.

Rookworks/Pannikin Coffeehouse, Flower Hill Center. 2670 Via de la Vaile, Isel Mar. 755-173le: The Peter Sprague. Tro. aixe.

Borrelli's Back Room, 2677 Vista





Dock Masters Announces: The Spuds Add Rice

Tuesdays-Saturdays



Hit songs of the 50s-70s played for the '80s. No cover charge.



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San Diego's most entertaining keyboard duo

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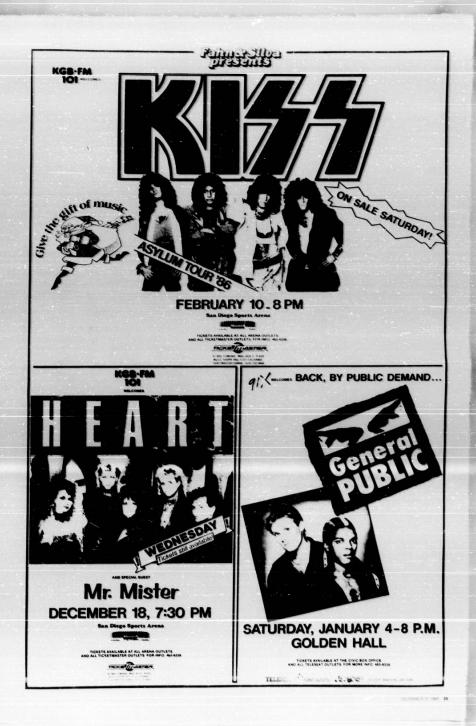


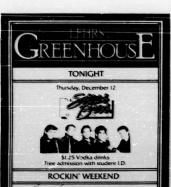


**JANUARY 20.7:30 PM** 

San Diego Sports Arena







TRACKS IN Octance floors
Three bars \* Three wideo big screens
with music volces mixed by Lefr's Vjs.

SUNDAY

Sunday, December 15
NEW TALENT NIGHT
featuring

NEW TRIBE IDENTITY CRISIS Margaritas \$1.25

MONDAY

Monday, December 16

MONDAY NIGHT FOOTBALL

NEW ENGLAND PATRIOTS vs MIAMI

Drink specials, carved ham & roast beef sandwiches
754 drafts + 51 Z5 Bud LAs

TUESDAY

Tuesday. December 17
NURSES' NIGHT
Tospital employees admitted fr



\$1.25 Tequila drinks • \$1.25 Strawberry Smoothie

WEDNESDAY

Wednesday, December 18

CAMPUS NIGHT

Free admission with student L



\$1.25 Iced Teas • \$1.25 Peach Smoothles

CABARET DRINK SPECIALS Thursday—Vodka drinks \$1.25 Sundays-Margaritas \$1.25 Tuesdays-Tequila drinks \$1.25 Wednesdays-Iced Teas \$1.25

Wednesdays-Iced Teas \$1.25

Way Oceanside, 721-5400. Dr. Slim Peru and the North County All-Stars rock care rhethm and blues and contemporary. Tue-day through Saturday, the Rhythm Company, comemporary. Sunday and Monday.

Coffee-by-the-Sea, 1963 San Eliss Cardiff-Sy-the-Sea 446-1231, Jim Moones, con'emporary, Friday, Peggy Shamon, Jolk, Saturday, Rebecca Roberts, classical guitas Sunday brunch, Dan Libertino, classical and juzz guitar. Sunday ceering.

The Country Side Bestaurant and Lounge, 450 Docuglas Drive, Occarside, 757-0860. Nos Country, country, Wednesday through Sunday Outlaw Country, country, Monday and Tuesday.

Distillery Nightelub, 140 South Sierra Boulevard, Solana Beach, 755-6733. Proate Domain, rock, Thursday through Saturday.

El Comal, 12845 Power Road, Power, 486-1010: Kevin Green, piantst. Wednesday through Saturday

Fireside Lounge, 439 West Washnutton, Escondido, 745-1931; The Agents, rock, Thursday through Soturday, the Beat Club, rock, Wednesday.

The Flying Bridge, 1103 North Hill Street. Oceanside 722-1904: Don Tennison, country and contemporary, Monday through Saturday.

Henry's, 264 Elin Street, Carlshad, 729-9244: Tory Soraci and Co., contemporary, Taesday through Saturday: the Belair Boss, vintage rock, Sunday and Monday.

Hotel Escondido, Scotty's Pab. 2500 South Escondido Boulevard. Escondido. 7475000: Bones, oldres and contemporare, Wednesday through Sunday, Double Trouble, contemporary, Monday and Tuesday.

Hungry Hunter/Oceanside, 1221 Vista Way, Oceanside, 433-2633: The Jeds, contemporars, Wednesday through Sonday

Hungry Hunter/Rancho Bernardo, 1940 Bernardo Phaza Drice, Rancho Bernardo 566-2400; titi Rodac, corecdo and masse. Thursdas, Jim Hawke, contemporary, Fridas and Saturdas; Date Smith, contemporary, Wednesdas.

Hunter's Inn. 9850 Carmel Mountain Read. Les Peñasquitos. 578-3762: Jade and Tons. Tip-40 dance music. Tuesday through

Ireland's Own, 656 First Street, Enemities 944-0235. Scan We'vicker Irish and contemporary. Thursday through Sundow with Barbara We'carts Thursday and Sundox, and e'aul Dunn, e'nday and Sundox, the Paradist Street Band, Irish music, Wednesday.

Jolly Roger/Oceanside, 1900 North Harbor Drive, Oceanside, 722-1831. Bob Houle, contemporary, Thursday through Saturday, Power Play, advangorary, Wednesday,

Jolly Roger/Solana Beach, 937 Lomas Santa Fe Drive, Solana Beach, 755-0117; Power Play, contemporars, Thursdowthrough Saturday, Rockola, Beatles music and oldies, Wednesday.

Ropling's, 927 First Street (in the Lumbersard Shopping Mall). Encintas, 942-8181: Phano Barrton Long exercting from chosted to start and brough swonger. Wednesslow through Saturday. Galen Wither, contemporary. Sunday through Taesday.

La Costa Hotel and Spa, Costa Del Mar Road, Carlsbad, 438-9111: Passion, contemporary, Tacaday through Sunday alternating between the lounge and dining.

La Tapatia, 340 West Grand. Escondido: 747-8282: Latin Soul. Friday and Saturday, live music, Sunday, call club for information

Lev's Little Bit of Country, 680 West San Marcos Roulezard, San Marcos, 744-120. The Hot Shot sith Ron Bell, country, Wednesday through Sanday, the Fallbrook Band, country, Monday and Tacskas, Free clogging lessons, Monday, and country dance lessons. The Salve through Thursday.

Lu's, 1963 East Valley Parkway. Excondido 746-7038; Red Checkers, country. Tuesday through Saturday.

McCabe's, 1145 South Tremont,

to music. Occanside. 439 6646. Ene r formation. Thursday through Saturday, club for information.

> Mille Fleurs, 6009 Paser Deficias, Rancho Santa Fe. 756-3085; Joel Nash, piano show tunes, Wednesday through Saturday.

Mission Inn, 502 East Mission, San Marcos, 471-2939: The Belair Boys, entlage rock, Friday and Saturday

Monterey Bay Canners, 1325 Harbor Drive, Oceanside 722-3474: Mick Barton, contemporars, Wednesday through Saturday.

Mulvaney's, 340 East Grand



THURSDAY, TONIGHT Metal Heads with PROULER and DELIVERANCE plus SZAGON ALLOY in their debat

PERMY THE 19th out
PLAYGROUND SLAP
TELL-TALE
REARIST of the CAUTE COMMENT
ON EDGE do:
THIS out FAN CLUB begins the street of 5pm short

SATURDAY, DECEMBER 14
TOUCHY SUBJECTS with
THE STANDARD on SVEN-ERIK &
THE TRAFFOLLES JOE
ONYX and MOMENT OF TRUTH layers of

TUESDAY, DECEMBER 17 TIN SOLDIERS 4:10 YS YOUR CAI IS DEAD ATTACK WEASEL

WEDNESDAY, DECEMBER 18 CURVELINE with PAGAN ARTS and TEN YARDS

TO A O RECORD S. Dec. 19th Gellen recording articles LITTLE
ANDREA, THE ACCESSIONES NIBBLE SCIENT and STITLENT, SINGLE
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MAR DELS Messarda, December 14 9
Rockin

JAMES
HARMAN

SMOKEY WILSON SPECIAL GUEST BAND



THE MAR DELS

Tuesda, December 17 9:30 pm



Caribbean Rock in N TALK BACK

Vednesday, December 18 9 pm

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## THE FABULOUS THUNDERBIRDS



Friday December 20 Saturday, December 22 Sunday, December 22 Friday, December 27 Sunday, December 39 Tuesday, December 31

REBEL ROCKERS and LITTLE AMERICA
PRESTOR SHITH 6. THE CROCODIES
THE PALLAR THE MALLYWOOD FATS
LEE TOUSSAINT
ALER TOUSSAINT
WE YEAR'S EVE BASH
THE JAMES BARMAR BAND
THE STEVE EDWARDS BAND
THE STEVE EDWARDS BAND

AFTERNOON ENTERTAINMENT
Friday, 5:308:00 pm — CHECAGO SUX
Wednesday, 6:008:30 pm — TORACCO ROAD

MONDAY NIGHT FOOTBALL SPECIAL 69 PM - \$1.99 SPAGHETTI DINNER

BELLY UP MAILING LIST

FOR INFORMATION CALL 481-9022

Avenue, Escondido, 741-0935: The Force, rock, Thursday,through Saturday

The Normandy, 215 North Hill Street, Oceanside 722-4721. The Models, rock, Thursday through Saturday, Irve rock, Tuesday and Wednesday, call club for information.

Oakvale Lodge, 14900 Oakvale Road, Escondido, 749-3193 Dakota, country, Friday and Satunday, and hosting a jam sessie 4-9 p.m., Sunday

Old Del Mar Cafe, 27:30 Via de la Valle, Del Mar. 755-66(14: Scarlet, rock, Thursday through Saturday, the Ricky Wells Band, sintage rock, Sunday and Wednesday, Ella Ruth Phygice, jazz and blues, Monday and Thesday.

Old Time Cafe, 14th North Highwan WI, Lengalia Albi-Hilli Caffy, Carlis, sunger-songeriter, 23th p.m. Thursain, Bloggess Ele., neegases and bloggess, 7 and 9 pm. Franks, New Gillette, contemporary folls sungersongeriter, 7 and 9 pm. Sanday, Old Time Book Night, Basedin, Nate O Saday with the Flumbion of Carlis Based States of the traditional folis, 72th pm. Wednesday, Studie Brunch, Dan Wednesday, Studie Brunch, Concert: Catherine Espitosoa, harp

Pomerado Club, 12237 Pomerado Road, Poway, 748-1135: The Savery Brothers, country, Wednesday through Saturday

Ralph and Eddie's, 390 Grand Awence, Carlsbad. 729-2889: Live rock, Friday, call club for information, Cat Tracks, rock, Saturday.

Rancho Bernardo Inn, 1755/0 Bernardo Oaks Divie, Rancho Bernardo, 277/2/36/ Karen Cavanagh and One Phis One, contemporery, Thursday through Saturday, Gana Eckstein and Jims, contemporary. Sunday and Wordinging music, Thesday and Wednesday, old John Gernardon, and Control of coll John Gernardon.

Rancho Vera Cruz, 1920 West San Marcos Boulevard, San Marcos, 744-8102 Bob Sasse, country and

The Ned Coach Inn, 125 North Pine, Escondido, 743-9796 / Juest rock, Thursday through Monday, the Agents, rock, Thesday and

San Luis Rey Downs Golf Course Country Club, 31474 Golf Club Drive. Bornsall. 758-3762: Windfall. Top 40 dance music, Wednesday and Thursday, the Crescendos, hand dance music, 8-12 p.m., Friday and Saturday and 7 pum. Surulos.

Stage Coach Inn, 1865 Vista W. Vista, 724-9090: White Lightmo country, Wednesday through Saturday, Maska, country, Tuesd

Tequila Flats, 3296 Mission Asetine Oceanside 757-7757: The Echoes, rock, Wednesday through Saturday

That Pizza Place, 2622 El Camino Real, Carlsbad. 434-3171. Live binegrass/country music. Saturday, call club for information.

Triple S Steak House, 1740 East Vista Way, Vista, 726-8770; C.W. Express, country, Friday and Saturday.

Upstart Crow and Company, 979 Lomas Santa Fe Drive, Solana Beach, 481-0727. Mei Hariam, classical guitar, Thursdae through Saturday evenings and Saturday and Samback Joneth Survey.

Valley Center Inn Saloon, 27555 Valley Center Road, Valley Center 749-1466: Steppin Out, country, Friday and Saturday

Vista Entertainment Center, 43 West Vista Way, Vista, 941-1032. Freewill, rock, Thursday through Sunday, fire tock, Thesday and Wednesday, call club for



DAVE'S BROTHER PHIL

SATURDAY, DECEMBER 21 — BACKDOOR

LOVE & ROCKETS

DAVID J. DANIEL ACH, and KEVIN HASKINS on the





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"ALL AGES ALWAYS WELCOME" Tickets available at Aztec Center Box Office (265-6947), Off the Record and

Off the Record and

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ECEMBER 12, 1965 27

Whiskey Flats, 1260 West Valley Parkway, Escondido, 745-8640. The Reflectors, rock, Thursday through Morday Crystal, rock, Tuesday and

Beaches

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RECORDS

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**ENCINITAS** 

753-1382

rance of the Universe Orch

"Bahna Belle," at the dock, Bahna Hotel, 1908 West Mission Bay Drive, Mission Bay, 488-0551; Main Street contemporary music for dayling, Friday and Saturday.

Bahia Hotel, 988 West Mission Bay Drive, Mission Bay, 488-0551; Dean and the Persuaders, vintage rock. luesday through Saturday Cheatham's Jazz Quartet, jazz. Sunday Piano bar, Buddy Reed.

Catamaran Hotel, 1999 Mission Boulevard, Mission Beach, 488-1081: Ella Ruth Pagger, ia., and blues, Thursday through Soturday.

carios Murphy S. (1904) La 2016. Village Drive, La 2016. 457-4170. Bottom/Dallas rock, Wellnesday through Saturdey, Star Parts, recorded music and video audience, participation presentation. Sunday through Tuesday. Club Chalet, 3040 Newport Avenue, Ocean Beach, 222-5300; Messenger, rock, Thursday through Saturday; the Models, rock, Sunday-through Taesday, Live Wire, rock, Wednesday.

Elario's, 7955 La Jolla Shores Drive, La Jolla, 459-0541; Mose Allison, jazz, Wed: iesday through Sunday

Boulevard, Louis, Portal 22-53. The Heroes, rock, Thursday through Saturday, Four Eyes, to Sunday and Monday, Private Domain, rock, Tuesday and Chuck's Steak House, 1250 Proposed Street, La Jolla, 464

Hilton Hotel, Cargo Bar. 1775 East Mission Bay Drive, Mission Bay. 276-4010: The People Movers, contemporary, Wednesday through Saturday, Triple Plax, contemporary, Sunday through Ruesday.

Hotel Del Coronado, 1550 Orange Avenue, Coronado, 435-6611: The Elements, contemporary, Tuesday through Saturday.







ON SALE



Hotel La Jolla, 7766 Fay Avenue a Jolla, 454-3001; Rita Moss pranist and singer. Wednesday through Friday: Jackie Kendall, French songs, Tuesday evening.

Islandia Hotel, Supper Club/Lounge, 1441 Quivera Road, Mission Bay, 224-1541: Southwind, azz and contemporary, Tuesday through Saturday.

Jose Murphy's, 4302 Mission Boulevard, Pacific Beach, 270-3220; Four Eyes, rock, Thursday through Sattraday, Messenger, rock, Sanday, In Colour, rock, Tuesday and Wednesday, The Blande Bruce Band performs blues and rythm and blues from 4-7 p.m., Sataday.

Judson's, 3145 Sports Arena Boulevard, 225-9999: Bruce McKeithen, contemporary, Top 40, and variety on the piano with wocals, Wednesday through Saturday evenings.

MONDAY

Hors d'oeuvres and Special Drink Prices

Arm Chair Quarterback/Challenge Crystal's QB's for

Street, La Jolla, 456-0707. The Sugar Trio, jazz, Wednesday through Sunday.

La Jolla Village Inn/Shooter's Lounge, 7200 Holiday Court, 13 Jolla 453-5500: Progether, contemporary music with keyboards, weals, and guitar. Weanesday through Saturday.

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

Le Sainte Maxine, 1250 Prospect Street, La Jolla. 454-2434: The Latin Five, Latin music, Tuesday through Sunday.

Mary's by the Pier, 710 Garnet Avenue, Pacific Beach, 483-7844: The Remains, rock, Thursday through Saturday.

McP's, 1107 Orange Avenue, Coronado 435-5280: Jack and Diane, contemporary, Thursday

TUESDAY

Discotheque Oldies Nigh Dance to the Original Sounds of Crystal Ts

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

Michael's Brasserie, 6737 La Jolla Boulevard, La Jolla 454-0459: Phil Beeber, classical guitar, Friday through Sunday evenings.

Mony Mony's, 1595 Sports Arena Boulevard, Loma Portal. 223-5596: Automatics, rock, Thursday through Saturday, Circles, rock, Sunday and Monday, Four Eyes, rock, Tuesday and Wednesday.

Mulvaney's, 1031 Orange Avenue. Coronado. 435-4660: Brian Stevens, contemporary, Friday and Saturday: Kitty Kieffer hosts talent

Old Pacific Beach Cafe, 1287 Mission Boulevard, Pacific Beach, 270-7522: Hollis Gentry and Fatiburger, sazz, Thursday through Saturday, Ella Ruth Pigger, sazz and blues, Sunday, the Heaters, rock, Monday and Tuesday, King Biscut Blues, bines and rhythm and blues, Wednesday, Paul Montesano plays tropical jazz and Brazilian music during the Sunday

Paradise Bay, 1935 Quivera Road, Marma Village, Mission Bay Park, 223-2335: Ipso Facto, rock, Wednesday through Sunday.

Pax Bar and Grill, 1025 Prospect Street, La Jolla, 454-9711; McI Goot, jazz piano. Tuesday through Saturday.

Rusty Pelican, 4340 La Jolia Village Drive. La Jolia, 587-1886. Shaker, contemporary, Tuesday through Saturday, Forecast, jazz

The Salmon House, 1970 Quiver Road, Marmo Village, 223-2234

Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay, 274-2314: Ed Ellis and Tapestry, jazz, nostalgic blues, and contemporary, Thursday through Saturday and carriy evening Sunda

Shore's Restaurant/Sea Lodge Hotel, 8110 Camino del Oro, La Jolla, 456-0600: The Duo, 10p 40, standards, and show tunes, Thursday through Saturday

Spice Rark Restaurant, 4315 Mission Boulevard, Pacific Beach, 483-7666: Robert Wetzel, classica guitar, Wednesday through Saturday.

Steamer's, 1165 Garnet Avenue Pacific Beach. 274-2323: Jerry Melnick, standards, movie then



SOUND INVESTMENT

Pavillon Lounge





### This New Year's Eve, break the Time Barrier at the Town & Country Hotel

with the Kingston Trio, Bogart and Monty Jordan



Hors d'ocuvres ORIENTAL MONDAY Singapore Sling Piña Colada Kamakazi

FRENCH TUESDAY Champagne French 76 Cranberry Daiquiri

ITALIAN WEDNESDAY Golfather Frangelico Chi Chi

Bioxis Mary Strawberry Dusquin MEXICAN FRIDAY

\$1.75



Envorite Eishion Ladies' Night Reduced Prices on Special Drinks Lip Sync Contest The Original! and compete for Cash Prizes and



Dancing Nightly and Non-Stop Entertainment Crystal T's Emporium

Columbia

Tablao Flamenco Nightelub and Restaurant, 3567 Del Rey Street, Pacific Beach, 483-2703: Live and 11:30 p.m., Friday and

Texas Teahouse, 4970 Voltaire Street, Ocean Beach, 222-6495; Tom "Cat" Courtney, blues,

Upstart Crow and Co., Seacoast

Boulevard, Pacific Beach, 272-8000, Live area and only masse. Thursday Saturday, and Sunday brunch, call club for informatio

Vacation Village Hotel, Bay Vacation Village Holef, Bay Lounge, Vacation Isle, Mission Bay 274-4630: Shine It On, contemporary, Thursdaythrough Saturday, live music, Thesday and Wednesday, call club for

Victor's, 1403 Rosecrans Street, Point Lorna, 226-1871, Upstairs Paul Eastland, Top 40 variets. Thursday through Saturday, Rico, contemporary, Monday through Wednesday on the deck. Downstairs: Norman Chifford and

### San Diego North

The Abilene Country Saloon, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131. Bramble, country, Riesday through Saturday Country Jance lessons, Thesday through Thursday.

Bacchanal, 8022 Clairemont Mesa Bacchana, Search Mess. 560-8022. Toys. rock. Wednesday through Saturday with the Heaters, rock. Friday and Saturday. Molly Hatchet, rock. and the Filthy Rich Hand, rock. Toesday.

of Friends, contemporary, Tuesday, through Sunday. Bunbury's, 9906 Mira Mesa Boulevard, Mira Mesa, 578-8066: Rockola, Beaties music and oldies, Thursday through Saturday

Blarney Stone Pub, 5617 Balboa

The Blue Bayou Lounge, 2537 Clairemont Drive, Clairemont, 276-0965; Callahan and Callahan, Best

Cafe in the Valley Restaurant, 911 Camino del Rio South, Mission

Valley 200-00209 Mark Meadoness near Thursdan, New Shorm, near Fridor and Shuttuda Eric Fester classical guitat, early eventual. Thursdan, and Saturdan through Biosdap, John Lyone, classical guitate cards exerting Friday and Wednesdan, Mile Zoumaras, classical guitat, Feriday lunch, Maris Augustin, jazz guitat, 600 II p.m. Biosdan and Wednesdas.

Carriage House, 7945 Balboa Avenue, Clairemont, 278-2597; Ira Cobb, one man Dixieland band, Thursday, Tony Irvine, country and

Tuesday and Wednesday.

contemporary, Friday and Saturday,



nursday, Friday & Saturday December 12, 13, & 14 also 19, 20, 21

Vintage rock & roll Wednesday, December 18 Make your reservations now for Christmas Eve dinner

Puerto Nuevo lobster-style dinners, served daily
 Fresh fish, seafood, chicken, steaks
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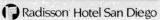
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- · Sumptuous breaktast buffet beginning at 1 AM AND . . . a deluxe hotel room at the elegant Radisson

just \$175 plus tax per couple For reservations, call the Radisson at 260-0111 and ask for Maria ibut act fast—if you miss Opening Night, it will be 365 days until the next performance.



1433 Camino del Rio South, Mission Valley 260-0111

HAPPY HOLIDAYS FROM THE RADISSON HOTEL And please remember - don't drink and drive Great jazz & dancing Ron Satterfield Trio featuring Coral Thuet Tuesday through Saturday 9 pm to 1 at

PORTHOLE Lounge Holiday Inn

San Diego Embarcadero 1355 N. Harbor Drive

Donegal's, 5323 Mission Center Road, Mission Valley, 295-6600:

diday Inn. Cricket's Lourge, 504 het Cricke South, Mission Valley, 1,3720 Swanky Modes, otemporary, Tuesday through

nds Lounge, Haraler Hotel o Hotel Circle North, Mission o 297-1101; Bogart, imporary, Timesday through aday, Rockola, Beatles missionalies, Sunday and Honday, o It On, contemporary, Tuesday

Hacienda Cantina, Misso lacienda Cantina, Mission e him 878 Hotel Circle South, now Valley, 298-8281. Lournge emboat Willie, contemporars, isalay through Saturday, Karen magh and One Plus One, emis-orary, Brassida and emis-day, Brassida and mesday Restaurant Mary isa, harp and wocals, 5:20-9-20. Sunday and Mooday.

Montercy Whaling Company, 887 Commo del Rio South, Mission Valle; 203-1588; Imi Hadee, contemporary, Wednesday and Thursday, Ont Ridge, comedy and missic, Friday and Saturday, Dr. Boy Michael Stone), comedy and music areas of the Stone of the Stone Mission of the Stone of the Stone mission and Stone of the Stone Mission of the Stone of the Stone Mission of the Stone of the Stone of the Stone Stone of the Stone of the Stone of the Stone of the Stone Stone of the Stone o

Navajo Inn. 8515 Navago Road, Sar

Pal Joey's, 5147 Waring Road, Allied Gardens, 286-7873, Pro-Brigham's Preservation Band, Deceland lazz, swing, and oldies

Pavillion Lounge, Town and Country Hotel, 300 Hotel Circle North, 291-7131; Sound Investment, contemporary Juesday through Saturday Draing Room Kathy Lloyd, contemporary harp. Fenkwand Saturday.

Peter DS, 5149 Claremont Mesa Boulevard. 277-3217. Joer Chess and Stevic Adams, contemporary. Thursday through Satorday.





TUESDAY THROUGH SATURDAY

Appearing through December 28

DEAN & THE **PERSUADERS** 

### SUNDAY SUNDAY BUFFET BRUNCH

JAZZ JAM CHEATHAM'S JAZZ QUARTET

MONDAY

### MONDAY NIGHT FOOTBALL

Two wide screen T.V.s Free hot dogs, chili, popcorn Draft beer 75% a glass, \$2.50 a pitcher

### DRINK SPECIALS

8:00 pm:closing
Tuesday: 2 for 1 well drinks
Wednesday: 100 Heinekens and Coronas
Thursday: 1,00 Margaritas

HAPPY HOURS: Monday Saturday, 4:00 pm:8:00 Sunday 4:00 pm:6:00 pm, hot & cold hors d ceuv

**EVERY WEDNESDAY** KIFM 98 HESOUT JAZZ

THE FATTBURGER BAND

Complimentary hors d'oeuvres 6:00 pm:8:00 pm. begins at 8:00 pm. Trivia contest – win a FREE album. First 98 people receive a FREE Bahia Belle pass. No cover, no minimum.

EVERY THURSDAY **JAZZ DANCE NIGHT** 

ELLA RUTH PIGGEE

Fashion International presents their Fashion Auction starting at 6:30 pm

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Dance to live entertainment 9:00 pm-1:30 am



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our patio overlooking the bay am 200 pm • All you can eat \$8.95 EVERY MONDAY

MONDAY NIGHT FOOTBALL

FREE hot dogs, kraut, chill, sale \$1.00 SHOOTER SPECIAL

### San Diego South

Abbey Restaurant, 2825 Firth Avenue, Hillerest, 391-4779. Lounge: Stu Shames, sazz piano, 6 8 p.m., Russlay through Flurisday. Dining Room, Norel, harpist, plays Thursday through Saturday evenings during dinner.

Anthony's Harborside, 1355 North Harbor Univ., downtown, 232-6358; California Transfer,

Barnacle Bill's, 1880 Harbor Island Drive, Harbor Island, 297-(67.1) Frank Dexter, contemporary, Taesday through Saturday.

Cafe Angelique, 2870 Firth Avenue Firth and Palmi, Hillerest, 692-3370: Bob Hart, dassard panor, Wednesday, Thursday, and Sunday branch, and performing size with Third Floor late Friday night. David and Francesca Sasage and Friends, classical wield direts. Friday and Saturday.

Cafe Vienna 3619 College Avenue

265-1446: Roland Klotz zither Johnnie B., accordion music sing-along Wednesday, Thursday, and Sunday.

Caravaggio's Italian Restaurant, 1119 Sixth Avenue, downtown 232-2747. Tom Barkley, classical guitar, Friday and Saturday.

The Coo-Coo Club, 4383 University Avenue, 283-8213: Jonathan the Texas Flash, hor variety requests, Friday and Saturday

Dock Masters, 2051 Shelter Island

5046 Newport Ave.

Drive, Shelter Island, 233-2572. The Fahulous Spud Brothers, rock and comedy. Tucsday through Saturday: Paradise (Greg Glover and Karol Kipp). Jayboard and wocal sariety. Sunday and Monday.

Dookies, 4225 E. Cajon Boulevard, East San Diego. 283-6581: Piano har: Paul Greggi, Tuesday through Saturday, Patti Glenn, Sunday and Monday.

Drowsy Maggie's, Thirty-first and University, North Park, 798-8584. Rocket to Stardon Night featuring the best of Drowsy Maggies open stage might. Thursday: Songeriters Showcase Night, all local artists, Friday, the Perfect Cure, traditional

Paco Sevilla and Rodrigo, concert flamenco guitar in solo and duets. Sunday: Old Time Hoot Night. Monday Rick Saxton and Rex Monday, Nick Saxton and Nex Wilson, acoustic folk, novelty, topical, and original music, Tuesday: Cathy Curtis, guitarist-songwriter, Wednesday

The Escape Lounge, 421 University Avenue, Hillcrest, 295-8282: Eddie Gold, show tunes and contemporary music on the piano, Thursday through Monday: Barbara Casler, contemporary, Tuesday and Wednesday

Fat City/China Camp, 2137 Pacific Highway downtown, 232-0686:

orvey and the 52nd Street five, ex. Thursday through Saturday

Holiday Inn/Embarcadero, Port

Humphrey's, Half Moror Inn. 2241 Societ Island Drive. Shefter Island 224-1577. Bruce McKeithen, piano-mets. Tuesday through Friday rapps hours: Jon Sandosal, piano-anets. Wednesday through Friday mings Indoor State Hollis

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Playing dance music from the '40s through today's sounds.

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Comedian and Master of Ceremonies

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CHAMPAGNE

6:55 p.m. December 31, 1985

**TOWN & COUNTRY** 

HOTEL

Atlas Ballroom

Convention Center

Imperial House, 505 Kalmia Street

"The Invader," at the dock, 106G North Harbor Drive, downtown 208-8066; The B Street Band. Shooz performing jazz, and Tuesday when Hollis Gentry and

Jim's Hickory Wood Barbeque.

AND

8220: Talent store and frost right with Edean Hay performing correlating from country to folk and contemporary, 7,30 p.m. Wednesday

Jolly Roger, 807 West Harbor

La Maison/Galerie 5: 3681 Futh Averuse, Hillcrest, 293-0119, Live music, Saturday, call club for

Lucky Lady Club, 455 Sixteenth Street, downtown, 253-6091 Siglio, Latin and Top 40, Thursday through Sunday, Los Rott, Latin

The KINGSTON TRIO

LIVE, IN CONCERT

SILVA

Mandolin Wind, 308 Lin Account Hillerest, 297-2017. The fillowde Brane Barnd, blues and righthm and Brues. Thurstan. For Record Blues, blues and rhythms and blues. Finds, and Saturdar Book Gaztan and His Voodses. Bartacedia, rick and blues. Wednesday.

Mr. A's Bestaurant, 2256 Finh through Saturday

Mona Lisa Restaurant and Cocktails, 2001 India Street, downtown, 234-4803, Gay and

vYHungry's, 2547 San Dega Accine, Old Town (208-0) El Preston Sima, contemporary

Our Place at Mikisan's, 2134 Fifti Awrore Hillerest 232 177 1 Hat Laces with the Gamma Higgs In-iazz Fridas and Saforday, the Di Glasser Higgs Tris- page Souday

Papagayo Restaurant, 861 West

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NIGHTLY

SPECIALS Fr. -- Iced Teas \$2

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NEW! NIGHTLY DINNER SPECIALS

MUSIC STARTS AT 8:30 PM SUNDAY-THURSDAY!

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Happy Hour 7-9 pm \$1.00 draft, wine & wells No cover before 9 pm

Thursday, December 19 **5th Annual Distillery Christmas Party** 

Winter Tan Compress for best and wonst are press for best and wonst are session for everyone
 Free champagne 7-8 pm
 Come dance to music by the Automatics econsored by

Upen noon every day, except Sunday, for cocktails and Happy Hour 4-7 pm. Come meet Carla.

r your Christmas or company parties now. 34. Make reservations for New Year's Eve with the Reflectors.

### New Year's Eve Only at the Town & Country

The Trio brings its meaningful, memorable music to the Town & Country as a part of a New Year's

celebration featuring dinner party favors, midnight Champagne toast and continuous entertainment by the Kingston Trio. Bogart and comedian Monty Jordan \$45 \$55

PER PERSON PER PERSON Preferred Seating Reserved Seating

accommodations) available for only \$90 per person. \$135 per

Deluxe packages (including hotel

Re-live the magic of the '60s this | couple (general); \$100 per per New Year's Eve with the legendary | son, \$155 per couple (preferred).

payment are a must, so call today ... it will be a time remember.



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Le Pavillon: Celebrate the coming of 86 w.th Sound Investment for only \$30 per person. Or, savor a Toast at Midnight and **PARTY FAVORS Doors Open at** 

special eight-course French dinner for only \$50 per person (after-dinner celebration available for only \$20 per person additional)

You'll discover San Diego's crystal T's Emporium: Spend a advance reservations). Six complete greatest variety of New Years carefree evening with the Crystal packages stor coelebrations at the Town & Country. T's crowd. Dinner packages start as 250 per person, entertainment. New Year with the country sounds packages at \$20 per person (with of Bramble.

of Bramble.

For information or reservations on any of the Town & Country's specials, drop by the New Year's Desk in the hotel lobby (if sopen until 7:00 pm. Monday through Saturday from December 14), or well this year.

### Town & Country Hotel

ATLAS HOTELS

Home of the memorable New Year's celebrations since 1953 500 Hotel Circle North in Mission Valley (619) 291-7131

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COCTEAU TWINS—1/11/19 S 12
FRANK ZAPPA—1/17/11/19 S 07

blues and rhythm and blues. Friday and Saturday: the Aubrey Fage Quintet, iazz, Tuesday and

Reel Gusto, 4105 Taylor Street, Old Town. 295-5111: Two Pieces. Sixties and Seventies hits. Friday: DJ Jim Anthony spins platters on Saturday.

Reuben E. Lee's, 880 Harbor Island Drive, Harbor Island, 291-1870: Fortune, Top 40 dance music.

Rosie O'Grady's, 3402 Adams Avenue. Normal Heights. 284-7606: Eamon Carroll. Irish music. Thursday: Kitty Kieffer. contemporary music. Friday and Saturday: Robin Henkel. blues and Saturday: Robin Henkel. blues and the Bop Tomes. Saza. Wednesday.

San Diego Harbor Excursion, Harbor Drive and Broadway.

Sternwheeler Showboat, at the dock. 1066 North Harbor Drive, downtown. 298-8066: The Pier

Group, contemporars, Tuesday through Saturday, the KCBQ Flathed Band, country, 6:30-9:30

Reflections, 1380 Harbor Island Drive, Harbor Island, 291-2900

Top of the Park LoungelPark
Manor Hotel, 525 Sprace Street,
Hillcreet, 296-9002. Top of the
Park: Damel Jackson, panist, 5-8
mm. Wednesday through Fridgythe Damiel Jackson Ensemble, jazzbluer fistors, Fridge and Startheya
evenings. Paul Reisfing planist,
Sunday brunch, and Tuesday happy
hour Laboheme: Diego Corriente,
classical guitare 6-30 p.m. Tuesday. The Coalition Orchestra, sazz. Thursday through Saturday: Devocean. Top 40 dance mus Devocean. Top 40 dance music. Tuesday and Wednesday the Jets, vintage rock. Friday happy hour. Shepherd's Restaurant Vicki McMaster, standards and pop from the Thirties to the Eighthes on the narp. Wednesday through Sunday. Gail Dietriechs, classical harp. classical guitar 6:30 p.m., Tuesday through Sunday

Trojan Horse, 6179 University Avenue, East San Diego, 582-1070: The Us Band, rock, Thursday through Saturday, the Remains, rock, Sunday and Wednesday.

Tuba Man's, 2551 University Avenue, North Park, 295-9426; Live music, Friday and Saturdas, call club for information.

Upstart Crow and Company, 835 West Harbor Drive, Scaport Village, 232-4855: Rick Saston, folk and rock, Saturday evening and Sunday offernoa.

Viscount Hotel, The Bar 1960 Harbor Island Drive, Harbor Island, 291-6700. The Barr Kevan Melton, piano variety with weals, Tuesday through Thursday. Ye piano bar entertainment, Friday and Sahrday, call club for information. Palm Grill: Nathy Lioyd, contemporary harp, 11-2 p.m., Sunday.

Gene Wright's Gallery and Espresso Bar, 413 Market Street, downtown. 234-7554: Omar Moore and Turiya, Afro-Latin jazz, 7-10 p.m., Saturday.

Yukon, 4278 University Avenue. East San Diego. 284-9310: Live music. Thursday through Saturday, call club for information.

East County

Johnson, El Cajon, 142-9827 Lonnic Hutson and Dusty Best contemporary, Finday and San-

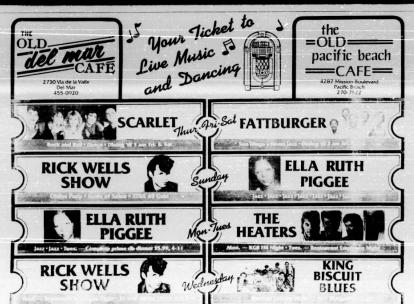
Baxter's, 1025 Fletcher Parloway El Cajon, 442-9271; Kicks, rock, Thursday through Saturday.

Blarney Stone Too, 7059 El Cajon Boulevard, College area. 463-2263 Jeff Proctor, variety, Wednesday. Thursday, and Suriday. Featherstone, variety, Friday and

The Boondocks Restaurant, 8329 Parkway Drive, La Mesa. 465-3660. Dale Pearson, contemporary music on the piano. Tuesday through Saturday: Bobby Masse, piano variety, Sunday and Monday. Craig Jones, piano. 5 to 8 p.m., Friday.

Street, El Cajon, 440-5757: Chair







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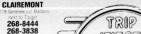
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Calypso Lounge, 975 Green Avenue, El Cajon, 440-9526: Tommy Ray, country, light rock, and easy listening, Friday and Saturcay.

Circle D Corral, 1013 Broadway El Cajon. 444-7443: Country Casanova, country, Tuesday through Saturday; Coyote, country, Sunday; clogging lessons, Monday

Dock's Landing, 1185 East Main Street, El Cajon, 442-0258; Jerry Burchard, piano variety, Wednesday through Saturday; Carol Crawford,

Don's East, 13321 Business Highway Eight at Los Coches, El Cajon. 443-2444: Big Sky, country Friday and Saturday.

Don's West, 5286 Baltimore Drive, La Mesa. 462-0533: The Classics. Fifties and Sixties rock, Tuesday

Flinn Springs Inn, 15505 Live country music, Thursday through Sunday, call club for

Happy Days Car Hop, 9664 Campo Road, Spring Valley, 463-4757: The Wanderers, vintage rock, Friday; the Ducktail Revue, vintage rock, Saturday.

Tio Levis/Mira Mesa, 10787 Commis Rutz, Mira Mesa, 665-1461 contemporary, Friday and Saturday; Jeff Williams, contemporary, Sunday through Tuesday.

Tio Leo's/Mission Gorge, 6333 Mission Gorge Road, Mission Gorge, 280-9944: Joe Stewart, contemporary Mission contemporary, Monday through Thursday: Costa V, contempora

The Wellhouse, 10789 Tierrasanta Boulevard, Tierrasanta, 560-6677: Peter Jay, contemporary, Thursday

999999

Your Palace: 32282 Governor Drive, University City 453-4444: Jimmy Corsaro, jazz, Thursday

variety. Sunday: Roy and Lainie Correa with Bert Miller on druns.

Lakeside Hotel, 9940 River Street akeside 443-9591; Supercol-ountry, Friday and Saturday.

Legends, 2754 Alpine Boulevard, Alpine, 445-5545: Live music, Friday and Saturday, call club for

Linda's Di'Angelis Restaurant, 1977 East Main Street, El Cajon, 147-0842: Ron Morin, contemporary, Sunday and Tuesday.

Live Oak Springs, Old Highway 80 Boulevard, Jacumba, 766-4288: ive country music, Saturday, call-lub for information.

Lorenzo's, 596 Broadway, El Cajon: 42-9696. Alibi with Gerrie Woo, contemporary, Tuesday through Saturday, Fro Brigham's Preservation Band, Disieland jazz, Sunday and Monday.

Magnolia Mulvaney's, 8861 Magnolia Avenue, Santee, 448-8550: Circles, rock, Friday and

Nite Owl East, 667 North Mollison Avenue, El Cajon, 447-3854; Feelin, Top 40 dance music, Tuesday through Saturday, Main

Ole Wagon Wheel, 8646 Mission Gorge Road, Santze, 149-6240. The Gold Dust Band, country, Friday and Saturday

The Outpost, 652 Grand Avenue Spring Valley. 464-9007: Laredo, country, Friday and Saturday.

The Ox Bow Inn, 9816 Campo Road, Spring Valley, 469-9616: Andy and Donna, contemporary, Tuesday through Thursday; Alton and the Ox Bow Country Lads. country, Friday and Saturday.

Park Place, 1280 Fletcher Parlosay, El Cajon. 448-4111: The Londons, rock, Tuesday through Saturday: the Force, rock, Sunday and Monday, Dr. James Downs, hypnotist, Monday.

Pelilian Puls, 7828 Broadway, Lemon Grove. 464-9284: Jam session with Spread Eagle. Thursays and Sunday, the Lemon Grove Surfability Review, olidies rocke, Friday and Saturday, Cow Jazz, country swing, jazz, and rock, Tuesday.

Pizza Plus, 764 Jamacha Road, El Cajon, 444-1300: Mike Blea, contemporary nick, Friday, Elvis Excitement with Auron Heart and Memphia Gold, Elvis Prenfey impersonator extraordinaire Friday, the Hi-Beams, rock,

TNT Lounge, 63231 Imperial Avenue, Encanto. 263-2993: Command Performance, contemporary, Wednesday through Saturday.

Turquoise Lounge, 5975 Severin Drive, La Mesa. 465-1525: Live rock nightly, call club for information

Van Winkle's, 10055 Mission Conge Road, Santee: 449-0060: Crossfire, contemporary and country rock, Friday and Saturday Win Cody's Saloon, 240 West Main Street, El Cajon, 440-9247: Jam session, Thursday, musicians welcome: the Nomads, rock, Friday

### South Bay

Bonita Casa Restaurant and Lounge, 4475 Bonita Road, Bonita, 267-7709: The Buja Strings Carrerra. Top 40 dance music, Thursday through Saturda.

China Five Restaurant, 569 H Street, Chula Vista, 425-5951: Juan Robies, contemporary, Thursday through Saturday, East Coast, contemporary, Sunday and Monday

Country Bumpkin, 1862 Palm Avenue, Impurial Beach, 429-1161. Gail Lee and Go for Broke, country, Tuesday through Saturday, Haywire, country, Sunday and Monday.

Dance Machine, 1862 Palm Avenue, Imperial Beach. 429-1161: Crystal, rock, Thursday through Saturday, In Colour, rock, Sunday and Monday, France, rock, Tuesday and Wednesday.

Da Vinci's, 626 E Street. Chula Vista. 427-8880: Tito and Augustine, contemporary. Wednesday through Sunday.

Dock's Cocktails, 117 Third Average Chula Vista, 422-1566. Live music, Tuesday through Thursday, call club for informati-Wivene Care, country, oldies, and contemporary, Priday and Saturi

.0

Hungry Hunter/Imperial Beach, 1344 Paim Avenue, Imperial Beach, 423-0953; John Ingram, contemporary, Thursday through Saturday

Hutch's, 1463 Palm Avenue. Imperial Beach: 423-3479: Grand

Joey's, 415 Broadway, Chula Vista. 429-4828: Louie and Loose Charage, contemporary and oldies. Wednesday through Sunday, J.C.

La Maze, 1441 Highland Avenue, National City, 474-3222; Hruce Robbins, contemporary, Tuesday through Thursday; East Coast, contemporary, Friday and Saturday

Landmark Cocktail Lounge, 2511



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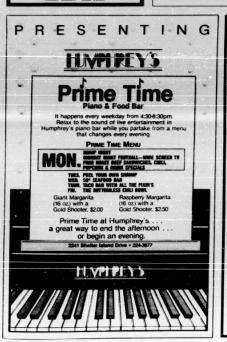
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1) What type of music do you enjoy?

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3) What radio stations do you listen to?

4) Where do you purchase your tickets? (Circle appropriate ones)
1. Concert locations 3. Ticket outlet
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5) What is your favorite concert (acility?

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Century Trees, 54th and St Capin Blvd (562 78/50) Theater 1: Once Britten and Remo Williams, from 1213 Theater 2: Agrees of God and Rambow Brite and the Stee Steeler Cheerens, 5080 University Ave. (582-6201) Young Sherick Holmes

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LA. from 1213

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EL CAJON-LA MESA Sce Drive In, 8000 Broadway, Lemon Grove (49-5328) School Spire and Barberian Queen, Irom 12/13 Heard; directed by Martin Scorceser 1985. \*\*\* (College, from 12/13)

hyproces (not cricia, but heart) as its prime mestigative device. The case one might well because out for the stretches of G.R. Christeterini, chinical developed in the case of the stretches of G.R. Christeterini, chinical developed in the case of the case unpredictable cerands. How much their allumation cerendes(appear) and my better allumation cerendes(appear) and my better allumation cerendes(appear) and my better allumation cerendes(appear) secretches stretches of the case of the case of the case production of the case of the case of the cestly. On pariod mis plants cered on stage prints, directed by Norman Javanian (1986). Street of the Case Weighard Phazo (1986). The case Javanian (1986). Street of the Case Javanian (1986). Street Ja

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Parking Theorem, 1286 Fletcher Parkin (449-7500) Theater 1: One Magoc Christmas Theater 2: Spies Like Us Theater 3: White Nights

ne Cortre 6, 4525 La John Village versity Toxane Cectre 6, 4525 La John (452-776) Thouter 1 One Magic Christmas Theater 2: Young Sherbock Holmes

Senter Drive In, 10910 Woodside Ave. Santer (448-7647) Theater 1. Rocky IV and Wor Games Theater 2. Word Sherioca Holmes Series Village 8, W25 Misson Gorge Road (\$42-7910) Theater 1 Jaggeo Eage Theater 2 Call freater for paggram intern freater 3 Stack from the paggram intern freater 4 Once filter Theater 5 Back to the Future Theater 6 Rocky IV

Treater 3: Young Shrehock Holmes Studio 2 Climentos, 527 Palen Avenue, Importad Beach (45% 1685) They are to the Societies of Mines, from 12/13 They are 12 to Live and Devin L. A. and Arosh Grosse Theater 3: The Journey of Nathy Gann and Emphasies 6-5000

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Vogue, 226 3rd, Chule Vista (425-1436)

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Plaza Cinemas, 2565 El Camino Real, Carlebad (725-747). Theater 1: One Magic Chraminas Theater 2: Saint Class Theater 4: Call theate for program information. Theater 5: Call theate for program information. Theater 5: Call theater for program information.

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International Theorem and International Technologies (International Contention and International Contentional Contentional

Children's World — U.S. premiere of a Russian romantic film, set Against the backdrop of a Moscow children's store, discrede by Valen Kremney, (Kcm. 12/15, 11 a.m.)

gmmcky direction seems very namy distraught, willing to try almost anything, just so long as it's learning or isscrivous and so long as it's certain not for go over anybody's head. With Malcolm McDowes: 1971.

•(UA Glasshouse 6, 12/13 and 14.

Places, nom 12/13)

Communities - Amend Software Communities - Amend Software one gam emparating primary and software of the collection of a firsty permed moppout, tokes her of a firsty permed moppout, tokes her of a firsty permed moppout, tokes her of the collection of the collect

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of The Last Woman to Be Hanged in Engrand, a "registrab houses" (read-tiet") invened Buth Fillis, who shot her

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department on the best overfile.

Including the production of the

courage by being partly a work of fact in any case its deviation from loops and good server, suche from its probability suggestability is impathyling, suggestability in grouping. The is one very to review that most basic narrative microst in What Happens Next. With Minurical Richardbon, Ruper Everett.

Clouds 10 Charles Wash 3. The Florman numerical of the price songued has been independent by the price songued has been independent on preference in Anabes, and of the manufacture of the songued has been independent of the supprise of the songue in the s

in the "Sutter and Beimont" area of New Visk City, And it is only fitting that a mythic hero should be put up-against a worthy arch villen. The hair is sicked thack, with a vide swith cut down the misdle from the harrine to the raige of the neck, a finger wide stripe of red blooch this, crossed on the forefread by two shot crushes fores.

E.T., the Extra-Remeatriel Nothing more ought to be required to dismoss. Sheeper and more required to dismoss these and more precision of to dismoss the insure of following respectful consideration than a

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A Flash of Green — Real-estate intrigue from a novel by John D. MocDonad, with 5d Harris and Blas Brown, directed by Victor Nunez. (Ken. 12/15 brough 17).

possessiverens and dissension. The fibral iscalar resolves to sails to the school fibral iscalar resolves to sails to the school fibral iscalar resolves to sails to the school fibral iscalar school fibral resolves automobiles, among other through. Exhiption as sometime puddle both under solves to sail school fibral resolves the sail school fibral resolves to sail resolves the sail school fibral resolves to sail resolves the sail resolves th

Jacquel Edga - Newspaper herms sain The husanic edgo of the adversal edg

MICHAEL DOUGLAS KATHLEEN TURNER DANNY DEVITO

The Javest of the Nile — Reviewed this issue With Kartiere Turner. Michael Douglas, and Damy, DeVto, directed by Lewis Tesque. • (Center 3 Chemas, La 1904 Wilage. Occaniscide 6: Rancho Bernardo 6: UA Escondido 8: UA Carena 3: di A Horton Place 6: Wegans Plaza 6: A Horton Place 6: Wegans Plaza 6: A

Jacobse Then and Mare — Based on the novel by Mondeau Renter, and detected like his OUDDY KRANTZ, by Ted Mochael not the appaient ornopie that fightning claims claim indead is came further for all the central production and powdeny-sneary photography and elaps in fixed in the control productional renter with the production of the control production of the production of the control production of the production of the control production of the production of th in construction, with first person narration to statch up the holes, and overstuffed with verbal shrick (father's back to back leadings on see and religion, for instance). And it is as grimly determined to be furnly about no a least historian-bald intellectual ven — as any TV socor and as damaged in credibility in consequence (mother's stricteuse at

movement, gushes of music, rich lighting effects. In the acting department, Marion Brando's muleo 1973 ... (Ken. 12/18)

Max sagathan gone a good deal further find a head-show almosthere, with oddity piled along offers and the same of The Journey of Netty Gann Father and daughter, who are all each other has, are separated in mid-Decreasion by fate and by no fault of their own. The daughter played whi impressive sobriety by Meredith Salenger, takes to the rails to report her father in the Washington Imberland, aided at visious times on her first by

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empt by the Disney people to stuce something in the IT'S A NDERFUL LIFE area, someth



stablemates, and a speaking voce like a slightly older brother of Lify Tomkins Edith Ann. But enough of comparisons, in personality there has never been amone quate like him. His continual inexponsivements to strands in the world around him. and expectally to set generaled distruit wherever the world eith him down it or, the mad to the him down it or, the mad to the control of the control

phiosophical Directed by Tim Burton. 1985. \*\*\*\* (Fiesta Twin, from 12/13).

status of the crucified Christ - reion taged more for our benefit fram for his own. The move gets progressively less reference with the second services of two other survivors, a nuble redhead and a black man with a single earing. But then, character interest has long been a traditional so-ries as has long been a traditional so-te soft spot Brano Lavence. Also on

Routledge, Peter Smith, dire Geoff Murphy, 1985. \* (Fine Arts)

Ps-admator – Sick and sickening horror show, said to be derived from an H.P. Loverate tive, but finoroughly corresporary in its devotion to glouisin special effects. Humor brighters the scene momentarily when the mad diotate for mere mad-interril rejects some of his rearmalisms serum. — a sort of phosphomisoril.



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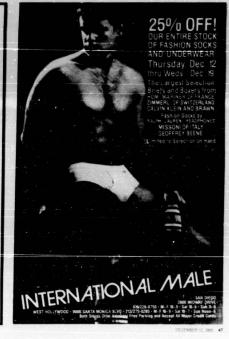
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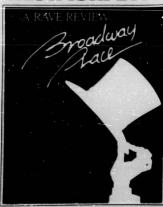
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DSK, Lihape 29' high, 71' wide, 36' dece with left hard retain a moor, 5 stawers, Exceleration door, include reamer chart. 4175, 297-297. DESK, metal with wood grain top, file door Good shape, 325. Wood frame wall unit, 6' tall, 5 gurs shelves, 560, 234,4940.

DINANG Id 1 would Enginh buried warrust set, acrosso and cheep of drawers, 275-244.

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Gourmet Seafood Feast with Complimentary 1/2 Liter of Wine \$6.85

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FUE COATS, until sold broke, unique. Nutriu, me-dium. Bargarii is 1600 Mouton Ji4 length, large son grad facilities 1703-755-8631.

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Ribs · Chicken · Burgers · Sandwiches Now until December 30, 1985 buy one of the above entrees at the regular price and get another of equal or lesser value free! Bring this ad in for discount.

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A whole roast turkey for 4 is only \$39.95 You keep the stuffing in your wallet!

masted turkey with all the trimmings at your table.

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Every delicious Christmas treat for a party of four is only \$39.95 and includes:

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Extra gasets in parts up to 108 5995 per person.

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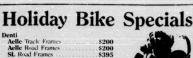
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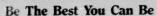


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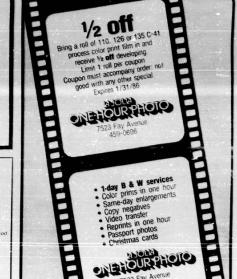
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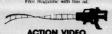
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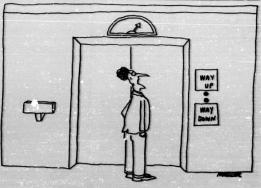
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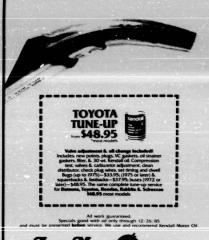


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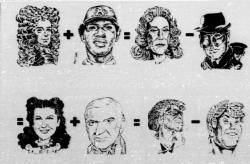
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### THE READER PUZZLE #387 Hue Hefner

Each of the characters at the right has a name that is a color Using our equation as a guide, name as many as you can. Hint: It is possible to work



Rules of the Game
1. Prizes for solving the Reader Puzzle will be two free passes to OFURO HOT TUBS in Pacific

OFURO HOT TUBS in Pacific Beach or Reader T-shirts. 2. All entries in the Reader Puzzle contest must be received by the Reader (addressed to Reader Puzzle, P.O. Box 80803, San Diego, CA 92138) by 9:00 a.m. Wednesday, six days following the issue date:

aue date.

3. All entries must be iccompanied by your name, address and choice of prize include shirt size S, M, L, XL).

Employees of the Reader and terr immediate families are not

their immediate families are not eligible.

5. In the event of disputes or thes, decisions of the judges will be final, and arbitrary. We ve only go for the control of the control of the soft fibers are more than five winners we'll have a lottery.

6. All answers must be intered in the space allotted on the puzzle page. And please, no phone calls arrays to our office.

7. One entry per person.









Of the fifty-one entrants wenty-nine are true movie

Winners of and Answers to Reader Puzzle #385, Triple

THE MARK OF ZORRO,
THE GAY BLADE
RUNNER
FANNY AND ALEXANDER
THE GREAT SANTINI
CAPRICORN ONE. TWO,
THREE DAYS OF THE
CONDOR
FOLL PLAY MISTS FOR ME
AND MY GAL.

PRITZ THE CAT PEOPLE
WILL TALK
FRIDAY THE 13TH THE
FINAL CHAPTER TWO
MULES FOR SISTER

MULES OF RISTER
SAR A
KISS OF THE SPOIR
KISS OF THE SPOIR
WINNAN OF THE YEAR
OF THE LIVING DEAD
THE MAN WHO WOULD BE
KING DAWN OF THE SAT H
SONG OF THE SAC TH
DEATH OF THE SAC TH
SAMPORE PLACES IN THE

DEATH ON THE NILE
TRAINING PLACES IN THE
HEART IS A LONELY
HENTER
WOMEN IN LOVE ME
TENDER MERCIES
THE GOOD THE BAD AND
THE COLY A VIERICAN
SINJA
MY FAIR LADY SINGS THE
BLUES BROTHERS OF

BLUES BROTHERS OF MY MAN AND I DRINK YOUR BLOOD-BROTHERS:

The winners are:

1. Tim Yungman,
San Diego

2. Joan Lowen, San Diego

Gail Grueneuald.
 San Diego
 The Folks at the Ken.

San Diego 5. Jeannie Lee Grote
Los Angeles

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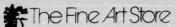


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### Thank you, Beethoven. Thank you, Brahms.

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### **OFF** THE CUFF Do you remember your first time behind the wheel?



I was thirteen. My dad and I were at a bowling alley back in Dayton, Ohio. He threw me his packet with his care keys in it and asked if I'd go out to the car and get his Lucky Strikes. I had never driven before but I had observed my dad. I thought I'd just take his Pontia. Cempest around the block and that he'd never know. All I had to remember was to stomp to remember was to stomp down on the gas to go and press the brake to stop. I took it around the block, but as I was the size of baskethalls. That's when I came face to face with death. All I could think was. "Oh man, am I going to get it." I nearly collided head on with a truck before I collected my senses and turned the steering wheel. I was grounded for six menths.



Steap Memager

If was me, Mike Maniskas, and Jamie Hatten in Jamie's mother's green Ford Torino. Wide and Jamie Hatten in Jamie's mother's green Ford Torino. Wide and I were divirted and the state of the Jamie Hatten in Jamie Hatten I was a limited liceme that would let her drive her grandfather to the hospital. Well, we took the carone day and drown on the Ventura Freeway from Burbank 'o Chanard' We were very, very cool—as croed as you could be at the time. We were very, very cool—as croed as you could be at the time. We were very, very cool—as croed as you could be at the time. We were very very cool—as croed to the could be a server of the police stopping us, but we all did at least assently five anyway. We kept on driving around in that car another six months, and then we all went our exparate ways.



Self-employed
Normal Heighter
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Th

until I pulled up. They came in the house and casually asked, "How was school?" I was



Mission Bay
I was about sixteen and
going through the driver's
training class at Kearny High.
Nothing wery adventuresome.
We learned on those old policetype cars — Torinos, I had an
old gentleman instructor. He
rried to have me imagine I was
hacking into a packing soot on backing into a parking spot on a side street. The orange cone represented another car. I kept backing up an I hitting it. My backing up an I hitting it. My instructor said, "I guess you didn't see that." I got it eventually. My biggest challenge was learning to drive a manual. I tried on a friend's car and stalled it five times in the middle of the road. Then I went our and bought a ' went out and bought a '69
Firebird, I had to have it, it was a little hot rod. I was on my own. I had to drive it away.



About five years ago I was hitchhiking from Monterey to Los Angeles. I was picked up in Big Sur by a guy driving a big blue Impala. He said he was just released that day from Soledad Prison. He was very a front about the whole thing. solution are was on the was very up front about the whole thing and said he was on his way to meet his fence in Orange County. Around San Simeon he wanted to skeep and asked me to drive. I told him I didn't know how. He didn't believe me I nervously writerhed. know how. He didn't believe me. I nervously switched places. I was obviously a novice weaving down the road. Just outside of San Luis Obispo I said, "I'm not driving into town." He drove me all the way to L. A. Three weeks later I got a letter from him — he was back in Soledad. The police found a concealed gun in his posession when he fell asleep at a 7-Eleven later that day — a parole violation. I never wrote back.

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