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# FLASH

# 1

NOV. 1986

VOL. 15, #44 - 11/6/86

Vol. 15, #47 - 11/26/86  
*three*

JOB # 86-2 REEL # L-CR-95

The return of the  
Cash prizes for teens and preteens  
See page 27, section 1

# READER

VOLUME 15, NO. 44 NOV. 6, 1986 SAN DIEGO'S WEEKLY

## SNAKEBITE



### Nine veteran campers felt prepared for any emergency. They weren't.

If you had to pick a group of people to pit against a large, deadly rattlesnake, the men and women who drove south into the Baja wilderness last June would have been a good choice. There were nine of them, every one the most solid of citizens: a retired metallurgist, a college professor, several housewives, a small businessman, a librarian, a truck driver, a school food service director. These were reliable people who long ago acquired big, gracious homes in older neighborhoods scattered throughout San Diego County; they were people who between them have raised more than twenty-five children. Though only one member of the group was under the age of thirty-five, all were trim and fit, and most were in superb physical condition. Every one

was well educated, and thoughtful, and sensible. Most important, every one of the nine was profoundly at ease in the wilderness, indeed, had sought refuge in it repeatedly, almost compulsively, over the years. They could take care of themselves, they all thought.

They thought not so much in terms of "taking care of" rattlesnakes as casually coexisting with them. Every person in the group had encountered the local vipers on many occasions. One man, Glen Conklin, even liked to catch wild rattlesnakes with his bare hands; though he'd been bitten a few times, he had suffered no ill effects. One of the women on the trip said complacently, "I'm more afraid of traffic accidents than rattlesnakes." Said another, "We've been camping for so many years, so

(Continued on page 32)

BY JEANNETTE DeWYZE

Illustration by Dan Nitz

Escondido Grower  
Goes Bankrupt  
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# BANKRUPTCY



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## Cost Of A Hanging

Your "City Lights" article, "As Long As You're Up, Get Me A Grant," of October 30, is only the tip of the iceberg. One force behind the scene, digging on COMBO's antisuicidal arts postures, is Councilwoman Abby Wolfbeisser. The grant funds COMBO's dispensing came from the National Endowment for the Arts and were given with the agreement that the monies would be split fifty-fifty between the visual and performing arts. Abbe, an opera buff, did not feel this was fair because, as she said, "Hogwash. We all know how much it costs to put on opera, theater, ballet, symphony, and how much it costs to hang a photograph or piece of art on a wall." The day the NEA monies were accepted by the City of San Diego, Councilwoman Wolfbeisser advised council representatives in the council meeting, "I know it can't be amended now, though it could be amended normally." MASHUO could not have said it better. The stepchild of all the arts in San Diego is the visual arts. For COMBO to rob the visual arts to enrich the performing arts and a few art twaddlers is a disgrace. Visual arts monies should be dispensed by an organization dedicated to the visual arts from a separate visual arts fund. Until that happens, the wall is at the door.

Ray Markman  
San Diego

believe that a city with the weather, "attitude," and number of bicycles San Diego claims can and should work toward construction of paths which would be shared by bicyclists, joggers, and walkers. The latter two groups deserve the same consideration as the former, the justification of space. I wish many bicyclists' expense is objectionable to me. The responsibility for development of such paths rests, again, with the city itself ("I"), not the government alone. All of us who promote such an idea must contribute our time, energy, and money, and the appropriate governmental agencies should match it.

## Eight On His Bus

Regarding the letter titled "A Nation of Immigrants" by Art Sabberg (October 23), alarmists go off the deep end in their permissiveness about our grave immigration problem. For more than four years now — the length of time I have been living in La Jolla — on my frequent transportation on the number thirty-four bus into the center of La Jolla, I've never failed to notice illicit immigrant aliens (and no doubt varied Hispanic larcenous border-crossers) diagonally utilizing our San Diego Transit's efficient and commodious carriers on the blustery lap of their invasion into Southern California — and God knows where else beyond! How do I know they are illegal aliens? Our reaction, I repeat, is not plain old reliable intuition. The future immigrants are all the same: scruffy, disheveled, shaggy-haired, unshy, bear-eyed, scrawling. They never sit together, spreading themselves out in seats alone, so as to draw less notice. Somewhere in the bus, usually in the back, is the smuggler's holding, who by a raising of an eyebrow, twist of mouth, covert lifting of a finger, sends them signals to alert them of their bus-voyaging point.

## LETTERS

The Reader welcomes letters for publication. Address them to Letters to the Editor, Box 80861, San Diego, 92118. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

## Does Path Have Future?

I read your recent cover story, "In-Speed Terror" (October 23), with great interest. After living in San Diego for eight years — and having seldom ridden a bicycle — I moved to Sacramento where I took up bicycling on a daily basis. My apartment was literally across the street from the bicycle-jogging path, which runs for more than twenty miles along the American River from Old Sacramento to Putnam Lake. While some of the "disadvantages" your correspondent cites — that is, joggers and dog walkers — were present, there were virtually no problems of lessened visibility leading to collisions. The path is sufficiently wide, the natural vegetation was set back from the roadway, and hairpin turns were avoided in the original plotting of the route.

Having gladly returned to San Diego a year and a half ago, I immediately found the frequency of my bicycle riding going downhill. Sorry, I couldn't resist that! Some of my decreased activity is due to laziness vis-à-vis not having a flat, convenient, uncommitted route across the street but also to the dangers so dramatically illustrated in your article. I have switched from a ten-speed to a mountain bike and now wear a helmet religiously but still feel as if I am a slow-moving target every time I venture out.

I do disagree with the assessment of bicycle paths that was offered in your article, primarily on the basis of my experiences in Sacramento. Granted San Diego does not have the luxury of the flat, open spaces available in Sacramento, but I do

believe that a city with the weather, "attitude," and number of bicycles San Diego claims can and should work toward construction of paths which would be shared by bicyclists, joggers, and walkers. The latter two groups deserve the same consideration as the former, the justification of space. I wish many bicyclists' expense is objectionable to me. The responsibility for development of such paths rests, again, with the city itself ("I"), not the government alone. All of us who promote such an idea must contribute our time, energy, and money, and the appropriate governmental agencies should match it.

Just yesterday I spotted eight in my bus. The time: 11:5 a.m. Usually, these illicit immigrants prefer earlier buses so as to be less conspicuous in the heavy load of bus-riding workers. It is my opinion that the San Diego Transit drivers could cooperate with our hard-working border officers — making San Diego and elsewhere less hazardous for our citizens. Certainly a means of communication could be initiated to alert the proper authorities of these bus-riding trespassers. Our illegal immigration across the Mexican border has now escalated into a national catastrophe and disgrace. I realize full well that our Border Patrol is shamefully understaffed. It's a frustrating and impossible task to stem the wholesale flow of illicit aliens from Mexico. Although it would entail incalculable problems, I have come to the conclusion that the only answer is the drastic suggestion that a mighty U.S. Army and Air Force should be deployed along our entire southern border to contend with this reprehensible invasion.

There are, I know, legal Mexican workers, as immigrants, who enter the U.S. at certain periods, under agricultural contracts, to perform labor. No complaint there. They are, no doubt, vital in harvesting crops. However, this type worker, medically screened. The illicit immigrant isn't! Statistics will affirm that the uncontrollable border of illegal aliens from Mexico constitute a disease.

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WHAT DO THE COPS KNOW, AND WHEN DO THEY KNOW IT?

By Bill Metzger
On October 21, the headline over the San Diego Tribune said: 'Police find...'



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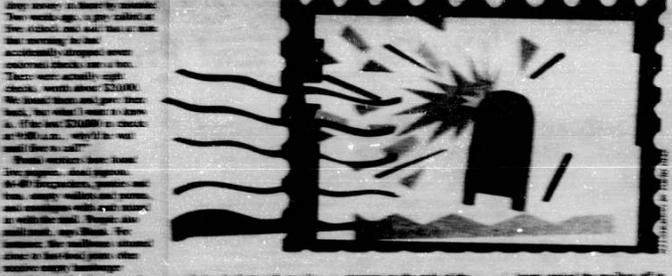
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Belmont Park...'

the residents of the city of San Diego. But the city...'

THE RISK IS IN THE AIR

By Bill Metzger
The 1000-ton fire...'



Large fire...'

The 1000-ton fire...'

The 1000-ton fire...'

# STRAIGHT FROM THE HIP Alice

Dear Matthew Alice: I know you said no more baseball questions. This really isn't one, but it happened during the World Series. The TV announcer said something about a kangaroo court the ballplayers had, and I thought to myself, "I don't see any kangaroos out there. What is a kangaroo court?" So, big guy, what's so legal-minded about kangaroos?

Neil Jones

Hillcrest  
How times have changed. Nowadays kangaroo courts only seem to appear in jails or on sports teams (any connection between the two is best left to the sociologists out there). The term signifies a quasi-legal or mock court that serves to levy fines against members of the group for various infractions, whether it be stealing a fellow prisoner's cigarettes or missing a bunt sign. That's a long way from its frontier origin, when it stood for what was probably the only law in town and was far more influential in daily matters.

The phrase surfaced during the time of the California gold rush, and it seems to be strictly American in usage. But one theory is that Australian gold prospectors brought it with them when they came to California around 1849. Down under, a similar informal set-up, called the "hoppers' court," served Australian justice. The words *hopper* or *kangaroo* court perhaps derived from the way a group of roos will stand and stare intently at a nearby human, judging the danger the man presents to them. A nervous defendant may see in his jurors a similar expression of watchful distrust and heady little eyes.

That may not be a fair diatribe explanation, though, since much of this etymology business is conjecture. Even the word *kangaroo* is controversial. Supposedly Captain Cook, the European "discoverer" of Australia, saw kangaroos and asked the natives what they were. "Kangaroo," a Cook says they replied in their own tongue.



Illustration by Neil Jones

But linguists can't seem to track the word back that far, and one theory now is that the natives were really replying to Cook's question with, "We don't understand." I don't believe that, but it's a nice story.

Dear Matthew Alice:

When did humans start shaving? Did we always have shaving creams, aftershave lotions, and so on?

Reed

San Diego

Most people know that prehistoric man invented shaving. Our early forebears scraped their faces clean with flat stones or plucked their whiskers with clamshell tweezers. But this is the part few people know: as an aftershave, these cavemen used rancid mammoth tusk. It didn't do much for their women, though, and shaving suffered a setback that lasted thousands of years. Not until the time of the Egyptians in 3000 B.C. did humans resume shaving.

If only that mammoth caveman had thought of Aqua Velva, he could have been a rich man.

Actually, Reed, I made up part of that answer. Prehistoric man did use flat rocks as chisel scrapers, but it wasn't until the

civilizations of Crete and Mycenae that cultivating and styling beards became the thing to do. (Remember, though, I'm only dealing with Western civilization.) Most Egyptians shaved, beards being reserved for royalty and above. The odd thing is, the beards worn by Egypt's rulers were fake — they were tied on with a bow in the back. Even odder, both kings and queens wore these fake beards. The length of the beard signified one's rank; a square-ended one was worn by royalty, but the gods wore pony beards whose ends turned up.

Fortunately for thin-skinned Egyptians, by this time copper and bronze razors had been invented. There doesn't seem to be any indication in the historical record of what was used as a shaving cream, if anything; since soap wasn't unknown, I assume that's what was used to make the task bearable. Perfumes and such were quite common, so I'm sure these clean-shaven, fake-bearded folks smelled just swell. As you'd expect, the Greeks and Romans added their civilizing touches to beards: the Greeks liked soft, short, curly ones, and the Romans added dyes and colored dandruff to theirs.

But this history is too neat, really — I'm afraid it's misleading. It's difficult to generalize about the history of shaving, since the practice has quite a checkered past. Socrates and his postificating buddies wore beards as a symbol of wisdom; 2000 years later, only old men wore beards, and not because they were wise. In the Middle Ages, only nobility and dignitaries were allowed to become hirsute. Hairy faces seem to go in cycles. One of mankind's cruelest practices, pogonotomy, has a venerable tradition that dates back at least to Alexander the Great. (For those who are scratching their heads, pogonotomy is the act of removing another's whiskers against that person's wishes.) Alex ordered his soldiers to go into battle clean shaven so that enemies couldn't grab them by the beard and inflict great bodily harm. England's Henry VIII, on the other hand, commanded his courtiers to grow beards. His daughter, Elizabeth, mandated beards in her court. Even the modern British navy has joined the act. HRH's fleet was ordered to become mustache-less, but a slight snag developed when the Prince of Wales (a member of the navy) discovered he couldn't grow a dignified moustache. The order was quietly rescinded.

The schizoid relationship betwixt man and beard — to shave or not to shave — even extends to the informal side of the law. Up until recently, it was considered legally binding in some places to swear by one's beard. (Women, presumably, have other things to swear by.) And it used to be a grievous breach of conduct to insult another person's beard. Such an insult called for a duel, occasionally to the death. □

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 98983, San Diego, California 92138.

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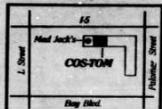
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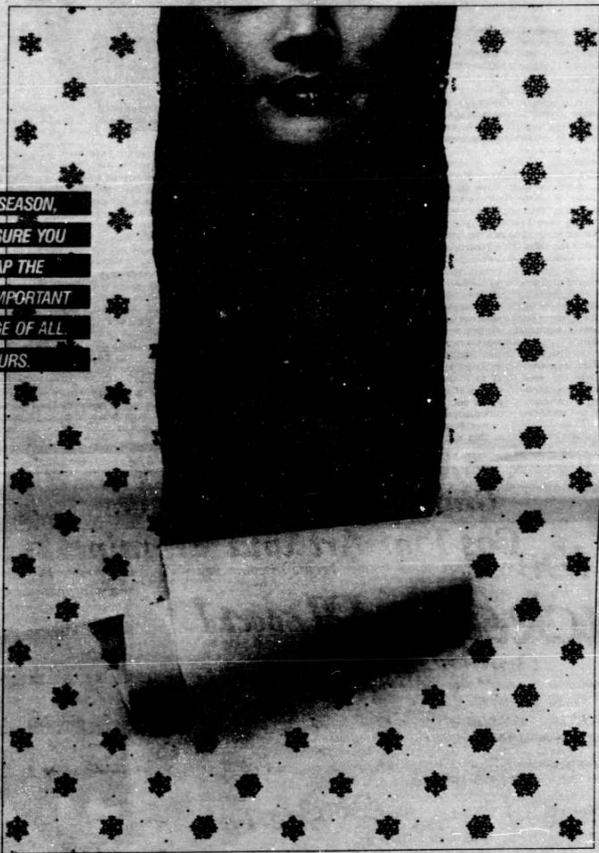
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# THE INSIDE STORY

BY PAUL KRUEGER

WHEN IS A CONFIDENTIAL NEWSPAPER source not confidential? When the source is Michael J. Aguirre. The brash young lawyer has made his professional name largely in part by supplying newspaper reporters with juicy details about stories in which he played an integral role. From the inside dope on Jerry Dominelli's Ponzi investment scheme to ex-Charger lineman Ron Mix's involvement with a crooked real estate deal to the county administration's embarrassing giveaways to the national Republican party, Aguirre has supplied reporters with on-the-record interviews and off-the-record information. But now Aguirre is so well known as a news source that he can't keep his name out of the papers even when he swears he must, for his client's sake, remain anonymous.

Not that he didn't try. When *Tribune* columnist Alison DaRosa called Aguirre last week to confirm that he was indeed the *Los Angeles Times* source of those extraordinary tape recordings in which Chula Vista City Councilman and state Coastal Commissioner David Malcolm allegedly plots to blow up a Mission Hills mansion and collect on a million-dollar

insurance policy, Aguirre demanded that *Tribune* deputy editor Robert Wittky kill the DaRosa column item, which was scheduled for publication on Wednesday, October 29. Aguirre prevailed. But that same Wednesday morning, the *San Diego Union* surprised Aguirre by naming him as the source of the tape recordings. Aguirre now says the *Union* breached journalist ethics by publishing that information and misquoted him in doing so. "It was improper and inappropriate," he says. "And I was very disappointed to read it."

The Malcolm arson tapes story broke Sunday, October 26, on the front page of the *Times*. The paper dramatized its exclusive story and protected Aguirre by noting that "the *Times* has learned" of Malcolm's discussion about blowing up the villa through tape recordings "obtained by the *Times*." But news hounds who read the story saw Aguirre quoted as attorney for William Hirsch, a former owner of the mansion whose voice is also heard on the Malcolm recordings. Simple logic and a good guess led directly to Aguirre as the source. "It was easy to figure it out," says *Tribune* columnist DaRosa. "Didn't every other reporter in



Michael Aguirre

town call Aguirre on Sunday to get copies of the tapes?" Indeed, *Union* reporter Olga Brisenzo was on the phone to Aguirre early Sunday morning, complaining about his decision to give the story to the competition first and asking for copies of the tapes. Aguirre agreed to cooperate, and he also shared the information with *Tribune* reporter Jeff Ristine.

DaRosa says Aguirre "acknowledged" her hunch when she called him Tuesday. He told her he'd gone public with the tapes to protect his client, Hirsch, who he said had received "death threats" after telling the district attorney about the existence of recordings that documented his conversations with

Malcolm. (Aguirre says he told the *Times* the same thing, but that information wasn't included in its October 26 story or any of that paper's subsequent articles.) DaRosa then prepared a column item revealing that Aguirre was the media's source and how he'd declined to give television reporters copies of the tapes to play on the air but would only let them listen to the recordings. She closed with a cute note about how Aguirre responded to her question, "Why the charade about anonymity?" with the answer, "I'll tell you, but off the record."

Aguirre says DaRosa wanted to print the item to embarrass him. He claims she's resentful about his pointed criticism of

her coverage of political maneuvering in the Eighth City Council District, where Aguirre hopes to win election. DaRosa, he says, fears Aguirre's opponent, Neil Good. But Aguirre didn't use that argument in his appeal to *Tribune* executive Wittky. Instead, Aguirre argued that the paper was bound by reporter Ristine's pledge not to disclose that Aguirre was the source of the tapes. DaRosa, though, countered that Ristine's pledge of confidentiality didn't bind her because she learned the information independently. "I'm not going to quit on a story just because one reporter promised not to divulge information," she says. But editor Wittky disagreed, and he

yanked the item. "I think it's absolutely true that Alison did find the information on her own, but she's not independent of the newspaper," explains Wittky.

On Wednesday the *Union* printed essentially the same information, although in a more obtuse way. Buried deep in a story headlined "Malcolm case publicity cited by DA" was the statement that "Aguirre yesterday said the

district attorney's office advised him not to release any more tapes to the press, as it could impair the newspaper's investigation." The story also noted that "Aguirre said late last night but: he released the tapes but he protected his client." Aguirre now says he never made those statements, and he says he called *Union* editors to complain that the paper had compromised his anonymity. The editors, he

said, never called him back. *Union* reporter Brian Burge, who wrote those portions of the paper's story, says he included that information only because he mistakenly thought that Aguirre's role as a source of the tapes had been previously disclosed by the press. "It was strictly a result of signals getting crossed," says Burge, who declined to comment on Aguirre's claim that he'd been misquoted.

Aguirre maintains that his decision to give the tapes to the press may have saved Hirsch's life. "It was the very best antidote to possible harm," he says. "It's out in the public, and it's the best possible form of life insurance." He bristles at the published suggestions of Malcolm's friends that he took the tapes to reporters to increase his own name-recognition and boost his political career.

In fact, he maintains that his decision to seek publicity on this and other cases has harmed his political aspirations. "My advisors tell me there were no positives to releasing the tapes; that I have a twenty-two percent lead in the District Eight polls, and all I did was make political enemies in the South Bay. But that wasn't even a consideration. My motive was saving the guy's life." □

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## SNAKEBITE

(Continued from page 1)

many times, and no one has ever gotten hurt by one." They had come to assume, at least on some level of consciousness, that no one ever would.

The trip on which someone finally did was planned for the third week in June, one of the many half-spontaneous outings spawned by the "Baja group." That's what people call the loose, informal association of thirty or forty San Diego County residents who share a passion for Baja and get together for potlucks maybe once a month to show their most recent slides. Some have been camping together for twenty years, others are newcomers, but almost everyone is a long-time San Diego County resident.

Betty and Glen Conklin heard about the trip to La Grulla Meadow from Dick Schwenkmeier, an old friend and biology teacher at Mesa College. Schwenkmeier and his wife Verle had made the 250-mile trip several times; in fact, Dick had twice led groups from the San Diego Natural History Museum to La Grulla, a high meadow located in the center of Baja's Sierra San Pedro Martir National Park, just about halfway between San Quintin and San Felipe. The Schwenkmeiers were planning to return this year with the Conklins, and when Claire Brey heard this, she cavied them. Claire, a grandmother, lives in La Jolla and is still a hardy hiker, but back troubles had always prevented her from visiting this particular spot, since reaching it requires carrying a backpack over a half-dozen miles that begins at an elevation of 7500 feet. Then Claire got the idea of hiring a pack mule from a ranch near the meadow; Verle Schwenkmeier and Betty Conklin also liked the idea of hiring

mules carry their packs. At a "Baja group" beginning-of-the-summer party, word of the outing spread. Among those who decided to join it were Rosemary Nugent, the thirty-three-year-old food service director for the Francis Parker School, and a hiking buddy of Rosemary's named Ray Bogowitz.

## Slowly the campfire illuminated the approach of the vaqueros and Ray; he was ashen-faced, draped over the horse like a rag doll.

On the Saturday morning Ray left his Poway home, his spirits were high. Fifty-nine years old, he had taken an early retirement last December from his job as a metallurgist at Solar, and practically every day since then, he had exclaimed to his wife how happy he was to have done so. Ray adored being outdoors, particularly in the wilder-ness, and though a seasoned Baja explorer, he had never laid his eyes on La Grulla Meadow. When his automobile battery started acting up the morning of the trip, he wasn't about to let that ruin his day. He managed to get to Mission Hills, where he picked up Rosemary Nugent; then the two of them stopped

in Chula Vista to buy a spare battery and some medication for Rosemary, who just that morning had broken a tooth. By midafternoon they had made it to the landmark Meiling Ranch, the cattle and guest ranch located about twenty-two miles from the entrance to the Mexican national park. They

radio to a man in Colonia Guerrero with a telephone. He in turn called San Diego and asked the other group members to bring the needed tools, a tow bar, and some transmission fluid. It was early afternoon the next day by the time the supplies arrived, borne by the five other members of the expedition: Claire Brey, the Schwenkmeiers, and a married couple in their early forties, Karen and Bob Radd. Everyone was anxious to reach the meadow, though, and so the job of repairing the Conklins' truck was postponed until the return trip.

By early Sunday evening, the party of nine had driven from the Meiling Ranch to their trail head—a spot inside the park called La Tasajera. There they met Petin Thing, the fifty-eight-year-old vaquero who had agreed to work as their mule driver. After supper by the campfire, everyone bedded down early, and they arose early the next morning. By eight they had loaded Petin's two mules and left the vehicles behind to follow a trail that twists through stands of pines and mesquites, passing great granitic boulders, crossing a small stream, leading steadily downward about a thousand feet, many times over the steep faces of ancient rocks. Rosemary and Ray, the frisking hikers, reached the sandy-bottomed meadow at the end of the trail after about three and a half hours, then settled down to wait for the others to trickle in: first the Conklins and the Radds, then the Schwenkmeiers and Claire Brey.

Over the next few days, Bob Radd took photographs of the meadow, and the images are amazing. A verdant carpet covers the meadow for miles in all directions. The only reminder of how brutally broken is most of this part of the world is the mountains. Once a From the ranch, the group was able to

(Continued on page 12)

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La Encanta Meadow

## SNAKEBITE

hikers had made their way to a cluster of trees and boulders bordered on one side by a meandering stream. Several vaqueros were fishing there, hooking plump trout with nothing more than worms stuck on crude hooks tied to kite string. Nearby the hikers set up a central campfire that they would use for communal meals. Two big logs provided seating, and a slab from a broken boulder formed a convenient serving table. But though they would share their meals, the members of the group scattered when they went to set up their bedrolls, each individual or couple settling into private nooks spread

over an area the size of a baseball field.

No one wandered very far from camp that day, but by the next morning, the divergent interests in the group had sorted the nine individuals into three different parties. The older two couples and Claire Brey hiked a short loop around the meadow, while Rosemary Nugent and the Raddis followed a longer loop that took them to the noisy scene where vaqueros were hard at work, branding their cattle, cutting ears, and inoculating the animals.

Ray Bogowitz struck off alone across country to visit Rancho Viejo, another cowboy camp he had never seen before.

This was typical of Ray, who commonly ventured forth on solitary hikes. People in the Baja group thought of him as a risk taker, as well as a man extraordinarily competent at extracting himself from sticky situations.

But none of the group ran into any trouble that first full, idyllic day, and in the evening, each made eager plans for the next morning. Three of the women announced they wanted to relax, and so would head for a pool where the streambed widened to read, sun themselves, and wade. Dick Schwenkmeier planned to lead a second group including his wife, the Conklins, and Rosemary Nugent on a seven-mile hike to La Encantada Meadow, where Dick had found a meate some years before. He hoped to relocate the grinding stone and carry it back in a day pack. Most ambitious were the plans of Ray Bogowitz and Bob Raddi, who decided to leave at dawn for a ten-mile trek to the ruins of the old San Pedro Martir mission, rumored to have been the base for some silver-mining operation. Originally they had talked about hiking to the site and camping overnight there, returning the next day. But then Petia had advised that with an early start, a day trip would be feasible, if physically demanding. It sounded a little too punishing a hike for the taste of Rosemary, who originally had thought about going but changed her plans to join Dick Schwenkmeier's group.

Still, the outing to the mission must have lingered in Rosemary's unconscious, for she had a dream about it, an oddly disturbing one. Early Wednesday morning, she had heard Ray preparing to leave, and he apologized for walking through the area where she was sleeping. She rolled over and went back to sleep, and probably a half-hour.

Continued on page 44

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## SNAKEBITE

(Continued from page 2)

later she dreamed everyone was standing around her, discussing whether to wake her. Ray was saying, "Don't wake her. Let her sleep," when Rosemary sat straight up in her sleeping bag and said, "Don't go! Don't leave me behind!" It was then she realized Ray and Bob Rudd had already departed; there was no way she could communicate her misgivings. Throughout that day, June 25, Rosemary was to feel a sense of ill-defined malaise.

By the time Rosemary awoke from her nightmare, Ray and Bob had hiked half-way to the end of La Grulla Meadow. Petin, mounted on horseback, led them along the trail leading to the neighboring Alcatraz Meadow; then about 7:15 a.m., the two hikers and their guide plunged into the brush, heading west through stands of Jeffrey pine, red-shank, and manzanita. By eight, they had reached the top of a high ridge, and Petin described the landmarks that would lead Ray and Bob the rest of the way to the mission, a canyon called Arroyo Alcatraz, two distant ridges, then a pine-filled valley, and finally a sharp drop-off to their destination. Ray and Bob said good-bye to the vaquero and soon came to the bottom of the arroyo through which water coursed. "What a lovely place for a picnic," Ray commented. They filled their water bottles and pressed on.

Their first encounter with a rattlesnake turned out to be graceful and a little comic. They had headed south into a small side canyon they hoped would lead them over the top of the first ridge. Ray was crashing along, maybe fifty yards in the lead, when he vaulted over a log crossing the bottom of the gully and called out, "Rattlesnake!" in an emphatic but calm voice. He had landed with one foot on either side of the serpent. But the rattlesnake fortunately was in the process of swallowing a small rabbit, and thus it was in no position to bite anything else, no matter how close. After withdrawing a few paces, Ray and Bob found themselves looking at a fully mature Southern Pacific rattlesnake, the most common rattlesnake found in Southern California and Baja. These snakes range from the beaches to the high mountains, though the coastal snakes tend to be more gray and mottled, whereas the mountain dwellers are blacker and bigger. Hikers say the mountain variants disturbingly resemble the dead tree branches found everywhere. Some people also claim these particular snakes are unusually aggressive, more apt to strike with no provocation. Others say they're simply more ill-tempered and nervous. In any case, Ray and Bob were sufficiently startled by the incident to photograph both the snake, before it went sideways into the bushes, and the half-digested rabbit that it hastily disgorged.

The men hiked on, crossing both ridges described by Petin, and reaching the pine-filled valley by ten that morning. For a while the going seemed to get easier, but soon the two again found themselves following false trails, mocked by the heavy brush. The dearth of trail surprised them, but they figured four successive wet years had obliterated most of whatever path once had been there. By noon they still faced



From row: Glenn Bryer, Arroyo Vaquero, Karen Rudd; middle row: Betty Conklin, Glen Conklin; top row: Dick Schwemkneyer, Bob Rudd, vaquero, Verie Schwemkneyer

a 1500-foot drop to the mission, and they reluctantly admitted they could not reach their goal and return the same day. Accepting defeat, they turned back and rested at a spring to eat jerky, cheese, crackers, and dried fruit. Bob took a delayed-release photo of the two of them, and the image shows the fatigue they already were feeling. Ray's arms look dirty and scratched from the brush; Bob's shirt is soaked with sweat.

After lunch they hiked at a somewhat more leisurely pace, and by 2:45 they had retraced their steps to the Alcatraz Arroyo, the spot Ray had described as a great place to picnic. They couldn't decide whether the high ground or the stream offered the better course, so Ray charged up the bank to take a look. The people in the group say this also was typical of Ray; he hiked fast and furiously, showing no caution. Claire Bryer says hiking with him was a little

like hiking with a dog. "By the end of the day, they cover five times the ground you do, since they're always running here and there, up and down," she says. "That's why Ray got so far." It's also why Bob Rudd never even saw the rattlesnake that sank its fangs into Ray as he ascended to the high ground. Bob only heard a sharp slap, followed by a "kew!" Then Ray called out that a rattlesnake had bitten him.

The wound was high on the inside of Ray's right calf. What surprised Bob most was all the blood: all he saw was blood running down to Ray's ankle. Only when he got his canteen and washed away the slippery red stream did he see the two puncture wounds, much wider apart than he thought a snake would leave, perhaps an inch and a quarter apart. Ray's wife Gloria didn't come along on the La Grulla trip, but she has

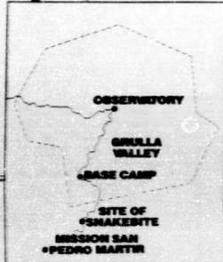
camped and hiked uncountable times with her husband over the years, and she says he never once felt threatened by rattlesnakes. Gloria says Ray's attitude was that the snakes were here first, and humans had intruded on their territory. Whenever he would find a rattlesnake in the one-acre Bogowitz home in Poway, Ray made a point of removing rather than killing it. The day he was bitten, he wasn't even carrying a snakebite kit, but Bob had packed one of those kits that looks a little like an overgrown green capsule, manufactured by Cutter Laboratories. He immediately contacted the thin string from it and tied it around Ray's upper calf. Though Bob inserted a stick and twisted it, the tourniquet seemed a flimsy barricade to any venom. However, Ray claimed he felt no pain, just a slight tingly sensation throughout his body. He nonetheless requested that Bob use the "scalpel" con-

tained in the snakebite kit to cut the fang marks (so venom could be more easily suctioned from them). Bob sliced maybe a half-inch into Ray's flesh, cutting two X-shaped incisions; he felt as though he didn't know exactly what to do, but he somehow figured it was important to cut deeper where the fangs had penetrated, and they had gone deep. "When I was carving on him, you would have thought Ray would have winced a little bit, but he was just as relaxed as if I were stroking him with a feather," Bob marvels today. When Bob tried to use the plastic suction cup included in the snakebite kit, it hardly seemed to cover the wounds, and finally he suggested it might be better if he tried to suck the venom out with his mouth. "Well, if you wouldn't mind," Ray said with mannered calmness.

Bob recalls, "I was getting pretty good mouthfuls of blood for a while, then everything seemed to coagulate." Less than three minutes had elapsed since the time of the bite. He substituted the waist strap from his day pack for the flimsy string tourniquet, then helped Ray walk down to the edge of the water in the arroyo. Though Ray was unusually wobbly, he still reported no pain or swelling, just a faint sensation of numbness throughout his body. The two men both began to hope the bite had been "dry," as it sometimes happens, delivering little or no venom. Briefly, they discussed the possibility of setting up camp on the spot, allowing Ray a chance to rest and recover. But Ray seemed adamant about wanting to get back to the base camp, a trip he didn't think he could make on foot. Around 3:00 p.m., Bob settled Ray as comfortably as he could, then he set off on the trek back for help.

"I was pretty excited," Bob recalls. He tried to run, but his hiking boots kept hitting the rocks and brush that armor the Baja mountains, and finally he settled into a fast, steady march. His emotions were mixed. Though he felt a real sense of urgency, the accident also seemed more than anything an inconvenience. Bob was virtually certain rattlesnake venom invariably causes intense pain, so Ray's bite had to be dry, he told himself.

By the time he reached the lower end of La Grulla Meadow, around 4:45 p.m., and began searching for one of the local vaqueros, Bob's mouth and throat were sore from breathing so heavily. It didn't take long to find some cowboys who rode off and brought Petin to Bob, about a mile outside the hikers' camp. In broken Spanish, Bob explained where Ray was, then watched



Map by John Wickham

Petin gallop south down the meadow. As the vaquero's figure grew small in the distance, Bob felt a wave of relief. "At that time, I thought Petin would surely know what to do. These guys live on these horses. And I'm sure they have people injured down there. And they must know how to transport them out on horseback."

When Bob strode into camp a few minutes later, a worried crowd greeted him. They had heard a brief, confusing report about the snakebite from Petin, and they grilled Bob for details. Quickly the group reached the consensus that Bob and Glen Conklin should also head for the spot where Bob had left Ray, in case Petin had any problem finding the snakebite victim. The group hurried to gather every item they could imagine Ray might need: soap, thermal underwear, bedding, and some food. Once Ray was back in base camp, they could more fully assess his condition; with any luck, he would be feeling shaken but healthy. If outside help were needed, then Dick Schwemkneyer would hike the six miles back to the cars at the first sign of light the next morning.



By Bob Rudd. Ray is top.

To this day, the people in the group still talk about whether this was the right decision. Everyone knew that the fastest way to return to the cars was on horseback, but dusk was approaching, the night would be moonless, and Petin insisted that no horse or mule could climb the steep and tortuous trail leading out of the meadow in the dark. For Dick to hike out on foot would have exposed him not only to the danger of stepping on a rattlesnake himself but also that of falling or getting hopelessly lost. He couldn't have reached any place with a radio much before midnight, and then there was a question of who would have responded to a call for help at that hour of the night. Besides all that, Dick adds, "We just didn't know how Ray was. I could have gone up and gotten the U.S. Army together and brought all these people down there and found Ray walking back. In that would have really been embarrassing."

So everyone hoped for the best. Glen and Bob, though tired, were in good spirits as they made their way down the trails leading to the Alcatraz Arroyo. Both felt comforted by the thought of Petin on horseback, somewhere miles ahead of them. Petin had lived his entire life in this country, as had his parents before him, and "he'd know what to do," Glen Conklin recalls his thoughts at the time. Petin and the other vaqueros would get out their folk remedies, and they'd fix Ray right up, if he needed fixing. When the two men finally reached their destination and found Ray gone (apparently transported by Petin over an alternate route), they felt even better. Bob declined to return to base camp, they decided to stay in the arroyo. By nine o'clock, Glen and Bob had settled down in front of a

(Continued on page 16)

## SNAKEBITE

When the first group of slow howlers reached the tense group of six back at the base camp. For a long time, they could see nothing. Only slowly did the light from the campfire illuminate the shadowy figures of Penn, two other squawras, and Ray — and with their approach vanished the circumstantial hope that Ray had sustained only a dry bite. The tall, lean gringo was ashen-faced and draped over the horse like a rag doll. Part of what shocked those who greeted him was the swiftness with which this vigorous, energetic man, renowned for his catlike survival instincts, had deteriorated. As the group helped him down, he was cold to the touch. Though Ray had donned an insulated shirt, he still wore only his hiking shorts. But he managed coherently to express how happy he was to be back with the group, the ride back had been the most miserable experience of his entire life, he said without equivocation.

Apart from the venom, one of the great dangers of rattlesnake bites comes from the risk of simple infection, and the women in the group knew this. So they immediately turned their attention to cleaning the wound. Ray's leg had swollen considerably, and though he still wasn't feeling much pain, he reported feeling increasing numbness and tingling, other common symptoms of envenomation. As they ministered to him, the group learned why it had taken so long to transport Ray back. Penn's horse wasn't strong enough to carry

both the squawra and the stricken man, so Ray rode alone — but he already had lost so much muscle coordination that several times he fell from the animal's back to the rocky ground. Finally, Penn had been forced to leave Ray alone at the duck and return to the cowboy camp where he summited two more squawras, including one who had a horse capable of carrying two riders. Even this assisted, the rescue party had had to stop several times and let Ray down to the ground, whether to sleep or regain consciousness to one was sure.

Later, Claire Brey took back and comment on how the crisis brought out unique strengths in different people. "Somebody would just start bawling the group around, and the rest of us would follow, and then someone else would take over." Once the group had helped Ray into a sleeping bag and piled warm clothing on him, Rosemary Nugent, Ray's young hiking companion, stepped into command. They should set up nursing watches, she suggested, with two people on each watch. She and Karen Ruda took the first tour of duty and quickly developed a routine in which they worked at keeping Ray comfortable, periodically offering him tiny sips of weak Tang to prevent dehydration. They also monitored his heart and respiration, thinking that when a doctor got there, he would want such information. Throughout that first shift and the second, in which Betty Conditin and Claire Brey took over, Ray's pulse held tight at sixty-six beats per minute. He breathed easily and steadily.

He seemed to remain stable as Dick Schwenkmeier and Penn saddle up one of his mules and his horse and rode out of the camp a little after five in the morning. Although Dick hadn't been on

a horse in twenty-five years, the two men still managed to arrive at the trail head in just two hours. There they climbed into Dick's truck. Penn had suggested that instead of seeking help at the Mailing Ranch, they should head for the astronomical observatory operated by the University of Mexico inside the national park. It was closer, about a seventy-minute ride from the trail head, and its radio was likely to be in better shape than the one at the Mailing Ranch.

Schwenkmeier's heart sped up a little as the buildings of the observatory operations center came into view around 4:30 a.m. Within minutes, he and Penn had enlisted the aid of the resident electronics engineer, a man named José Marillo, who led the visitors to the radio shack near the top of the mountain. Dick's first thought was to call the operator in San Diego and ask for the emergency number 911. Almost immediately a voice answered. Dick tried to explain as succinctly as possible what had happened. To his dismay, however, the voice clearly informed him that 911 services don't extend south of the border.

Dismissed without even a suggestion for whom else he might call, Dick asked Marillo to try Scripps Hospital, perhaps a Life Flight helicopter could bring help to Ray, he thought. Twice Marillo reached the hospital, and both times Dick tried to talk with the operator only to hear her hang up. This time the problem was that the radio signal from the observatory was taking six or seven seconds to reach the hospital, when the hospital's switchboard operator heard nothing, she must have assumed the caller had hung up.

Marillo then took the initiative and refused a government agency in Mexico, where a helicopter might be

available — only to be told that it had flown to Mexico City for some official function. Dick had almost given up hope of raising help on the radio when Marillo thought of calling his boss at Ensenada, who in turn called the American consulate in Tijuana. This was the right button to push; almost two hours after Dick and Penn had reached the observatory, word finally came back that the U.S. Coast Guard was willing to help. A copter would pick up a navy flight surgeon in San Diego, then it would stop again in Ensenada to collect a Mexican doctor and the observatory director.

Enormous relief swept over Dick Schwenkmeier, who all along had felt "if we could get that helicopter, we could save the day, get Ray out of there, and fix him up." At last, good fortune seemed to have smiled on the group. Within moments word came that clearance for the U.S. flight into Mexico City — an achievement nearly miraculous in its speed. It had taken more than twenty-four hours to get such permission in the past. Dick began worrying about how the helicopter would find the proper site on the meadow, but another radio message came to the observatory from someone at the Mailing Ranch who volunteered to fly a small plane up and escort the chopper in.

About the time Dick received all this encouraging news, Ray seemed to take a turn for the better back in the base camp. He slept more and appeared more restless. His color looked better, too, and the clammy coldness that had gripped him at the night accident. But some disturbing things also had happened. At one point, Ray had confided to Rosemary that he was feeling crushing pains in his chest. Around



ten or eleven, his heartbeat had begun to sound somewhat erratic, skipping beats. Every hour or so, he would sit up, and at one point, he talked with Rosemary about whether she understood clearly how to operate his truck. But Rosemary doesn't think at any point Ray himself doubted he would make it, nor did anyone else in the group.

About 11:30 a.m., Rosemary was sitting with Ray under a umbrella that the group had rigged when she noticed that his eyes were open and somewhat glazed. Alarmed, she ran from the spot to find Claire Brey, who had gone to rest on her pad in the middle of the meadow.

Years before, Claire had learned CPR

(cardiopulmonary resuscitation), and once she verified Ray had indeed stopped breathing, Claire dutifully acceded to Rosemary's panicked request that the group administer the resuscitation technique. No one else had had the training, so Claire not only had to struggle to remember the exact sequence for pinching on Ray's chest and blowing air into his lungs, but she also found it difficult to direct her assistant, Glen Conditin recalls. "You see it done in the movies and all that, but it's not all that easy working with a dead person. He's cold, and there's no response. Ray had a little mustache, and you're supposed to get your lips over his." People turn quickly, they hyperventilate. At one point, what

Verle Schwenkmeier's hurt came to blow into Ray's lungs, she wasn't succeeding at getting the air in. Frightened, panicky, she cried, "I'm not doing it right! I'm not doing it right!"

"Keep it up, Verle," other people implored her.

Today Glen looks back and says, "We didn't have experience with this. But something had to be done. We didn't know if it was the right thing. But we tried."

The group struggled valiantly for almost half an hour, but Ray remained listless. One by one, the members of the group stepped back and admitted to themselves the irremediable. Ray was gone.

Like almost everyone else in the group, Glen Conditin felt utter shock; he simply could not believe what had just happened. While he fought quietly to retain his composure, Rosemary cried hysterically, calling out, "Not Don! Not Ray! Not!" Claire Brey kept up, as she hugged Rosemary and tried to comfort her. Several long minutes passed before the paramedic of grief began to subside and Claire began directing the men to place Ray's body in his bedroll, then to cover that with cloth and plastic.

"You're still sort of thinking in terms of him as being Ray," Claire says. "You're trying to make him comfortable, put him in a nice shady place under a tree while waiting for the helicopter to arrive. I actually don't know when I began to think of him as 'the body.' He was Ray for a long time after he was dead." At some point, someone must think of the fact that sooner or later later mortals would set in. If no helicopter showed up, the corpse would have to be removed on horseback. Finally, the group decided to check Ray periodically, if sufficient appeared to be getting in, they would maneuver him into a transportable position.

Early in the afternoon, Penn arrived bearing the news that a chopper was on its way and around 2:00 p.m., the small plane from the Mailing Ranch appeared and began flying a seemingly endless series of circles overhead. But it was 1:45 before the group heard the first sound of the Coast Guard helicopter's blades slicing through the thin air.

It passed overhead, then disappeared. The people on the ground wondered if the pilot somehow had failed to see them, though that seemed doubtful, since they had spread out their circle.

Continued on page 4.

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## SNAKEBITE

at even more colorful bit of folk wisdom that says if you can catch the snake that bites the victim, cut out its gall bladder, and squeeze the contents into the wound, that this will help counteract the venom. But who would have the presence of mind to catch and kill the rattlesnake when a friend is bitten? Who carries massive doses of Vitamin C on a backpacking trip? Would those things have worked? Would a tighter tourniquet have saved Ray's life, at the expense of his leg? They had a dozen more questions.

They didn't talk a lot about Ray, but somehow the gathering felt like a wake. People experienced that sense of relief that comes with huddling together after a tragedy and conversing about small things. Here and there, people made reference to Ray's quiet gentleness and his astounding skills as a mechanic and driver and wilderness explorer. For years Ray had been charting trails in the remote Laguna Harmon area in the Sierra Juárez northeast of Ensenada. In recent years, the Sierra Club had asked him to share the wonderful map he had constructed, but Ray, concerned about preserving the area's privacy, had declined. Claire Brey thought about one night she and Ray and some other hikers had been camping in the Sierra Juárez and had seen a rocket taking off from Vandenberg Air Force Base. It had lit up the sky in an extraordinary display of light that led to a long discussion of unidentified flying objects. That group had talked about what it would be like to be invited on a UFO mission by extraterrestrials, and only Ray could say with certainty that he would not hesitate to go. He was a person always ready to go on ahead, Claire said.

Something strange occurred to the group that night as everyone lay down to sleep. Each night before, the nearby cattle had filled the night with a noise that seemed prehistoric, a mixture of cries and weird moans, rather than moos. But on the night of Ray's death, utter silence filled the valley. No wind stirred. No sound of singing from the vaqueros' camps reaching the hiking party. Something even stranger occurred a little after midnight, as everyone slept. Suddenly, Bob Radd, Rosemary Nugent, and Claire Brey all heard a tremendous roaring, crashing, banging noise. To Bob it sounded just like a herd of cattle stampeding in the direction of the camp. All three who heard the noise sat bolt upright, when suddenly the noise came to a dead stop. The next morning they heard a similar sound, much more distant, and one of the vaqueros said it was a tree falling. "But there was no breeze, no wind," says Bob, who to this day doesn't believe it was a tree.

Before Ray's death, Rosemary Nugent often camped and hiked alone. But since Ray's death, she hasn't done so. She now fears if she were bitten by a large rattlesnake, she might lack the muscle coordination to hike back to her car or to drive herself to help. But if she now sees more of "a real need for teamwork," she certainly hasn't given up backpacking in wilderness areas, nor has anyone else who made that trip to La Grulla Meadow. Says Glen Conklin, "If you had a friend who was killed in an automobile accident, would you stop driving? If somebody was killed in a plane crash, would you not use planes anymore? For some period of time — maybe an hour, a day, or a month — you're a little more cautious. But you invariably get back."

Since Ray's death, everyone in the

group has done some research on snakebite. They've read repeatedly that the best treatment is administration of antivenin, which can't be done practically by a backpacker; the antivenin is best dripped intravenously under carefully controlled conditions. The medical literature also agrees that the symptoms of rattlesnake bites vary tremendously. About the only thing common to all victims is the fang marks. Just as varied is the advice that has been given over the years on the best first aid to administer in the absence of a hospital. Once people were advised to make many little cut marks, but now some experts say not to cut at all. One widespread recommendation was to apply ice to the bite mark, but that too has been discredited. The role of tourniquets is also hotly disputed.

To air some of the debate, Ray's widow and five children asked at the time of Ray's death that any memorial contributions be sent to the San Diego Natural History Museum, which offered to sponsor a symposium on snakebite. Glen Conklin, who owns Conklin Latho, has offered to print the proceedings of the event, and though plans for the symposium are still vague, museum directors say it will take place sometime next spring.

Everyone who was on the La Grulla expedition looks forward to such a symposium. They would like to learn about something else they could have done to save Ray's life. If any of them were ever in the wilderness again and the same thing were to happen, they would like not to feel that appalling sense of helplessness, of impotence. They would like to continue to think that careful, informed human beings can take care of themselves, no matter what. The La Grulla trip taught them otherwise. □



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# DOWN AT THE COAST

An urban hotel a few steps off the street

It's Thursday night, and Margaret is sitting alone in her room, looking at the wall. The only part of her body that moves is her arm, lethargically guiding a cigarette to and from her mouth. Her stare is distant, to another room, another city, another state of mind. She's forty and "mentally disabled," as she calls herself. Margaret lives in the three-story Coast Hotel with her forty-four-year-old sister, Rosie. Outside, Rosie sips a can of Budweiser. The conversation turns toward Margaret, who "ain't been the same since '68." Rosie says her sister stole a police car, and for that police officers beat her. Since then she's done little more than stare.

Margaret and Rosie have lived in the fifty-four-room Coast since they were evicted from a government-subsidized apartment at Thirty-second and Webster in Southeast San Diego last November. Their story typifies the drama and despair at Coast, located at downtown's appropriately desperate corner of Seventh and Island avenues. The Coast is for the "working class," as co-owner Howard Jr. likes to say. Others compare it to fly paper. Still others

say it merely provides a stopping-off for misfits, who for a brief time form their own class, with their own ethics, laws, and traditions.

City records estimate the building was constructed about 1898, back when Island Avenue was known as I Street. The Coast was first called the Clermont House and later the Clermont Hotel, but it's not known when it received its present name. A photograph at the San Diego Historical Society shows the hotel once wore sculpted eaves, quite decorative, along with other ornate fixtures not found on buildings today. Now plain fascia and a ring of cheap tile cling to the top of the building. At night, pinkish-red floodlight illuminates it, creating eerie shadows on the smooth stucco surface. Darkness puts a bite tinge on the yellow building, increasing its menace. The fifth obvious by day is lost in the darkness.

The Coast is a "single-room occupancy" hotel, an SRO. Like the other sixty-four SROs located downtown, it's endangered by redevelopment. In fact, the city council last December 25 passed a one-year emergency ordinance that prevents any SRO from being razed unless it's replaced with another. City planning department officials say San Diego has lost 1247 such rooms since 1976, which makes affordable housing more difficult to find for low-income folks. The emergency ordinance could become a permanent one December 8 when

the city council considers a package of housing recommendations, assuming it clears several city committees.

Most of the Coast's rooms rent for sixty-five dollars a week, with the large ones on either end priced at \$75. Each tenant receives one roll of toilet paper a week, as well as a set of clean sheets. Four common baths are on each of the three floors, but only two per floor contain showers. Accommodations are far from luxurious for the \$260 to \$300 they cost each month, but co-owner Howard says, "They're actually a little low. They could go up a little more. But I'm not one to leap out and raise the rent. It's almost full, and we don't have any problems. It's not making me a lot of money, but it's making some."

City assessor records indicate that SROs prosper — a partnership between Les Howard Jr., his father, and his brother Jack — bought the Coast in 1977. Howard, who says he makes his living from property investments and their management, recalls paying about \$300,000 for it when "it was one of the toughest hotels in the city. Police would be there six times a night." Howard says, "We haven't had any problems there in a long time," he says from his office in the Great American building at Sixth Avenue and B Street. Howard describes the hotel as a hangout for "undesirables" but says that they were cleaned out when the hotel

was closed for repairs in 1978. The partnership spent about \$600,000 on the renovation, he says, new electrical wiring, heating system, paint, windows, floors, ceilings, sprinkler system, and new furniture.

Howard may not see many problems in his hotel, but the tenants seem to have more than their fair share of them. The mattresses in a typical room are stained, and the chairs are rapped or broken. Dirt is also included, with the rooms, as is a mass-produced painting of a lighthouse guiding lost souls through the fog.

But the depressing furnishings are only a small part of the overall problems. While the tenants are often strangers to each other, everything that happens at the Coast is nonetheless intermeshed. This causes that, and that causes this, which causes something else, and you end up with a gross distortion — or a gross extension — of what you started out with. In fact, about thirty minutes after Howard declared his hotel problem-free, at 1:45 p.m. on a Friday last August, a brown van full of San Diego police officers — the ultimate problem solvers at the Coast — pulled up to the hotel. The van's sliding side door swept open, and out streamed a half-dozen undercover police officers, one carrying a black steel-battering ram. They sprang up three flights of stairs to room 302 and broke

open the door. Two young men, illegal aliens who were not expecting company that day, were sitting in the messy room. Police arrested them on a charge of possession of cocaine for sale. In an attempt to deal with drug trafficking as well as prostitution, Coast management imposed a "visitors' fee," although it recently was discontinued. The manager was supposed to collect money from all nonresidents who entered. A sign that hung on the front door indicated the fee from 10:00 a.m. to 10:00 p.m. was five dollars, and from 10:00 p.m. to 10:00 a.m. was \$10.75. Another sign, which was also recently removed, said no visitors are allowed after 10:00 p.m. The new visitor policy is no one after 6:00 p.m.

None of the rooms has cooking facilities, so the residents use varying amounts of creativity during mealtime. Most eat out at one of the nearby greasy spoons. Others have fry pans or hot plates in their rooms, although that's illegal according to city safety codes. A few years ago, someone saw smoke billowing out of the windows of the hotel, big white clouds of smoke. The fire department responded and fire fighters ran up the stairs to the smoky room, only to find a man and a woman happily barbecuing ribs.

"This place is a rat house," says Lorenzo, a former manager of the Coast who, with his wife Cindy,

moved back to the hotel after having left once. Although he also refers to the hotel as a "pigsty," Lorenzo and his wife are rather kind of the people who live there, they say. While they were still managers, a woman with two children moved in, the mother slept on the couch, the children in the bed. Lorenzo and Cindy had been talking for months about buying a new mattress and box spring. They dreamed about it and saved for it, and finally they bought it. The day they picked it up, Lorenzo realized this newly-arrived mother was sleeping on the couch, so he gave her this most coveted mattress. Cindy says she was mad at first but later understood. "We have to help each other," she says.

Lorenzo and Cindy have a few stories to tell about their days as managers. "We just returned from the Laundromat and were sitting here folding clothes," says Cindy. They hadn't done the wash in a while, and there was so much it was piled everywhere, including the couch. "So here comes this woman," Lorenzo continues. She walked right into their first-floor office, and they noticed she was wearing a man's shirt that barely covered her bottom. The woman wanted to talk, Lorenzo says, and she "sat on the couch — on the clean laundry! With no underpants! No pants! Nothing! I couldn't believe it! Just a man's shirt!" Lorenzo is excited and laughing hysterically. "That was disgusting!" Cindy says, but she, too, is laughing. They asked the woman to leave, and she did, but a few minutes later, her boyfriend came knocking on the door. He was retracing her footsteps, looking for her pants — and whoever is anyone, helped her out of them.

Most Coast residents seem to be there because of some misfortune, some giant detour in their lives. Margaret is at the Coast because she was evicted from her last place, and she was evicted because something crazy happened, and something crazy happened probably because she is "mentally disabled," and she is disabled because, Rosie says, the cops stomped her. Margaret tells an abbreviated version of her misfortunes. In 1968 she was driving a car on Interstate 5 when she was pulled over by a San Diego police officer. The officer ordered Margaret out of her car and into the back seat of his car. Instead of a key, in the ignition of her car was a screwdriver. While the cop fumbled with the screwdriver, Margaret got into the front seat of the squad car, strapped on a white crash helmet, and took off, red lights flashing, leaving one San Diego police officer hopping mad on the side of the road. She cruised north on I-5.

(Continued on page 22)



By William Olsen

Illustration by David Diaz



## An Empty Pack



Law: Tanner, Nicole: Brown

JEFF SMITH

During the late 1950s, the Jacksons and the Krogers had become the best of friends. They lived across the street from each other in a London suburb and for five years did everything together. They shared family traditions and celebrated all birthdays, sometimes a week early by mistake. Gift giving had become habitual, and Joe used to knock, before entering the Jackson household had long since been abandoned.

Helen and Peter Kroger had no children, but she became, in effect, a third parent to Bob and Barbara Jackson's daughter, Julie. When moral guidance was called for, it was often Helen who delivered it, with the full authority of Julie's parents. Years later, looking back, Bob Jackson admitted he was a happy man in those times. They ended, however, early in 1961 when the Krogers were arrested for being American agents of the Soviet KGB and sentenced to twenty years' imprisonment for espionage. Under pressure from the government, the

Jacksons helped agents capture their best friends.

The story of the Jacksons and the Krogers has all the ingredients for a powerful drama of mixed allegiances. The Krogers posed a threat to the state, true, but the covert surveillance tactics of the British agents — of a man named Stewart, in particular — violated all reasonable notions of privacy, not to mention the tranquility of a decent family. Stewart coerced his way into the Jacksons' home and made it his base of operations. The Jacksons were powerless to stop him. One false move, one minor protest, and they're jailed for aiding the enemy.

A play about this conflict could raise questions as current as the weather. Many would have to wait trespassing invisible lines — between the individual and the state, friendship and duty, what is private and public — and where those lines should be demarcated. Are there instances when we, as free beings in a free society, can say no to the state? How does one deal with a government agent who breaks all the rules to do his or her job? On whose side are those rules? The play could raise these and other questions. And since the Jacksons had no idea the Krogers were spies after five years of friendship, the play could also take a more existential tack and explore how much we actually know about the people we love.

High Whitmore's *Pack of Lies*, which opened last week at the Gaslamp Quarter Theatre and which is based on the true story of the Krogers, wants — nay, cries hard — to be that play. Ultimately, however, it is not. Whitmore is too close to too cozy with, and too protective of, his materials. In 1970 he wrote *Act of Betrayal*, a documentary about the capture of the Krogers for British television. Inspired by the subject, he turned it into a full-length

play, giving it, he says in a note, "a longer, less restricted, more fictionalized form." Having had to sit through Whitmore's unabridged version of the story, I suspect that the earlier one might be more interesting or at least might move more quickly and effectively, since *Pack of Lies* is one of the theater I've seen in some time.

*Pack of Lies* is a badly written play. Whitmore's approach is passive. He prefers to cover every possible ramifications of his theme with a formulaic, story-board progression, rather than come to the point with dramatic confrontations and let his true sparks fly. The theme is important, but the playwright milks it something fierce. Ever so slowly (and after Whitmore has shown us in excess how close the two families have become), the bond between the Jacksons and the Krogers disintegrates. Trust erodes. Deceits follow. In the process, Whitmore spreads out all the combinations of disruption, grapple, one by one: Jackson versus Kroger; Jackson versus Jackson sub-categories: husband versus wife and mother versus daughter; Jackson versus Agent Stewart; and so on. Each combination gets a separate scene. The play's strength is its treatment of lying. Once set in motion by Stewart's entrance, each character becomes infected. Each holds back truths, and an atmosphere of falsehood prevails. Among the play's weaknesses, however, are that most scenes are TV-thin and that the playwright takes his sweet time all the way home.

At the Gaslamp, director Will Simpson has driven the play much more respect than it deserves. Simpson is an alchemist who can turn the most drab of scripts into theatrical gold. He once made *Time* *Next Year* seem like one of the wisest, most sophisticated shows of the season, and to this day, I'm still not sure how he did it.

With *Pack of Lies*, though, the magic isn't there. Despite the Gaslamp's traditionally high quality production values — another appealing act by Robert Earl (the Jackson's kitchen and living room in a space roughly the size of a stretch limousine), Matthew Cullin's subtle lighting, Diane Holly's period costumes (I have yet to see a bad effort from this excellent designer), and a solid cast — the show teases with more substance than it delivers, and the indium inherent in the script keeps the production earthbound. No attempt has been made to weed out the playwright's excesses, in particular his penchant for dilatory development, as if he were actually writing not a two-act play but a Victorian novel, and the penchant for postponing the thematic issues until the very end. In spite of the labors of

a talented group of people, this show plays long, and it feels longer than it plays.

Rather than acting aggressively to tighten up a very loose script, Simpson has chosen to give the play a Pinteresque ruse, to enshew the surface and indicate the subtext beneath that roams through murky depths like great and deadly sea beasts of unknown ilk. This ruse works, on occasion, but not often enough, because Harold Pinter and Hugh Whitmore are authorial writers. Where Pinter can be deliciously suggestive, Whitmore overexplains everything. Where Pinter can sculpt a mystery out of silence and pregnant pauses, Whitmore is a compulsive definer who, like a scientist, is compelled to pin everything down. And where the majority of a Pinter play takes place in strange

subtextual seas, *Pack of Lies* is all surface. It offers no mystery, its events unfold in an easily anticipated chain. And to passers are barren.

The play would have been more interesting if Whitmore had not stayed so close to the actual story. And it would have been more Pinteresque if we were left in doubt about the Krogers. There is no doubt at the Gaslamp, though. Sean Flannery, who plays Peter Kroger stiffly, wears a beard and Trotsky glasses. Case closed. Those who prefer to look beyond obvious stereotypes need not apply. A saucy D'Ann Paton is less typed as Helen Kroger, and her love of the Jacksons appears genuine, which makes the hypocrisy of her position all the more telling.

As the Jacksons, Navarre Perry, Lyrer Tanner and Nicole Borsari all do fine work. Perry traces Bob Jackson's disillusionment convincingly. And Tanner and Borsari, with new faces (and the mother and daughter), are adept at revealing the confusion and repressed rage their characters can no longer contain. Laura Grant and Susan Hester are competent as minor roles, as Stewart's cold functionaries. And Paul Nolan is excellent as Stewart, the only character that jibes consistently with the production's Pinteresque ruse. Nolan's Stewart, a chummy flack who relishes the exercise of his will over the innocent, has no depths, necessarily, but large reserves of patience and power. And the many subtleties of Nolan's performance make one wish they were serving to illuminate a much better play.



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# Rock Zinger



Dennis Blair

JOHN D'AGOSTINO

Sitting at the improv watching Dennis Blair get laughs as he lampooned the most successful rock musicians of our time, it occurred to me that in some small way this

Comics are relatively cheap, usually require no special props, conditions, or accommodations, and will take almost any paying gig, even at a moment's notice. If the comic gets laughs, he puts the audience in a good mood; if he "dies," he makes the musicians entrance all the more welcome. He's a diversion, a time filler, the perfect sacrificial lamb.

The world of mainstream, old-line popular music is nicer to comics, many of whom would consider themselves fortunate to land work opening a lounge show in a casino or touring with a heavyweight crooner. In that milieu, he is sure to be well treated or at least tolerated by audiences because of his presumed association with the headliner. A good example is Tom Dreeson, who, despite being about as funny as a tax audit, has enjoyed a nice career warming up audiences for Frank Sinatra. Historically, the golf-and-plaid-pants crowd drawn to the likes of a Jack Jones or Lola Pallas show is a perfect audience even for the mediocre comic, since generally such a gathering will find sniggering jokes about poo-poo and big boobs hysterically naughty.

The rock and roll audience, on the other hand, is notorious for its cruelty to comics — regardless of the quality of the material. As a result, comedians have come to regard rock concerts as the way Christians once viewed appearances at the Colosseum; more than a few comedians have died at the microphone like ghastly Saint Sebastians absorbing the slings and arrows of outraged fans impatient to hear their musical idol.

In recent years, however, the front-row tables have turned. For many, ahem, mounting Baby-Boomer comics have replaced rock stars as entertainments, heroes, and these days it is not unusual for a big-draw standup to have a musical act open for him. Almost invariably, the musical acts get their comeuppance when they suffer the indignity — familiar to many comics — of being ignored by people awaiting the funny headliner. Given this recent turnaround, it makes sense that a large number of tight-lipped funnyman seek heavily with jokes about

such artists as Prince, Madonna, Bob Dylan, Mick Jagger, Stevie Wonder, and Bruce Springsteen. For since these "over-thirty" rock stars no longer are the counter-cultural icons they once were, they become fair game for a hard-bald noodling that would have been considered sacrilegious even ten years ago.

Finding humor in the ridicule of popular artists to some extent absolutes us of our guilt at ever having hung on to every note and utterance of those we've idolized. It also substitutes our good taste in disliking others of them. Several comedy-oriented performers (Dennis Blair, Al Yankovic, Rex Merrell) are exploiting that situation by basing entire acts on the derision of the very performers whose albums line the walls of their audiences. There is irony in Blair's taking that tack. He was himself a struggling singer/musician when one night years ago, he read a spoof of a popular song and got a great reaction from the audience. Before long he was performing in comedy clubs instead of nightclubs. Rodney Dangerfield eventually caught his act and was impressed enough to hire Blair to co-write his first feature film.

Considering his background, a possible undercurrent of envy at their musical success might explain Blair's sometimes-caustic treatment of artists' works. But whatever his motivations, he is blessed with the requisite insight, musical skills, rubbery face, pliant voice, and comedic aptitude to make even the silliest parodies work.

Accompanying himself on guitar, Blair uses simple, one-line song spoofs as transitions between larger segments, an example of which is his impression of Kenny Rogers singing his hit ballad "Lady": "Lady... one more operation, and I'll be a... lady."

Early in the evening, Blair discusses those late-night TV commercials that hawk albums by singers we never hear on the radio. "Anybody else those Slim Whitman spots?" A man to one side of the room lets out a whoop. "You mean you like Slim Whitman?" Blair asks. "You have his albums? You're kidding! Did you buy the

Gitaro knives, too?" While the audience cracks up, Blair does a quick snigger of his impression of the yodeling Whitman. "This man has sold more records in England than the Beatles and the Rolling Stones!" Blair says incredulously. "What are those people over there thinking? Imagines walking up to someone in London. 'Who's your favorite singer?' 'Ow, we loik Sleem Whitman.' Really? Not the Beatles or the Stones?' Sorry, mate — Sleem's out man."

Blair does a longer yodel, then assumes a deep, announcer's voice. "Not sold in any stores... I wonder why." Inevitably, Blair finds himself back in the Sixties. "Anybody here go to Woodstock? No? Did anybody at least see the movie? Boy, white people sure could dance in those days, couldn't they?" Blair does a drug-impaired spin dance, his eyes half-closed, head swiveling, arms and legs tracing in desperately conceived windmill motions. By their laughter, it would seem that many in the audience recognize the sight. "You didn't have to dance on the beat — 'Hey, I'm close enough, man.'"

"And the songs were really meaningful, too. [Cronking 'Me and Arthur Park' in the dark, all the sweet green grass flowing down... 'Yeah, who hasn't had that happen to them?'] 'Someone left the cake out in the rain... ' That's the sort of song you'd have to analyze in class in those days. [Blair wears a goofy expression and uses the inflection of a 'Valley Boy'] 'Well, I think that the cake — [Laughs] represents mankind [Big laugh]. And I think Me-Arthur Park... is also mankind.'"

"Ah, songs that made sense in the Sixties. We had great singers then, too. Neil Young?" Several people react feverishly to the name, but the focus turns to laughter when Blair comes into Young's adolescent nose to sing a modified version of "Heart of Gold": "I wanna live, I wanna give, I'll give a fortune for a normal voice... [Big laugh] Joe Cocker? Now there's a soothing voice for ya. [Twists into Cocker's protal-like stance and employs his smug, hoarse shout] 'What would you

do if I sang out of tune...?' [Angrily] Whaddya mean if you sang outa tune, Joe?"

"I bet Joe could fool a few people on *Zo Zil the Frats, huh!* [In a normal speaking voice] 'My name is Joe Cocker.' My name is Joe Cocker. [Screaming and wailing] 'MY NAME IS JOE COCKER.' The audience is howling, and Blair keeps the pressure on. "Joe had a song out about ten years ago! That was the best ending I've ever heard. Begins in Cocker's inimitable growl: 'You are so beautiful... suddenly shifts to a squeaky falsetto... lo-oo-oo me-ee-ee.' Man sounded like his throat had rusted or something. [Speaking] 'To-oo-oo me-ee-ee...'"

"Even Cocker isn't as bad as Yoko Ono. [In a quivering voice that approximates how Olive Oyl might sing while operating a jackhammer] 'All we are saying, is give peace a chance.' A Yoko song came on my car radio the other day, and a guy pulled up alongside me and yelled, 'Yuh miffuh — fix it!' [In Ono's voice] 'John was so misunderstood.' [In Lennon's Liverpool-dialect accent] 'I didn't say we were bigger than Jesus, I said we were big on cheese.'"

"Yes, light up with sudden inspiration, and he begins strumming and singing! 'I was born in a small town, yeah I was born in a small town, I couldn't be born in a big town, but I was born in a small town... Gee, I can hardly wait for his next album. [Speaking voice] 'I'm hungry, I think I'll go get a cheeseburger.' Provided another flash of inspiration, Blair/Conger is singing again. "I'll go get me a cheeseburger..."

A bit about the brain-deadening effects of too much MTV-watching leads Blair into a long bit about television, which can't be closed without a swipe at Sylvester Stallone that eventually involves another popular slogan. "Can you imagine Stallone directing John Travolta in *Spying Glass*?" asks Blair. "Boy, there must've been some well-articulated exchanges on that set. 'John: 'Wot.' Stand over there.' 'Wheh?' 'Yo, ovah sheh.'" Before exiting the

stage, Blair salutes the king of the horror-story genre. "How'd you like to be Stephen King's kid? [Child's voice] 'Daddy, I can't sleep.' Blair/King gets a rancid look on his face, and the audience's knowing laughter is interrupted by his scary voice. "Would you like me to tell you a... story? What exactly would constitute a nightmare for King, anyway?" Blair wonders. "I mean, anything he or ever writes would have to be scier than whatever he could dream. I think of him lying in bed when a nightmare starts." Blair/King wears a smug expression and makes a smug, challenging gesture to the audience. "C'mon... [laugh] guess your best... What's that? ... *Boring!*"

As Blair is just finishing a bit about Richard Nixon singing Billy Joel's greatest hit, a man in the audience yells out, "Do Dylan!" Blair recalls in mock-fear and spotters. "Yeah. [To the audience] Got a drill instructor over here." After joshing the guy a little, Blair actually obliges him. "Boy, it was tough picking out Dylan's voice on 'We Are the World,' wasn't it? [Laugh] I hear the Ethiopians are raising money to get him off the record. I know the guy's a legend, but I'm sorry, his voice just didn't fit." Blair starts strumming, and when he sings, it's in a strangled voice that shoots up and down like a roller coaster. "There's a choice we're making, we're saving our own lives! Greed, Bob — if you happen to find a melody, jump on, okay?" The improv is rocking with laughter.

"Dylan sounds like he learned how to sing by listening to one of those toy sirens rings you had when you were a kid. 'Okay, Bob, repeat after me.' Blair blows into an imaginary ring and produces an appropriately loud, arcing squeal. "WhEEEEEEEEEEEEE" "OooooOOOOoooooh!" "Again, Bob." [Blows ring] "WhEEEEEEEEE" "OooooOOOOoooooh!" "Unfortunately," says Blair, "that is sold in any store."

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3. There is no residence requirement and no entry fee. Age verification may be required. We may submit to many entries as you like, and they may be either typed or handwritten.
4. Judging will be done by the Reader editorial staff.
5. The Reader assumes no responsibility for loss of entries and will not return manuscripts.
6. Contestants should include name, address, age, and telephone number with each work submitted.
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# Opera Eats



Illustration by Ray Sorenson

## ELEANOR WIDMER

**The Restaurant:** Book & Candle  
**The Location:** 1250 Sixth Avenue, downtown San Diego (544-0582)  
**Type of Food:** American (beef, fish, seafood)  
**Price Range:** Dinner entrees, \$22.95 to \$25.95  
**Hours:** Closed Sunday. Lunch, Monday through Friday, 11:00 a.m. to 2:30 p.m.; dinner, Tuesday through Saturday, 5:00 p.m. to 9:30 p.m.; late-hour menu, Friday and Saturday, 9:30 p.m. to midnight  
**The Restaurant:** Broadway Place  
**The Location:** 926 Broadway Place (formerly Second Avenue), downtown San Diego (234-3442)  
**Type of Food:** Nouvelle cuisine  
**Price Range:** Dinner entrees, \$16.00 to \$28.00  
**Hours:** Closed Sunday. Lunch, Monday

through Friday, 11:30 a.m. to 3:00 p.m.; dinner, Monday through Saturday, 6:00 p.m. to 11:00 p.m.

Most restaurateurs do not concern themselves with cultural happenings in San Diego; if they don't know the difference between Bellini and blizzards or Puccini and pizza, no one is the wiser. But restaurants downtown are intrinsically connected to artistic events. While they may not have taken San Diego's cultural life into consideration when they first opened, restaurant owners soon became aware of its importance to business and took forward to each performance with the concern of press agents.

I was never so conscious of this phenomenon as I was the other Thursday when I set out for a restaurant called Prime Cut. Attracted through I was by the two-page ad, I never leave the house — even for a neighborhood restaurant — without calling first, so I phoned the restaurant, which is located on Martin Luther King, Jr. Way (formerly Market Street). There was no

answer. My notion was to give up, but my companion persuaded me to drive there. The place's shuttered. The ad had given no clue that Prime Cut was closed on Thursday, so, a bit disconcerted, we drove around while I debated our next move. All at once, we were at Book & Candle, a restaurant located in the same building as Harcourt Brace Jovanovich. It's been in existence for a few years, and since we had easy access to parking — a major plus downtown — we jumped out of our car and quickly descended the steps to the restaurant.

I hadn't been to this location for several years, when the restaurant was Ten Downing Street. The pleasantly appointed dining room was virtually deserted, and we had our choice of any table in the house. The woman who led us to our table was very friendly, and when I asked her how they managed to stay open when there were so few diners, she replied, "We do great at lunch and weekends and, of course, during the big events at the Civic Center. We were jammed for Tosca, and we hope to be the same for Norma." She raised two crossed fingers and added, "We're just praying for the symphony. The symphony is very important to us." I realized she was voicing an opinion that applied not only to Book & Candle but to Fire's, Dobson's, Gram's Grill, Columbia's, Pacific Grill, and Rainwater's, to mention only a few. The scheduling of the symphony and the nature of the reviews for the opera mean almost as much to downtown restaurateurs as to the companies themselves.

As for Book & Candle, I regret that it offered only marginal satisfaction for the price. From the à la carte menu, I had the much-touted shrimp Mignon, which consisted of jumbo gulf shrimp served in an herb/butter sauce. The shrimp were tasty and of good quality, but the center of the dish consisted of a lake of buttery stuff on which had been placed crisp French-cut potatoes that were soon soggy with grease. I hate to put pure fat into my mouth, so I lifted each shrimp and placed it on my bread-and-butter plate where I tapped it

several times to drain off the oozing butter. After I had removed all of the shrimp, my original plate consisted of a stream of melted butter into which floated the potatoes. It would have made a gorgeous piece of pop art, but who would want to eat it? The best parts of the meal were the crusty French bread, the medley of fresh vegetables served in a separate dish, and a very good mashed potato chowder, whose bottom consisted of crisp popover dough. I ate the potato chowder, all of the vegetables, a few shrimp, and called it a day. The cost was \$15.95.

My escort had the identical accompaniments with his New York-cut sirloin steak, cooked medium. It arrived well done and was replaced by another that was rare. My escort is one of those men who will nod and thank the waiter even when he doesn't get what he wants, and though he "toohed" and "ashed" in the waiter's presence, he wasn't happy to pay \$14.95 for this uninspired piece of meat. Book & Candle regards its prime rib (\$13.95) as its star, but that's served Friday and Saturday nights only. As we left, the friendly woman who had seated us said she hoped we would come back.

The next night I was downtown again, this time with great anticipation and pleasure. Doug Organ, who used to own 926 Restaurant, is chef at Broadway Place from now until mid-May, when he leaves for Paris. He's incredibly talented, and you should not miss his skillful cookery. We sat upstairs, away from the bar and the music. To create a more casual atmosphere, the downstairs no longer has white tablecloths on its tables. We asked Doug to decide for the three of us from the à la carte menu, which changes nightly for dinner and weekly for lunch.

We began with a pasta dish, rigatoni with sautéed chicken, asparagus, and cream (\$12.50). The pasta had been divided into three separate dishes for us; but it was so seductive I had to restrain myself from eating all of it. The sautéed chicken, combined with the tomato, asparagus and cream, was superb with the rigatoni, and

the next morning (on the day I was to see Norma), I rationalized the fact that I never eat before a long opera and had the pasta for breakfast.

We also had an interesting spinach soup with sun-dried tomatoes (\$3.50). The soup was rather thin, but this was compensated for by its flavor. I'm not much of a soup eater when there's lots of food for dinner, but the soup is good to keep in mind if you're planning a light meal.

One of the best dishes we sampled that night was a salad listed under appetizers. It consisted of slightly rare, grilled ahi fish, placed over red oak-leaf lettuce and tossed

with a ginger-soy vinaigrette (\$6.50). Don't miss this one. The rare ahi was a marvel, as was the lettuce, which is hard to come by. Had I been able, I would have reversed the order of the dishes and had the ahi salad first, followed by the rigatoni pasta, and then called it quits. But we had ordered three entrees.

My friend had a gorgeous sea bass grilled with a delicate ginger-butter sauce and served with scalloped potatoes and fresh vegetables (\$16.00). The sea bass was a treat. Our escort had slices of medium-rare lamb prepared with garlic purée and cream (\$18.50). The garlic is cooked briefly

in hot water, drained, skinned, puréed, and placed deep into the lamb. This lamb's was as good as any I experienced when Doug owned his own restaurant; if you are a lamb lover, phone to discover when it's available at Broadway Place. It's masterful. I had the veal rib-eye, which was good but the least interesting of the three entrees. It was roasted and served in its natural juices with fresh sage, but ultimately it was a plain piece of tender meat (\$18.00). I regretted not having the King salmon sautéed with mint and scallops, which someone at the next table was eating with unalloyed joy (\$17.00).

In assessing Broadway Place with Doug Organ at its helm, I advise you not to wait for a downtown cultural performance before trying his talented cookery, especially since he is scheduled to be there for some six months only. At the same time, what Broadway Place needs is an impresario like Paul Dobson, whose restaurant right next door is always bustling with people because he individualizes service and chats with everyone. If his clone were next door, Broadway Place would be crackling with voices and laughter. It would then be an event in its own right.

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# State of Perfection



Life is a Bed of Roses

## DUNCAN SHEPHERD

Having made a small fuss in these pages at the start of the Alan Resnais retrospective at the La Jolla Museum, I had hoped beyond to report my reactions to the area promoters of *Life is a Bed of Roses* which rounded off the retrospective last week. I could take refuge in the pointlessness of discussing it now (pointlessness when looked at from a consumer-guide standpoint, that is) as my excuse for not doing justice to the richness and complexity of it. But the truth is, I don't believe I could begin to meet out that sort of justice with anything less than a six-month substantial and full-time-expenses study grant. So let me instead just add a few scattered observations and opinions to the few scattered people who were there, and to please the multitudes who have been dying to discuss *Peggy Sue Got Married* shift their weight from feet to fists a while longer. And please don't misunderstand. I do not blame the public for not turning out in greater numbers to a movie they've never heard of.

I don't understand the public anyway — as great numbers of them will stand in line, or press forward into mobbish shape, to see you. But I can and do blame critics for their role in seeing to it that the movie hasn't been better heard of, or at least I blame those critics who make a show of tearing their hair out over the inaptitudes of most of the movies they have to sit through, then will watch without concern as *Life is a Bed of Roses* hits the screen (three years ago now) and sinks like a stone, or rather will watch this with concern only as to the risk to their image of diving in after it and getting their hair wet, and then will be happy and relieved to settle for something like *Blue Velvet* as a work of vision and originality. They deserve what they get. I don't know what the public deserves.

As a way to clue in anyone not in attendance so they might not feel so excluded here, and as a way to check my own perceptions with anyone who was, it would be well to do a little spudwork. The action of the movie begins in 1944, with a group of people in formal dress attending ground-breaking ceremonies on a snow-patched meadow for something meant to

be constructed as a "Temple of Happiness." These plans, along with this storyline, are interrupted by the war and by two other storylines. One consists of some sort of rhetorical deliverance myth, to do with a Wicked King and an Infant Pretender spirited away and raised in exile. This is enacted in luridly lit and painted stage settings suggestive of a Wagner opera as designed by Frank Frazeria. The other, and dominant, storyline concerns a modern-day educationalist seminar on the site of the unfinished Temple of Happiness, now housing a progressive elementary school and looking for all the world like a Disneyland fairy-tale castle ("It's not architecture!" laughs the world-famous Italian architect and celebrity guest at the seminar, "It's pastry!"). The subject of the conference is to be "Education of the Imagination," or as it dysfunctionally turns out of one mouth: "The Imagination of Education." (Well, one or the other. Or both. Or neither. This sense of polemical balance, or chaos, carries through to the moral lessons drawn at the end, with somebody quoting someone to the effect that "Life is a fairy tale," while somebody else is quoting someone else as holding that "Life is not a fairy tale.")

Periodically we return to the original 1944 cast of characters, now caught up in a postwar utopian experiment, which, with its mind-erasing poisons and silent Oriental attendants and possible discreet murder plot (the utopian mastermind is bitter about losing his fiancée to his best friend) has a strong Fu Manchu flavor, as well as some of the flavor, with its placid zombies in gold lame robes, lallied by marmoset fountains and soothing music, of the Eloi in *The Time Machine*. (Resnais's love of pulp fiction, often quite near and occasionally pecking out onto the surface of his films, has never before spread out over such an expanse of that surface — yet still without disturbing the perfect composure of it.) Each of the three strands, the struggle over some autodidactic fiasco, the utopian experiment of the near past, and the educationalist battle plans for the immediate future, winds with the same approximate goal in mind: to make the world a better place.

To categorize it, then, or part of it, this is utopian satire of a very rare breed on screen, and one of the still rarer specimens of that breed that one does not have to apologize for mentioning in the same breath with men of the stature of Swift and Wells. In a sense, the literary genre of *Life is a Bed of Roses* can be seen as only (only?) a new form of dress for Resnais's Topic A: the human mind. And in that view the advance word I had heard, that even Resnais's better friends were hard put to know what to make of (or how to excuse) this particular venture, appears now to be clearly scribbleable only to some of his worst enemies. Any true friend of Resnais is not going to want to see some cautious recycling of an earlier season's set of clothes,

and is going to be well receptive to something new and different. The number of large changes Resnais has rung on a single theme is surely one of the more inspirational aspects of his work (as well as one of the small comforts that there is not more of it), and in the context of this particular variation on that theme, it can be seen also as a living testament to human imagination, invention, progress, and the like, although not all the way to some final attainable state of perfection. Very much to the contrary, it can be seen as an outright rejection — should you need any clarification of Resnais's "views" on utopia — of anything so static and perpetuable. However all that may be, the utopian vision, and its subsequent concretization in architecture, in costume, in educational methods, in Frazeria-like fantasy illustrations out of the collective unconscious, proves to be wonderfully malleable material for further investigation of the human mind. And, as always with Resnais, solid, touchable, teaching, and eminently cinematic material.

Just as the progressive educationalist of today is in his own way still trying to do the same thing as the mythical Exiled Pretender of 100,000 years ago, it is no slight to Resnais to point out that there is nothing startlingly fresh and original about the basic ideas here: that as regards individual happiness, human progress is essentially a matter of running in place; that the people charged with shaping the minds and values of the young are apt to be irregularly shaped themselves; that even a great thinker and artist may still be prone to get drunk and imbibe in low humor; that a progressively educated child can launch a tomato at a man's head for no explicable reason whatever. It is the expression of these things here that is fresh and original, the combination and juxtaposition of them in new forms to give them new force. The idea, for example, of human progress as a series of running-in-place becomes vividly literal with these parallel storylines occupying precisely the same place. This is made plain when a figure from 100,000 years ago emerges out of a tree trunk on the grounds of the modern elementary school, and again when three of the schoolchildren return the favor by skipping through one of those Frazeria-like landscapes. The effect is of a kind of surreal collage in time, a stratification of different generations into almost geological layers and Resnais dipping into it with a depth gauge adjusted to sixty years and 100,000. (It could have been something else, and at different time-settings, with similar results.) There is nothing like the long view to diminish the importance of the individual struggle.

Through the utopian theme is the first one introduced, and still the sounding board for all other themes introduced thereafter, any of these later ones would be a worthy

dominating for a while, then another (while the first one waits its turn for a wiggly reprise later on). Admittedly the notion of a "symphony," like that of "harmony," was played in my brain by its frequent use in the movie as a utopian metaphor, but it seems fitting that one of the world's most "musical" directors — one who arranges his shots with unmatched attention to pace and cadence and tone and all that — should employ music as a metaphor for something beyond the humdrum and the prosaic. And then, too, there is the curious and inescapable fact about the movie that the characters it will very occasionally break out, as either soloists or chorists, in actual song. As startling and perplexing and giggle-provoking as this device can be, it also struck me as emotionally true and moving. And while I wouldn't go so far as to say that *Life is a Bed of Roses* is a great movie musical in the sense of having memorable tunes and so forth, I can say that it gave me a new and renewed appreciation for the entire musical genre —

and as no other member of the genre has ever done. What as a musical, after all, but some higher-evolutionary vision in which human emotion, when it bubbles up in us might come out in the form of a voice like Bing Crosby's or Luciano Pavarotti's and a physical grace like Fred Astaire's or Eleanor Powell's? And where else but in a movie that constantly flashes in front of us the glimmering dream of Harmony, Peace, Justice, Love, Innocence, Purity, etc., do we have the occasion and the encouragement to think of it in that way?

By way of summary as well as by way of sufficiency, I want to say that I have never seen a movie remotely like this one, with anything remotely like its combination of elements, and as long as it held the screen it made me want no other movie, want no other movie, think of no other movie. Obviously, if I can have lapped into that sort of rhetoric, a part of me must still believe in *True Love*. Obviously a part of me must love this movie.

Neither is there much point, from the aforementioned standpoint, in talking now about Paolo and Vittorio Taviani's *Koen*, at the Ken for three days earlier this week. And there is still less point, from another standpoint, because I liked it less. But I liked it well enough. It is composed of four separate far-fetched short stories, from Luigi Pirandello, about rustic Sicilian life, plus an epilogue in which the author meets one of his fictional characters and talks to his dead mother. Each of these segments is told with boundless ingenuity of types we might call satirical and surrealistic. Some of this ingenuity perhaps seems obtained for the material. The movie is also less impressive photographically than was the Taviani's *The Night of the Shooting Stars*, more pallid and monotonous. And as lonely related and lightly anecdotal as they are, and at a total running time of three hours, one of the four stories could well be omitted and not be missed. Especially if it were the strainingly whimsical third one.

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## QUARTER NOTES

BY JONATHAN SAVILLE

### SAN DIEGO OPERA

The San Diego Opera's production of Bellini's *Norma* was a worthy endeavor, carried out with integrity. But, except for the sobriety of one or two singers, it was by no means an impressive success. For those who love the greatest of all bel canto operas, the recent local performances must have functioned primarily as a nostalgic reminder of truly great productions of *Norma*, for it was evident throughout that what we were seeing and hearing here fell in a quite different category.

The central role — that of the Druid priestess who loves a Roman officer, bears his children, and is then deserted by him for another woman — is one of the most demanding in all opera. It really should be attempted only by singers ideally suited to this character, this style of singing, and this particular score, with all its immense difficulties. In our time, there have been several good *Normas*, including Monnaert Caballé, Joan Sutherland, and Beverly Sills, but the modern standard for the role was indubitably set by Maria Callas, whose interpretation offered an incommensurable dimension of the extraordinary heights of beauty, power, drama, and emotional expressiveness to which opera, that most comprehensive of art forms, can rise. Callas's *Norma*, preserved on two commercial recordings and several tapes of performances in the theater, is simply *aura* compared when it comes to evaluating others

who have attempted the role; it would be avidous to compare even Sutherland's or Sills's *Norma* to this Platonic model.

Consequently, it would be of little use to point out in detail how far short Cristina Deutekom's San Diego *Norma* came in comparison to the Callas ideal. No one other than Callas has given such total dramatic inflection to every phrase, drawing out each measure of poetry, sensuality, awe, jealousy, rage, remorse, pathos, nobility and compassion, while at the same time shaping the vocal line with unexcelled grace. It is to "normal" *Normas* that Deutekom's ought to be compared — and the first thing to be said is that nature did not intend this role for her. She is an intelligent, sensitive singer, deeply musical, and her voice is comfortably in command of the necessary range, dealing efficiently with the top notes that sometimes clouded Callas's grasp. She knows what the opera is about, where the character is going, and how the music conveys that dramatic destination. But she is not suited, by voice,

technique, or temperament, for *Norma*. Her instrument, which remains in a healthy state after a lengthy career, is — now as always — fresh, youthful, and very light, far too light to embody the intense, conflicted passions of Bellini's heroine. It is produced almost exclusively in the head, with little admixture of the chest resonances a true *Norma* needs if she is to show forth the character's immense emotional depth and range. Miss Deutekom's vocal agility is adequate but not sufficiently

brilliant or flexible to communicate the intense dramatic feelings Bellini and his school associated with the passage work.

Nor does she seem capable of the inner identification with the role that could give the character its requisite vitality and presence. This is not merely a matter of a solid and impressive acting technique, where the singer's movements on stage do scarcely anything to make us believe in the character and her dilemmas. At least Miss Deutekom's acting does nothing positively contrary to the demands of the role. But it is fundamentally the weaknesses of her vocal acting that put *Norma* beyond her reach. She is just not a fiery, aggressive, impassioned singer. In her performance, one cannot hear the painful emotional conflict underlying *Norma*'s turmoil over her children's bed as she contemplates killing them or the triumphant rage in the duet with her faithful lover as she declares that now she has him in her hands. There was some lovely singing in Miss Deutekom's interval of the score, some especially floated high notes, and a limpid *bel canto* line, but only in the most remote way was there a sense of the drama underlying the torments of a woman scorned.

In contrast, Dolores Ziegler was perfectly cast in the role of Adalgisa, the simple virgin who awestringly steals *Norma*'s lover away from her. Miss Ziegler, gifted with a luscious high mezzo voice, a flawless command of the style, and a strong acting talent (both vocally and physically), struck me as perhaps the most affecting and exciting Adalgisa



Dolores Ziegler, Adalgisa

I had ever heard, with a more seamless integration of musical beauty and dramatic expressiveness than in the performances of ovas such as Frances Adalgisa as Elie Sigmund, Fedora Baroni, Fionnuala Connors, Christa Ludwig, or Marilyn Horne. Miss Ziegler makes wonderfully economical and expressive use of her hands, just as she shapes her phrases with the most artfully calculated dynamic shadings, and the result is an uninterrupted presence of authentic dramatic involvement, with every movement of the body or voice serving to make the character and her situation seem

thoroughly real. All this she does in spite of the formality of Bellini's musical style, so far removed from the virtuoso of a Puccini or a Mascagni, and similarly transcending the resolutely old-fashioned manner of acting — itself so far removed from realism — which Miss Ziegler rightly recognizes as appropriate to this kind of opera.

Among the other singers, tenor Antonio Barsonora's *Polono* was forthright, brassy, and insubstantial, which is what one usually gets in this rather ungrateful role; Nicola Chiosso was a fairly impressive *Orsotto*, with a voice of pleasing resonance and a suitably dramatic delivery; and there was an unexpectedly striking performance in the tiny (and usually insignificant) role of Clotilde. *Norma*'s confidante, sung at the Civic Theatre by Debra Palmour, who sounds as though she might make an excellent Adalgisa herself.

Stage director Bernd Brandebach showed a great ability for creating lovely stage pictures, and no ability for making people move about the stage to dramatic purpose. Carl Torne's sets, with their surrealistic "Yves Tanguy flavor, make their points too quickly and then become boring; much too much of that dramatic tree with the vertiginous veins! The real hero of the evening was conductor Eduardo Miller, whose command of the bel canto style was magisterial, with a rare sense of the Belliniano rhythmic resiliency (so influential on Chopin) and of the just proportion of musical elements that make this score such a masterpiece. □

## CITY LIGHTS

### THE COPS

Somehow from page 4, you say yourself. They, he didn't just start rapping tonight. So I connected three of them." Zeller says it wasn't until after Wood was arrested that all ten members of the sex-crimes unit conferred "and started putting two and two together. I didn't even know of the two in Pacific Beach, and other detectives said that they had cases that he might fit. So we got on of the victims together to identify them in a line-up, and lo and behold, five of them I.D. the guy. It's an smack back as anything."

The police also say that after each rape, the immediate area was routinely canvassed by detectives, who were door-to-door in the neighborhoods to inform residents of the crime and to seek possible leads. So they contend that, contrary to the *Tribune*'s stories, information about the rapes was not withheld from the community. "Some, they walk around the neighborhood in a small area," responds Grimaldi. "But to say that's alerting the community is assuming rapists don't have cars or ride in taxis."

Significantly, neither of San Diego's other two major daily newspapers, the *San Diego Union* and the *Los Angeles Times*, picked up the story. "When you write-up the police, you have to be accurate," remarks a police reporter at one of the other dailies. "When you read the press release the police put out on Wood's arrest, you're first feeling is, 'We should have known.' But when you start looking at it, you get reasonable answers.... I'm convinced it wasn't an offer the arrest that they thought it might be a serial." Richard Kipling, city editor of the local edition of the *Los Angeles Times*, says one of his reporters made inquiries through police sources about the *Tribune*'s story. "We asked questions a little lighter up the administrative ladder," Kipling explains, "and we were satisfied that the story, as portrayed, was not the entire picture."

Commander Gore says Grimaldi had a "hidden agenda" in writing the stories: forcing the police to alter their policy of withholding information from the newspapers — it's like water off a duck's back. But we're hearing from our victims, and they're asking, "What about this? You know about this guy for two years and you didn't warn us?"

Judy Rowland, a former assistant district attorney in San Diego who is now director of legal services for the California Center on Victimology, also believes the *Tribune* stories actually hurt rape victims. Rowland has published a book on rape, entitled *The Ultimate Violation: Rape Crisis Syndrome*, based in part on the rape cases she prosecuted here, and she has worked closely with the police department's sex-crimes unit for years. "A better group of detectives, who were door-to-door in the neighborhoods to inform residents of the crime and to seek possible leads. So they contend that, contrary to the *Tribune*'s stories, information about the rapes was not withheld from the community. "Some, they walk around the neighborhood in a small area," responds Grimaldi. "But to say that's alerting the community is assuming rapists don't have cars or ride in taxis."

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28 NOVEMBER 6, 1988

## The Lowen Collection

By the midpoint of this century, the idea that each new artistic movement was an advance over what came before had lost its forward momentum. The new media — radio, television, and computers, all available for artistic use within fifty years — overwhelmed the formal arts of painting, sculpture, music, and drama. The arts called, improvisation became decoding, individualism yielded to context, and understanding was a thing of the past. If art is the harbinger of the future, said some critics, then chaos is imminent.

It is difficult to refute that statement, given the fourteen works selected from the Barry Lowen Collection at the Los Angeles Museum of Contemporary Art that go on

exhibit Friday, November 7, at USC's Mandelville Gallery.

Lowen, a television producer who died recently, had been collecting modern art since the early Seventies. He filled his collection, which ranged from minimalist paintings by Bruce Manter to paintings by neo-expressionist Julian Schnabel, in MOCA, which mounted an exhibit of the seventy-odd works this summer.

As a collector, Lowen seems to have been struck by the lack of One Big Idea in modern art. There is no visual consistency to the collection. The subject created by this lack of consensus is of claustrophobia. The distance between the work and the audience is constantly called into question, and the viewer must question why he or she should like each work, and if not, what value does it have, given that he or she seems almost incidental to the

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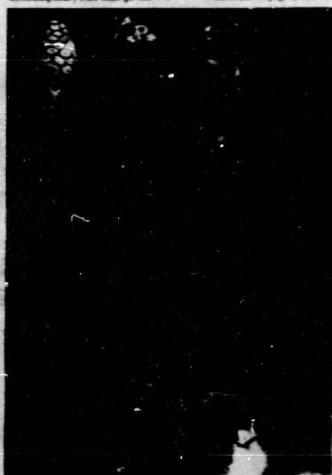


Illustration: Jerry Whalen, 1984

## Black Man, Black Woman

"If you knock the wind, the eye cries."

— Old black proverb

"Read any newspaper or news magazine, and you'll see there are many pressing issues confronting the black community," says Clarence Whimmore, director of *The Diary of Black Men: How Do You Love a Black Woman?* (which will be staged in San Diego this weekend for five performances only). "Drug education, unemployment, sex education for teen-agers so babies won't have babies, and child and wife abuse." But Whimmore has said in an interview, one of the most crucial issues at present in the black community is the "ambivalence of black male-female relationships."

*The Diary of Black Men* is a dramatized attempt to face these issues. Written in 1979 by Thomas Melvin, a poet and singer from Houston, the play is both a drama and a

continued on page 2, col. 4

## Section 2

## Events, Theater, Music, Film

### Spans

Even before Igor Stravinsky composed his three-part *Ebony* Concerto for Woody Herman in 1945, jazz and classical musicians eyed each other with interest and admiration.

Although the social conditions of the period stifled widespread collaborations between the two schools — jazz was generally regarded as an unsophisticated Negro hybrid unworthy of consideration as a serious art form — enlightened musicians of both fields were well aware of each other.

For the classics, the melodic, harmonic, and rhythmic freedom of jazz were especially inviting, as were its emotional verve and

improvisational spontaneity.

Composers such as George Gershwin borrowed openly from jazz to create new textures, contemporary textures, and rhythmic possibilities. Meanwhile, such jazz greats as Duke Ellington and Fletcher Henderson were no less enamored of the instrumental grandeur and structural depth of classical music, and their own shimmering orchestrations and expansive thematic variations reflected a deep appreciation of the works of nineteenth-century composers Beethoven, Ravel, and Stravinsky. Ravel and Stravinsky, especially, were jazz

aficionados, and saxophonist Wayne Shorter spoke frequently of hanging around "Dizzy's pad" during its own century with Miles Davis's early-Sixties quintet.

It was ironic that while many jazz musicians possessed sufficient instrumental technique to perform demanding classical scores, few of their classical counterparts could tackle jazz without embarrassing results. For although improvisation was an essential skill for musicians in



James Newson

Bach's era, the ability to extemporize authoritatively diminished in subsequent generations. By the beginning of this century, the art of spontaneous composition had all but disappeared from the repertoire of the classical musician.

Today a new breed of artist is charting a path that combines the best of both jazz and classical, and perhaps no one better represents this philosophical merger of the

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## Go For Baroque

In time, warm Thackerays, history will repeat itself. In real cycles, as if for some balm against that truth, Surrealist name now and again squelches the wellspring of its art. How were the dramas of the ancient sung? What were the origins of medieval choruses in prose? How did the music of the masters sound to them?

In the past decade, it has become popular among performers of early music to attempt historical reconstructions of the Baroque sound, to perform an authentic instrument of the early Seventeenth and Eighteenth centuries, using gut, rather than steel, strings, or tune those instruments lower than modern counterparts, and even to bow with strokes that have long since been unused to produce a softer attack to each note.

Musicalogists have had a field day with the historical permutations, studying how a slower-paced society manifested itself in the very tempo of its composers' music, or how the group-son of an age found echo in the ornamentation and texture of its compositions.

The viol and violin, born of the Sixteenth Century as a time when composers began to eschew choral or organ works in favor of compositions that allowed for a diversity of arrangement and the introduction of solo instruments within those



Drawing from view by Marcello Lantini, c. 1600

arrangements, are natural targets of this neoclassical revival. The Baroque period saw the creation of the concerto grosso, the early sonata, the oratorio, and opera, and with the experimentiveness of repertoire came changes of design to enhance the more pronounced sounds of the stringed instruments. Modifications — of both, men, women, and string — continued, even as late as the 1950s, and each "improvement" altered the timbre and coloration of early music compositions, so that the Baroque one heard today is quite unlike that heard in the court of Queen Anne.

The wisest lovers of early music will hear what those original sounds were like. One

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NOVEMBER 6, 1988 5

# READER'S GUIDE

Continued on READER'S GUIDE. To be received by mail, you must be a resident of San Diego. The deadline for the Reader's Guide is in order to be considered for publication. Do not miss the Reader's Guide deadline. The Reader's Guide is published in the Reader's Guide section of the Reader's Guide. For more information, call 457-5165.

## Dance

**Traditional Dance Classes** are held each Thursday, 7:30 p.m., 524 Monte Carmel King Way, San Marcos, 7 p.m., 130 Birmingham Drive, Cardiff, and Saturdays, 7 p.m., 124 Fifth Avenue, San Marcos. For more information, call 457-5165.

**American Modern Dance** is presented by the Martha Graham Dance Company. Classes are held in San Diego, San Marcos, and San Diego. For more information, call 457-5165.

**Salsa Dance Lessons** are open to all ages and are held in a beginning salsa class sponsored by the U.S. Salsa Dance Club. Classes are held at the San Diego Club, 1000 La Jolla Village Drive, San Diego, 7:30 p.m., and at the San Diego Club, 1000 La Jolla Village Drive, San Diego, 7:30 p.m. For more information, call 457-5165.

**The Ballroom Dance Club of San Diego** holds classes each Friday, 7 p.m. to 10:45 p.m., at the Ballroom Club building in Balboa Park. For more information, call 457-5165.

**Polka Dance**, the Santa Barbara Polka Club holds classes at the Santa Barbara Polka Club, 4000 Santa Barbara Avenue, San Marcos, 7:30 p.m. For more information, call 457-5165.

**Modern Folk Dancing** is presented by the Santa Barbara Polka Club. Classes are held at the Santa Barbara Polka Club, 4000 Santa Barbara Avenue, San Marcos, 7:30 p.m. For more information, call 457-5165.

**Swing Dancing** is presented by the Santa Barbara Polka Club. Classes are held at the Santa Barbara Polka Club, 4000 Santa Barbara Avenue, San Marcos, 7:30 p.m. For more information, call 457-5165.

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# TO LOCAL EVENTS

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## Film

**"Political Film Series"** is presented by the Committee for World Democracy. The series includes films such as "The American Revolution" and "The American Constitution". For more information, call 457-5165.

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# READERS' GUIDE

under the direction of Ian "Aoki" perform MacKenzie's Serenade no. 12 in C major. Leonard's *American Spring* in its original version for thirteen instruments, and *Divina's* *Symphony for Winds, Strings, Percussion*, November 9, 7:30 p.m., Jewish Community Center, 4079 Fifth Avenue, East San Diego. Call 583-3333 x29 for ticket information.

**Organ and Strings**, Robert Plimpton is a busy man. He will perform a program consisting of works by Fauré, Vivaldi, Handel, and Mozart, accompanied by a string orchestra conducted by Stephen Parker, featuring violin soloist Karen Dyke. Sunday, November 9, 7:30 p.m., First Presbyterian Church, 320 Date Street, Hillcrest. Free. For details phone 232-7513.

**Jazz Guitarist** Peter Sprague leads the String Quartet, a combo consisting of violin, viola, cello, bass, and percussion, all in a concert

"Three Generations of American Music." By Arvo Part, Sunday, November 9, 7:30 p.m., First Unitarian Church, 4190 Friar Street, Hillcrest. Call 298-9978 for details.

**"Basically Baroque,"** the Allegro Quartet and the Early Music Ensemble of San Diego perform a combined concert of vocal music accompanied by an instrumental ensemble, including works by Schütz, Goldberg, Handel, Couperin, and Monteverdi. Sunday, November 9, 8 p.m., Greer Hall, St. Paul's Episcopal Church, 2728 Sixth Avenue, Hillcrest. Call 298-7261 or 755-1408 for complete information.

**Woodwind Quintet**, the San Diego Chamber Players Woodwind Quintet — Linda Lukas, flute; Rebecca Stevens, oboe; Charles Ellis-McLeod, clarinet; Brett Hahnen, bassoon; and Warren Smith, horn — performs works by Debussy, Ravel, Klughardt, Piaf, and Ligeti. Monday, November 10, and Tuesday, November 11, 8 p.m., Gagliardi Quarter Theatre, 547 Fourth Avenue, downtown. The November 10 performance is a sold-out. Call 229-261 for ticket information.

**Flutist Linda Chase** and pianist Roger Dempsey perform original jazz and improvisational music. Monday, November 10, 7:30 p.m., Antoniano Music and Arts Library, 1008 W. 15th Street, La Jolla. Free. 454-5872.

**Folkinger Delta Chorale** and sweetmeatman Law Norwalk (accompanied by Marco Forrean on sax) appear Monday, November 10, 8 p.m., Espresso Gallery, 500 Fourth Street, downtown. Call 234-1389 or 279-2513 for more information.

**Classical Guitarist**, Steven Elzer plays music by Bach, Tarrega, and others. Wednesday, November 12, 7:30 p.m., Carlsbad City Library, 1250 Elm Avenue, Carlsbad. Free. 438-5614.

**Philippine Revolution Talk**, The World Affairs Council of San Diego hosts a first-hand account of the Filipino revolution by Edward Guio, whose family members currently serve in the cabinet of President Corason Aquino, today, Thursday, November 6, 7:30 p.m., Hillside Recreation Center, Burns Terrace, El Cajon. Free. 233-0111.

**"Pilot Whales,"** Donald Wilkie, director of the Scripps Aquarium

Museum, presents a slide-illustrated lecture about this species of cetaceans that travels in herds of several hundred, members of which have been known to strand themselves on beaches in large numbers. Friday, November 7, 7 p.m., Natural History Museum Auditorium, Balboa Park. Free. For more information, phone 789-7937.

**San Diego Teachers in Nicaragua**, from July to September, thirty-seven teachers from San Diego and Los Angeles built a three-room high school in the agricultural community of San Martin, Nicaragua. The Teachers' Committee on Central America hosts a slide-illustrated lecture by the participants. Saturday, November 8, 7:30 p.m., Bird Hall, First Unitarian Church, 4190 Friar Street, Hillcrest. Free. 450-9673.

**San Diego Homeless**, the San Diego chapter of the League of Women Voters presents three speakers — Sarah Rosenfield, executive director of the Community Resource Center, Encinitas; Episcopal Community Services; and Ruth Stewart, chairwoman of the Mayor's Task Force on the Homeless —

Bookstore and Haven, 3341 Adams Avenue, Normal Heights. Call 282-3363 for a complete schedule of events.

**An Lecture** in conjunction with the "Interiors: The House — Exterior," the Wita Gardiner Gallery hosts talks by three artists featured in the exhibit, Jeanne Keefer Bell on "Current Trends in Contemporary Jewelry," "Contemporary Ceramics" by Stephanie Delange, and Mario Lara on his installation piece. Sunday, November 9, 7:30 p.m., Wita Gardiner Gallery, 535 Fourth Avenue, downtown. Free. 232-2366.

**Architect Michael Butler** believes that a "diversity of forms, rather than aesthetics, lends excitement to our cities." He discusses the current trend in postmodern architecture in a lecture titled "Current Work: An Architecture of Intentional Visual References." Monday, November 10, 7 p.m., Younger Women's League, War Memorial Building, Balboa Park. 429-6000.

Bookstore and Haven, 3341 Adams Avenue, Normal Heights. Call 282-3363 for a complete schedule of events.

**Whale Migration Lecture**, Jorge A. Vargas, director of the Mexico-U.S. Law Institute at USD, speaks on "The Migration of the California Gray Whale — History, National, and International Aspects." Wednesday, November 12, 2:30 p.m., La Jolla Branch Library, 1006 Wall Street, La Jolla. Free. For details call 696-3927.

**"New Views of Women,"** Doris Streeman of the Older Women's League discusses "Older Women, Younger Women Look at Each Other." Wednesday, November 12, 3 p.m., room 221.

Bookstore and Haven, 3341 Adams Avenue, Normal Heights. Call 282-3363 for a complete schedule of events.

**Epiphany Speaker**, the speaker at the next meeting of the San Diego Epiphany Society is Helen Bartokoff, who will discuss Easter, Thanksgiving, and Christmas cards. Wednesday, November 12, 7:30 p.m., room 101, Casa Del Prado, Balboa Park. Free. For more information, phone 697-4100.

**Phenomenologist** Edward Cases (SUNY Stony Brook) lectures on

## Lectures

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### Swing Dance Classes

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Improving ballroom 8:30-10:30 pm  
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Learn to dance to rock, country, ballroom, 40s & 50s swing & country music.  
For class & scheduling information, call Dance International, Inc. with 291-0361

### HOLIDAY SKI SPECIALS

**MAMMOTH** Thanksgiving, Nov. 26-30. \$165 per person. Includes Round-trip bus transportation, lodging & beverages en route.

**UTAH** Thanksgiving, Nov. 26-30. \$125 per person. Includes Round-trip bus transportation, 4-day lift tickets, lodging and beverages en route. (Price based on quad occupancy.)

**GOLDFIELD STAGE & TOURS** CALL 687-0871 579-5388

### TICKET EMPORIUM

#### BILLY JOEL

November 21

Midnight Star, Nov. 8 David Lee Roth, Nov. 12

David Sanborn, Nov. 14

Rock, Nov. 16

General Public, Nov. 18

John Fogerty, Dec. 12

Journey, Dec. 30

Peter Gabriel, Dec. 15

**Orange Bowl, Dec. 31**

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- Get properties without cash or credit
- Re-sell quickly at full value

This is a "how-to" seminar for beginners to experts

Thursday, November 12, 1986 7:00 pm  
Friday, November 13, 1986 7:00 pm

2231 Camino Del Rio South • Ste. 101 Mission Valley (Just east of the Scottish Rite Temple)

Sponsored by Foreclosure Finders 569-4500

Only \$10 — Early reservations recommended

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**Chargers vs. Cowboys** November 16, 1:00 pm  
**Chargers vs. Raiders** November 20, 5:00 pm

**Chargers vs. Oilers** December 7, 1:00 pm  
**Chargers vs. Seahawks** December 14, 1:00 pm

**GILBERT & SULLIVAN:** *HMS Pinafore*, Nov. 22, 8:00 pm  
*Patience and Shrew*, Nov. 22, 8:30 pm

**San Diego Junior Theatre:** *Finchley*, Nov. 7, 7:00 pm  
*How to Succeed in Business Without Really Trying*, Nov. 8, 8:00 pm  
*How to Succeed in Business Without Really Trying*, Nov. 14, 7:00 pm  
*How to Succeed in Business Without Really Trying*, Nov. 14, 8:00 pm  
*How to Succeed in Business Without Really Trying*, Nov. 21, 7:00 pm  
*How to Succeed in Business Without Really Trying*, Nov. 21, 8:00 pm

**OTHER EVENTS:** *Rembrandt*, Nov. 13, 7:00 pm  
*Rembrandt*, Nov. 14, 7:00 pm  
*Rembrandt*, Nov. 14, 8:00 pm  
*Rembrandt*, Nov. 21, 7:00 pm  
*Rembrandt*, Nov. 21, 8:00 pm

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# READER'S GUIDE

**Freed on Memory:** The problematic *Fast in Psychoanalysis*, next Thursday, November 13, 6 p.m., Scripps Cottage, SDSU, 265-5263.

**Former State Department Spokesman** Bernard Kalb, who recently resigned in protest after the revelation of a "disinformation" campaign by the Reagan administration, is the first speaker of the "Images of the '80s" lecture series, next Thursday, 7:30 p.m., Civic Theatre, 202 C Street, downtown. Call 239-0149 for ticket information.

**"The New York Times"** Culture Editor William H. Human speaks on "The Arts as an Early Warning System" as part of the "Ballou Lectures" next Thursday, November 13, 7:30 p.m., Copley Auditorium, San Diego Museum of Art, Ballou Park. Call 236-1725 for reservations.

## Radio-TV

**"Frontiers of Reason,"** the third season of this program, originating from the telecommunications and film department studios at SDSU, begins with *Shock Waves of the*

Seppies, a half-hour program featuring an interview with astrophysicist Jim Brune, one of the team of American scientists that placed cosmographic instruments in the Soviet Union to monitor nuclear weapons testing, November 7, 7 p.m., Cox Cable Channel 24 and Channel 15.

**"Bye-Bye Kipling,"** conceptual-video artist Nam June Paik directs a live video event Friday, November 7, 10 p.m., and Sunday, November 9, 1 p.m., KPBS-TV, Channel 15. The artist uses split-screen sequences to simultaneously monitor the Philip Glass Ensemble in New York, a fashion show in Tokyo by designer Issey Miyake, the running of the marathon from the Asian Games in Seoul, and other events in locales around the world in an effort to refute Rudyard Kipling's aphorism, "East is East, and West is West, and never the twain shall meet."

**"North by Northwest,"** suave Cary Grant gets entangled in Alfred Hitchcock's tongue-in-cheek thriller, which includes some of the most classic shots in movie history — the attack by an errant cropduster and a memo to Mount Rushmore. This 1959 classic airs Saturday,

November 8, 8 p.m., KUSI, Channel 51.

**San Diego at Denver,** was Corbett forced out of his job? San Diego Charger fans may never know for sure, but the team will surely be tested by current AFC West leaders, the Denver Broncos, Sunday, November 9, 1 p.m., KCST-TV, Channel 39.

**Folk Singer** Joan Baez at the next guest on *Evening at Pops*, Sunday, November 9, 7 p.m., KPBS-TV, Channel 15.

**"Splash,"** you saw it in theaters, you saw it untempered times on the video cassette, now here's your chance to enjoy Ron Howard's modern-day remake of *The Little Mermaid*, starring Tom Hanks, Daryl Hannah, and John Candy, on broadcast TV, Sunday, November 9, 9 p.m., KCST-TV, Channel 15.

**"Can AIDS Be Stopped?"** By the end of this year, 35,000 Americans will be suffering from AIDS. This episode of *Nova* investigates the possibilities for drug treatment, the race to find a vaccine, and the possibilities of preventing AIDS by changing behavior, Tuesday, November 11, 8 p.m., KPBS-TV, Channel 15.

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**South America** are expected to take part in the 1986 Windrunner American Championships at North Santa Clara Point, Mission Bay. The competition commences Friday, November 7, with the triangles preliminary at 10 a.m. and lead-to-lead slalom finals at 2:30 p.m. On Saturday, November 8, the long-distance competition begins at 2 p.m. The free-style finals take place Sunday, November 9, 2 p.m. Free windrunner lessons are available. Viewing is free. Call 488-0651 for details.

**Bodyboard Competition,** qualifying events for the bodyboard professional championships at the Banzai Pipeline in Hawaii in January take place Sunday, November 8, 8:30 a.m., Municipal Pier, Oceanside. For more information, call 439-9000.

**Orienteering** is known as "cross-country" which means you have to find your way through the woods with the help of a map over rough terrain. San Diego Orienteering holds its next meet Saturday, November 8, 9 a.m., at the Agua Dulce area, Mount Laguna. For directions and complete information, phone 453-9174.

**Frisher, the International Flying Disk Association** hosts freestyle Frisher workshops every Sunday, 4 p.m., La Jolla Cove Park, La Jolla. Free. 273-7441.

**Table Tennis,** twenty tables are available for beginning, advanced, intermediate, and champion table tennis players every Monday through Friday, 6 p.m. to 10 p.m., Conference Building, Ballou Park. A tournament is held every Thursday night. Call 583-3870 for more information.

**Go! the Mission Valley Women's Golf Club** meets each Monday morning; tee time is at 7:30 a.m.; interested golfers are invited. The clubhouse is located at 916 Pearl Street in La Jolla. 454-9178.

**Frisher Golf** played daily at the Frisher Golf Disc Golf Course, located at the east end of Mission Field, near Pershing Drive and Redwood Street, Ballou Park. Free. 298-0920.

## In Person

**"Naked Borders,"** Sushl presents performance artist Nina Wu in a multimedia theater piece, directed by Steven Kent, about a woman whose complete life is shattered when her husband is killed in KAL 007, the Korean jet shot down by the Soviet Air Force when it allegedly strayed over Russian defense zones. As a result, she is left with a young child living in an alienating world of deceit. This piece was nominated for Best Female by the San Diego Critics' Circle, and the San Francisco Bay Guardian called it "a complex theatrical vision that aims to dazzle the eye as it angles for the heart." *Naked Borders* is in San Diego from today, Thursday, November 6, and continues through Sunday, November 9, 8 p.m., Lyceum Space, Horton Plaza, downtown. For reservations and information, call 233-6466.

**Fuunagusa J.J. Wall** and **Bob Wexley** continue through Sunday, November 9. **Rach Shnyder, Bob Nickerson, and Willie Parsons** open Tuesday, November 11, and continue through November 16. Show times are Thursday at 8:30 p.m., Friday and Saturday, 8 p.m. and 10:30 p.m., Sunday at 8 p.m., and Tuesday and Wednesday at 8:30 p.m. The improv is located at 832 Garnet Avenue, Pacific Beach. For information phone 483-4520.

**Comedian Pat Goss, Angel Salazar, Danny Stone, and Dominick** takes about the stage at the Comedy Store today, Thursday, November 6, through Sunday, November 9. **Paul Henderson, Ben Gilbert, Nancy Redman, and Pat Goss** open Wednesday, November 12, and

continue through Sunday, November 16. Show times are 9 p.m. today and Sunday, 8 p.m. and 10:30 p.m. on Friday and Saturday. The Comedy Store is located at 916 Pearl Street in La Jolla. 454-9178.

**Auditions,** the Palomar/MiraCosta College joint production of *Joan Arcuelli and Patricia Moore's Time Remastered* is seeking thirteen men and two women for its January production. Tryouts are Sunday, November 9, 7 p.m., MiraCosta College Theatre, One Burnside Drive, Oceanside. Call 757-2121 or 755-8155 for more information.

**Past Nationalist Tam** gives two readings in San Diego this week. The first, part of UCSD's New Writing Series, takes place Wednesday, November 12, 4:30 p.m., Revelle Formal Lounge, UCSD. For details, phone 534-2533. The following day, next Thursday, November 13, at 3:30 p.m., Tam joins Gerald Butler, professor of English and comparative literature at SDSU and editor of *Recovering Literature*, a literary journal, for a reading sponsored by SDSU's Living Writers Series at Scripps Cottage. SDSU. Call 265-6152.

# TO LOCAL EVENTS

**265-5237** for details. Both readings are free.

**"Help! I'm in Seattle!"** in the latest installment in the life and times of Eleanor Antinova, a fictional character created by performance artist Eleanor Antin, the once-celebrated black ballerina of Daughley's Ballet Russe has been used as the backwater towns as a result of "racism, bad art, and loneliness." This performance piece, directed by Steve Padam, makes it San Diego debut Wednesday, November 10, 7 p.m., MiraCosta College Theatre, One Burnside Drive, Oceanside. Call 757-2121 or 755-8155 for more information.

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## Special

**"Star Party,"** each month the department of astronomy at SDSU invites the public to gaze through its telescopes and learn about various stellar objects. This month Jupiter, the moon, and possibly Mars will be in view. Friday, November 7, 7 p.m. to 8:30 p.m., outside room 216, Physics-Astronomy Building, SDSU. Free. 265-6152.

**Del Dios Bird Watching,** several species of woodpeckers, numerous crows, and a large flock of tree swallows inhabit the Del Dios Community Park. Bob Deberry and Norma Sullivan lead a bird walk Saturday, November 8, 8 a.m., Del Dios Community Park, Rancho Santa Fe. Call 282-7710 for directions and more information.

**Estuarine Walk,** more than 340 species of birds have been spotted at the Tierras River Estuary. This performance piece, directed by Steve Padam, makes it San Diego debut Wednesday, November 10, 7 p.m., MiraCosta College Theatre, One Burnside Drive, Oceanside. Call 757-2121 or 755-8155 for more information.

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**Teddy Bear, Doll, Quilt, and Craft Show and Sale** Saturday November 8, and Sunday, November 9, 10 a.m. to 4 p.m., Sorrento Rate Center, 1895 Camino del Rio South, Mission Valley. 434-7444.

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

**Silverwood Preserve Nature hikes,** the San Diego Audubon Society's 500-acre Silverwood preserves and nature education center offer guided tours every Sunday, 10 a.m. and 1:30 p.m., Silverwood Preserve, five and a half miles east of Lakeside on Wildcat Canyon Road. Free. Call 443-3998 for details.

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**"Doll Houses and Miniature Furnishings,"** Rose Morris presents a program about doll houses Monday, November 10, 7 p.m., Benjamin Branch Library, 1588 Zion Avenue, Terrasanta. 583-2428.

**Chess Club,** the College Branch of the Jewish Community Center sponsors a chess club every Tuesday, 1 p.m., 4079 Fifth-Court Street, East San Diego. Free. 583-3300.

**Downtown Walk,** Downtown Sam Minaker conducts a ninety-minute Veterans' Day tour of Fifth Avenue, since San Diego's main street where circuses paraded and the vice squad was kept busy, Tuesday, November 11, 10 a.m., in front of the Keating Building, Fifth Avenue and F Street. Downtown. 293-1480.

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Lucas Foss, Phorion  
Sergei Rachmanoff  
Rhapsody on a Theme of Paganini  
Johannes Brahms  
Symphony No. 4

Saturday, November 8, 1986, 8:00 pm  
Sunday, November 9, 1986, 3:00 pm  
Mandeville Auditorium, UCSD  
Tickets \$5.00 and \$3.00  
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# READER'S GUIDE TO LOCAL EVENTS

Garden, Balboa Park. Call 267-6664 for details.

## For Kids

**"Pinocchio,"** the San Diego Junior Theatre presents the fairy tale of the wooden puppet brought to life by magic, beginning Friday, November 7, 7 p.m., Casa Del Prado Theatre, Balboa Park. Two more performances take place Saturday, November 8, and Sunday, November 9, at 12 p.m. The show continues through November 23. Tickets are available at the Casa Del Prado box office or by calling 253-7328.

**Kids' Classes,** the San Diego Museum of Man hosts two classes Saturday, November 8, 9:30 a.m., Museum of Man, Balboa Park. The first, about the Plains Indians, is for preschoolers. The second, "Mummies," is for grades three through six. Call 239-2001 for more information.

**Saturday Storytimes,** Barbara Garner conducts a storytime for preschoolers every Saturday, 9:45 a.m., Clarendon Public Library, 2400 Sargent Boulevard, Clarendon. Free. 276-0090.

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

**"The Core Giver,"** in time for Thanksgiving, the Saturday Play Company presents a play by Mickey Mullany based on native American myths about how humankind discovered corn when it was starving. Saturday, November 8, 12:30 p.m., Take One Studios, 2400 Kettner Boulevard, downtown. Also on the bill is the ongoing *Adventures of Nymph the Spinster*. Call 296-6092 for reservations.

**Puppeteer** Mindy Donner leads a class for five to ten-year-olds on how to make puppets and give a performance. Saturday, November 8, noon. Beginning Sunday, November 9, 10 a.m. Karen Wirth leads a multiracial class for ages nine through twelve that explores a variety of painting techniques. Both classes take place at the Children's Museum of San Diego, La Jolla Village Drive, La Jolla. 450-0767.

**Kids' Films,** the Children's Film Series presents *Maddie's Rescue*, *Dumplin' Hoff*, *The Wizard*, *Royal Began*, and others Saturday, November 8, 2 p.m., third floor auditorium, San Diego Public Library, downtown. Free. 236-5849. Also, on Veterans' Day, Tuesday, November 11, at 11:30 p.m. and 2:30 p.m., the Natural History Museum is hosting a special showing of *The Muppet Take Manhattan*. This graded film is free with museum admission. 232-3821.

**Pajama Storytime,** preschoolers are invited to bring their favorite stuffed toy every Monday, 7 p.m., to hear stories at the University Community Branch Library, 4155 Governor Drive, University City. Free. 453-5722.

**More Storytimes,** preschoolers, accompanied by an adult, are invited to enjoy stories, songs, and films every Wednesday, 10 a.m., lower level, National City Public Library, 200 East Twelfth Street, National City. Free. 336-4280.

**Wednesday Storytimes,** two- to five-year-olds are invited to hear stories every Wednesday, 10 a.m. and 11 a.m., Carlsbad City Library, 1250 Elm Avenue, Carlsbad. 438-5614. Also, the National City Public Library, 220 East Twelfth Street, National City, hosts a half-hour of stories, songs, and films every Wednesday, 10 a.m. 336-4280. Both events are free.

## Galleries

**American Choreographer** Martha Graham, is the subject of a photo exhibition by Barbara Morgan documenting her career from 1934 to 1991 on exhibit through November 18 at the Gustav Anden Restaurant, 2812 Avenida de la Playa, La Jolla. 459-4499.

**"Pigs and People,"** figurative watercolors by Mary Tomasevich "dealing with mood and relationships," and "A Little Veggie," a collection of whimsical ceramics in response to America's entertainment capital, by Lorraine Krol-Alpersen go on exhibit with a reception, Friday, November 7, 6 p.m., Spectrum Gallery, 744 G Street, downtown. The exhibits continue through November 29.

**"MOCA Lowen Collection,"** fourteen pieces of modern art from the Los Angeles Museum of Contemporary Art's Barry Lowen Collection, including works by Julian Schnabel, Jean-Michel Basquiat, David Salle, and others, opens with a reception Friday, November 7, Mandeville Gallery, UCSD. The exhibit continues through December 14. Gallery hours are Tuesday through Sunday, noon to 5 p.m. 534-2864. See, too, the "events highlight" on page one of this section.

**The Photographic Gallery** has expanded its gallery space, and the first exhibit, featuring works by photographer Laurie Roberts and assemblages by Ted Meyer, goes on exhibit with a reception, Tuesday through Sunday, noon to 5 p.m., 534-2864. See, too, the "events highlight" on page one of this section.

**"Diagnosis and Revelation: The Art of the Mask,"** more than one hundred masks created by twenty-two contemporary artists and tribal artists from such places as Mali, Nigeria, Nepal, and Guatemala and depicting images ranging from gods to devils, geishas to lions are on exhibit at the International Gallery, 643 G Street, downtown. The exhibit closes Friday, November 7, 232-2787.

**Fine Art Furniture,** San Diego furniture designer Bob Niedringhaus says, "This show is based on investigations into the space between applied and fine art." He and Fred Lanz exhibit furniture that includes sand-blasted tables that are splatter-painted to create a tromp l'oeil image of stone and a "bow tie table" in "Italian black-splattered plastic laminate," beginning with a reception Friday, November 7, 7 p.m., Art Site, 921 E Street, downtown. The exhibit continues through November 29.

**"Interior: The Home — Exterior: The Landscape,"** the Wita Gardiner's exhibits paintings, bronze and ceramic sculpture, photography, glass and metal works, and an installation piece by well-known artists on the theme of the landscape and home. The opening reception is Saturday, November 8, 6 p.m., Wita Gardiner Gallery, 535 Fourth Avenue, downtown. Gallery hours are 11 a.m. to 6 p.m. 231-2366.

**New Paintings by Roger Herman** go on exhibit with a reception, Saturday, November 8, 7 p.m., Pary Anade Gallery, 660 Ninth Avenue, downtown. The exhibit continues through December 6. Gallery hours are Wednesday through Saturday, noon to 5 p.m. 233-9242.

**"Senses of Light,"** photographer Richard Peterson and artist Sydney Kovac collaborated to create "ominous, collage-like, black-and-white images" that were inspired "by the bad things going on in the world." The exhibit closes Saturday, November 8, Java, 837 G Street, downtown. For gallery hours, phone 235-4012.

**"Photography: Suggestion and Face,"** photographs by Ann Chambliss, Devon Canning, and Nic Nicolson are on exhibit through Wednesday, November 12, Mandeville Gallery, UCSD. Gallery hours are Tuesday through Sunday, noon to 5 p.m. 334-2864.

**Street, downtown.** The exhibit closes Friday, November 7. Gallery hours are Monday through Saturday, 10 a.m. to 4 p.m., Sunday, 11:30 a.m. to 3 p.m. 235-8235.

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

**"1492,"** Deborah Small presents an installation composed of two groups of paintings. The first set includes black-and-white adaptations of sixteenth-century engravings that depict the devastation of the Indies during the early years of European colonization. The second group, vividly colored, explores the familiar story of Columbus's "discovery and conquest." The exhibit continues through Saturday, November 8, Anaka Gallery, 2400 Kettner Boulevard, downtown. Gallery hours are Wednesday through Saturday, 10 a.m. to 5 p.m. 231-6652.

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# READER'S GUIDE

"The Guadalupe Mender: A Refugee for San Jose," the Guadalupe River basin of the San Jose, California, Newberry Harrison and Helen Meyer-Harrison combine poetry, aerial photographs, planners' drawings, and collages to create a proposal for an urban refuge in that city's development district, which is on display through November 14, Boehm Gallery, Palomar College, San Marcos. Gallery hours are Tuesdays through Fridays, 10 a.m. to 4 p.m.; Saturdays, noon to 4 p.m. 744-1150.

Photography Awards Exhibit, the thirty-two winners of the Sixth Photography Awards, selected by James Alanard of the Friends of Photography, are on exhibit through November 15, the Gallery Store, 724 Broadway, downtown. Gallery hours are Monday through Saturday, 10 a.m. to 6 p.m. 233-9100.

"The Dream Sleep," pencil, charcoal, and gouache drawing by Gary Hansmann are on exhibit through November 15, 3, Acevedo Gallery, 4010 Goldfield Street, Mission Hills. Gallery hours are 10 a.m. to 5 p.m. 296-4748.

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

"Actual Photographs," San Diego native Royal Rice, called "the king of noise" by some and "the Marcel Duchamp of contemporary culture" by others, displays a collection of "found" photographs, pink and pearl gallery, 711 Eighth Avenue, downtown. The exhibit continues through November 15. Call 236-2284 for gallery hours.

"210 Years without End," the Mingei International Museum of World Folk Art opens an exhibit of American design that spans well, 210 years. More than 200

items, from Shaker furniture to quilts and weather vane, to fiber art and contemporary ceramics, remain on exhibit through November 15. The museum is located in University Towne Center, 4625 La Jolla Village Drive, La Jolla, 453-5300.

"Spirit and Statues: Art from Zaire," an exhibition of masks, figures, ritual, and prestige objects from the Congo River region of Africa continues through November 20, Mesa College Art Gallery, 7520 Mesa College Drive, Mesa College. Gallery hours are Monday through Friday, 9 a.m. to 2 p.m. 560-2829.

"Hot/Cold Glass '86," glass art in all its various forms, created by various artists is on exhibit at the Grove Gallery, UCSD. The exhibit continues through November 26. Gallery hours are Tuesday through Saturday, 10 a.m. to 5 p.m. 534-2637.

New York Artists Hunt Stinson, who shares his loft with more than seventy rare and exotic birds, which he includes in his paintings of lush jungle settings, and photographer Katherine Falkman, who uses the photographic negative the way some artists use drawings as the basis for paintings, share an exhibit that runs through November 29, Park Green Gallery, 7852 Fay Avenue, downtown. Call 239-8992 for gallery hours.

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"You Can't Get There from Here," sculptor Katherine Hart exhibits constructed wall reliefs combining wood, paint, and found materials that explore "apocryphous, stability, and changing directions," through December 6, Natalie Bunk Gallery, 908 E. Street, downtown. Gallery hours are Wednesday through Saturday, 1 p.m. to 5 p.m. 544-0203.

"Figurative Sculpture," T.J. Dickson exhibits a series of "lateral and real-time" sculptures works through December 11, Founders Gallery, USD. Gallery hours are Monday through Friday, noon to 5 p.m. 260-4682.

"Returns of the Discoverers," this show ought to be called "The Beasts are Back, Part II." It is the sequel to the popular dinosaur exhibit of the summer of 1985. These bilingual, scientifically

accurate, computerized, precise replicas of "Tyrannosaurus and other huge reptiles are set in re-creations of their primordial surroundings that include bubbling mud, waterfalls, and volcanoes. The exhibit continues through January 4, 1987, Natural History Museum, Balboa Park. Museum hours are daily, 9:30 a.m. to 4:30 p.m. Call 534-0267 for more information.

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

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

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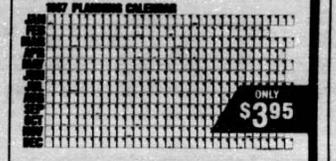
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— Orlando Ramirez

## Spans

(Continued from page 1)  
future than James Newton. A flutist and composer of the highest magnitude, the thirty-two-year-old displays all the attributes of greatness. A bold, masterful performer, Newton has transformed the flute into an instrument of seemingly limitless potential. In much the way that his idol, Jimi Hendrix, took the electric guitar to new heights, Newton has redefined the flute by expanding its tonal and timbral ranges to such degrees that already he has set the standard by which other flutists are judged.

"Newton's music, erudite and earthy, energetic and invigorating, strikes a balance between sophistication and soulful emotion in a way few other flutists have. Quietly virtuosic, he is able to play polyphonically, producing several melodies and overtones at once to create an orchestral effect. In settings as varied as big bands, chamber groups, straight-ahead combos, and avant-garde ensembles, he has distinguished himself as a player who can handle the demands of both jazz and classical music without compromising or diminishing the impact of either. Add to this his appreciation of African and Eastern musical styles, and it is easy to understand why Newton has been hailed the "musician of tomorrow."

Whether he is performing jazz standards by Ellington or Strayhorn, classical works by Hindemith and Scriabin, or his own compositions, James Newton is a musical giant at work. That he is still in his early thirties promises an even greater future for an artist who has already provided an outstanding body of work. James Newton will perform tomorrow, Friday, November 7, at 7:00 p.m., at the Normal Heights Community Center, 4649 Hawley Boulevard, in Normal Heights. The concert, a benefit for Black Nation magazine, sponsored by the San Diego Black Writers and Artists Association, will be hosted by KSDS-FM radio jazz disk jockey Ron Galon and will also feature the Afro-Asian jazz ensemble Main Force, writer Daryl Grigsby, and poet Jesus Papotele Melendez. For reservations and more information, phone 283-6480 or 283-1486.

— Chuck Rogers

## Black

(Continued from page 1)  
peace offering between black men and women. And performed by Maceba Affairs, a Houston-based company organized in 1982, the play has been on a four-year tour of the U.S., spreading its message of conciliation. "The theme is to redirect our male-female relationships," says Whitmore. "It's the only way for us to address the ills threatening to

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## READER'S GUIDE TO THE THEATER

OnStage Productions through November 8, Thursday through Saturday at 8:00 p.m.

### THE STRANGE CASE OF DR. JEKYLL AND MR. HYDE

The San Diego Repertory Theatre presents the world premiere of Douglas Jacobs' stage adaptation of the literary thriller by Robert Louis Stevenson, about good, evil, and their intermixture in the human condition. Jacobs has directed the production. Rex Rabold is Dr. Jekyll, and Michael Lewis is Mr. Hyde. Other members of the cast are Olive Nash, W. Dennis Hunt, Don

McManus, Barbara Murray, Kathie Ganger, Terry Eaton, Saron Epstein, Kate Frank, Luis Ornelas, Amy Herzberg, Jim Martin, and Joshone Torres. *Ladislav Vyzovak* has designed the set. Mary Gibson has designed the costumes. Don Childs the lighting, and Linda Vickerman, Berni Jantz, and Jim Mooney the sound. Christopher Villa is the combat choreographer. (Sm.) San Diego Repertory Theatre, Luntz Stage, through November 8, Thursday through Saturday at 8:00 p.m.

### TOWARD ZERO

Escondido's Plaza Playhouse presents the Agatha Christie mystery of old beef and the lust for revenge. A murder is about to be committed. This time, though, one isn't sure who the real victim will be since all the characters appear to be little more than happy vacationers. Pat Miller has directed the production. Members of the cast are: Karen Bender-Lust, Patricia Sipes, Sheila Miller, Jay Lopp, Raymond Carlberg, Newen Soden, Robert Stark, Joe Robertson, John Midgett, and Lee Donnelly. (Sm.) Plaza Playhouse, through

November 23, Friday and Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

### WEST SIDE STORY

Reviewed this issue November 16, Wednesday through Saturday at 8:00 p.m. Matinee Saturday and Sunday at 2:00 p.m. For information call 236-0062.

**WHEN YOU REACH SEPTEMBER**  
The Close-Up Studio is hosting the world premiere of a comedy by Jonathan Daly about the

complications arising when a fifty-seven-year-old man becomes involved with a twenty-two-year-old free spirit. He takes her to a cabin in the mountains, where his wife and son eventually show up. The playwright runs the Stratford Theatre in Hollywood, and his previous plays include *Servant*, *One Place On The William*, and *Boney Kern*. Cynthia Thomell has directed the production. (Sm.) Close-Up Studio, Suite D, 2244 Fourth Avenue, San Diego, through November 23, Friday and Saturday at 8:15 p.m. Sunday at 7:30 p.m. For information call 226-3743.

# July Churches?



That's Julio Iglesias in English. And you'll hear him in Spanish. Singing soothing romantic ballads with a language all their own.

Then there's our 7:30 am world news every Monday through Sunday, your news free 15 minute Spanish news. So tune in, and you'll agree. We stand together in any language.



Numbers Line. All the Spanish you need to know.



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## READER'S GUIDE TO THE MUSIC SCENE

Please send concert information and photographs to Reader Music Scene, PO Box 86803, San Diego, CA 92135.

BY JOHN DAGOSTINO

For several critics (including yours truly), the essential positioning of the name Peter Sprague among those of this country's important musical talents is a matter of "when, not if." In the last few years, musicians and jazz critics of international renown have discovered and enthusiastically reported what audiences in his hometown have known for much longer: Sprague is a consummate musician whose major-league chops combine with a gift for assembling sophisticated melodies and harmonies to produce music of uncommon breadth and beauty. Sprague is that rare musician who seems unbound by blind artistic prejudices or by the mechanical parameters of his chosen instrument. As a soloist, he builds upon a virtuosic technique, controlling his bebopper's penchant for high-octave, horizontal expression, by both bending the restraints of impeccable taste and keeping a constant rig for the sublime nuance. His phrasing frequently transcends the structural limitations of the guitar and surpasses in originality that of



PETER SPRAGUE

more famous players, due to a freedom of note placement and a flexibility of line one normally expects to hear from a saxophone or similar "melody" instrument.

As a composer, Sprague seeks himself of many of the rich source materials from which his contemporaries draw their inspiration, yet his pieces achieve universality and

refinement without resorting to a forced eclecticism or the bloodless academicism of many "new-music" composers. Latin, Third Stream (classical-jazz), pop, etc., twentieth-century chamber, East Indian, and folk music interact like an extended family, each form asserting its independence yet contributing to and drawing strength from the whole.

It's that diversity as a conceptualist that will serve him best when the time comes for Sprague to take his rightful place among today's top musicians. For years he was pigeonholed not only as a "jazz guitarist" but more constructively as a bebop jazz guitarist. But in the Eighties, his restless muse and creative curiosity have found him

expanding as he progresses technically. He's performed solo on acoustic guitar, in duos and trios, leading a full-blown samba band, an electric fusion band, and a string consort. Hipped to the music of such bands as Steps Ahead, for the past several months, he has been exploring electronics and has been striving to modernize his tone and to find a comfortable compromise between his bebopper's instincts and the challenges of the new technology.

Perhaps most intriguing of Sprague's ensembles is the string consort — which this week ends a year's hiatus with a local performance. In his other ventures, the guitarist has been able to enliven some familiar forms and instrumental textures with high-caliber improvising and verve. But the consort's instrumentation — guitar, saxophone, bass, drums, two violins, viola, and cello — gives him a whole new palette of colors with which to play. The music performed by the septet when I saw it two years ago was as fresh, deep, light-spirited, subtle, moody, richly textured, and swinging as any I'd heard in a long time — the natural product, I thought, of a gifted conceptualist and his empathic cohorts responding to the composer's maturing talents.

When Sprague formed the string consort in 1983, its twofold purpose was to provide

(Continued on page 20)

### Ideas Incorporated

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60th ANNIVERSARY INTERNATIONAL TOUR

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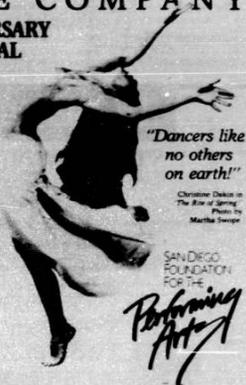
Only West Coast Appearance This Year!

Thursday, November 6  
Dance of Angels  
Danzon/Graham Solo  
Cure of the Heart  
Approach Spring

Friday, November 7  
Plans of Prayer  
"Resignations of the Moon"  
The Rise of Spring

NOVEMBER 6 & 7, 8 P.M. CIVIC THEATRE  
TICKETS: \$37.50, \$30, \$20, \$10  
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Christine DeLeon  
The Rise of Spring  
Photo by Martha Temple

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Main Event  
**SGT. SLAUGHTER VS. THE RUSSIAN ASSASSIN**

Co-features: Wendi Richter vs. "Killer" Peggy Lee, The Wild Samoans and more  
**Sat. • Nov. 15 • 8:30 pm**  
Golden Hall • For more information call 236-6510

**JERRY SEINFELD**  
Fri. • Nov. 14  
8:00 pm  
Mandeville Auditorium  
For more information call 534-4559



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

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



**AS/SDSU**  
CULTURAL ARTS BOARD  
presents

**THURSDAY, NOVEMBER 6 - 8:00 PM**  
MONKEY DEN  
**ALL-STAR FOLK NIGHT**  
featuring  
**CINDY LEE BERRYHILL KIRK KELLY RICK SAXTON**



**SATURDAY, NOVEMBER 8 - 8:00 PM**  
BACKDOOR  
**"LOVEDOLLS SUPERSTAR"**  
THE MOVIE  
and a live performance by  
**THE LOVEDOLLS**



Tickets: Public \$6.00, SDSU students \$4.00

**THURSDAY, NOVEMBER 20 - 8:00 PM**  
BACKDOOR  
**EVERYTHING BUT THE GIRL**



Tickets: Public \$9.00, SDSU students \$4.00

**COMING SOON**  
**ASCARABO & LOVE & ROCKETS**  
CONTEMPORARY DANCE with LISA SILVER  
Dressed in SPOKES with TONYA LASCARBA

**"ALL AGES ALWAYS WELCOME"**  
Tickets available at Astor Center Box Office (265-6947),  
and  
**TICKETS MASTERPASS**

at the May Co. Mod Jack's Plaza Music Shoppe  
and Reef Exchange Ticketmaster charge  
(619) 232-0800.

Produced by the  
**ASSOCIATED STUDENTS**  
of San Diego State University

8022 Claremont Mesa Boulevard  
560-8022

Everything but the Girl, SDSU's  
Backdoor, Thursday, November 20,  
8 p.m., Astor Center Box Office  
State University campus, 265-6947.

Sat and Wednesday, Back-  
door, Billy Up Tavern, Thursday,  
November 20, 9:25 p.m., 343  
South Cedros Avenue, Solana  
Beach, 483-9022.

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

Spencer Davis and Little  
America, Billy Up Tavern, Friday,  
November 21, 9:25 p.m., 343  
South Cedros Avenue, Solana  
Beach, 483-9022.

**The Backdoor Brothers**  
Backdoor, Sunday, November 23,  
8 p.m., 8022 Claremont Mesa  
Boulevard, 560-8022

**David Lindner** Billy Up Tavern,  
Sunday, November 23, 9:25 p.m.,  
343 South Cedros Avenue, Solana  
Beach, 483-9022.

**Beatles Beat and Wild Choir**,  
featuring **Go! Go! Go!** Backdoor,  
Monday, November 24, 8 p.m.,  
8022 Claremont Mesa Boulevard,  
560-8022.

**ShirleyBede** Backdoor, Tuesday,  
November 25, 8 p.m., 8022  
Claremont Mesa Boulevard,  
560-8022.

**Jeffrey Osborne** Civic Theatre,  
Wednesday, November 26,  
7:30 p.m., 202 C Street,  
Community Center, downtown,  
236-0539.

**RedHawk** Backdoor, Wednesday,  
November 26, 8 p.m., 8022  
Claremont Mesa Boulevard,  
560-8022.

**Chris Williams, Bob Pedersen,**  
and **Jack Thompson** Billy Up  
Tavern, Wednesday, November 26,  
9 p.m., 343 South Cedros Avenue,  
Solana Beach, 483-9022.

**Gene Lewis Jambal and Cliff**  
**Shannon** UCSD Gym, Sunday,  
December 1, 8 p.m., UCSD  
Campus, La Jolla, 232-4806.

**Eddie Rennie** Bella Via, Friday  
and Saturday, December 12 and  
13, 9 p.m., 2595 Highway 94,  
Carlsbad, 942-3108 or 942-3487.

**General Public** Golden Hall,  
Tuesday, December 26, 8 p.m.,  
Community Center, downtown,  
224-4278 or 232-0800.

**David Lee Roth and Chameleon**  
Sports Arena, Thursday,  
December 28, 8 p.m., 232-0800.

**Adventure Sports Arena**, Tuesday,  
December 28, 8 p.m., 232-0800.

**Club listings are compiled by Ron**  
**Aravogis. If you wish to be**  
**included, please call 265-5382**  
**Thursday afternoon or Friday**  
**before 5:00 p.m. The listings are**  
**free.**

**North County**

**Bar-K** Backdoor, 179 East  
Broadway, Vista, 734-0278. The  
Country Ricks, country rock,  
Friday and Saturday.

**Bella Via Restaurant and**  
**Nightclub**, 2595 Highway 94,  
Carlsbad, 942-3108. Joe Louis  
Walker and the Boss Walters, blues  
and rhythm and blues, Thursday,  
Friday, Saturday, jazz guitarist,  
9 p.m., Friday and Saturday; Kate's  
Cafe, jazz, blues and soul music,  
4:45 p.m., Sunday. Live  
jazz is featured during the Sunday  
lunch also.

**Billy Up Tavern**, 343 South  
Cedros Avenue, Solana Beach,  
483-9022. John Stewart, folk rock,  
and guests, Thursday; the Rebel  
Blues, Caribbean rock and reggae,  
Friday; the Paladins, rockabilly and  
rhythm and blues, and the  
Hollywood Fat band, blues and  
rhythm and blues, Saturday; John  
Lee Hooker, rhythm and blues and  
rock, and Joe Louis Walker, blues

**ESPERANZA PEREZ**

Thursday, November 6  
Drink specials & surprises • 1/2-price potato  
skin & nachos • \$1.25 Margaritas & free  
popcorn • 1/2-price admission with student I.D.

**THE SHOW**  
with Tom Collins

**ROCKIN' WEEKEND**

Friday, November 7  
**KIENZI'S JAZZ HAPPY HOUR**  
with guest host Art Good • 5:00-7:30 pm  
Complimentary hors d'oeuvres  
981 Champagne & Chablis

featuring  
**Neon**

Friday & Saturday, November 7 & 8  
**THE SHOW & THE PROCRUSTINIANS**  
Two bands • Two dance floors  
Three bars • Four video big screens  
with music videos mixed by Lehr's VJs

**\$3**

2 for 1 covers, \$1.25 Corona,  
Blush Wine & local Teas 11 9:00 pm

**SUNDAY**

Sunday, November 9  
**SUNDAY JAZZ BRUNCH**  
featuring  
**BILL SHREVEE/BRUCE**  
**CAMERON QUINTET**

Come to Lehr's Greenhouse this Sunday and  
enjoy our new Jazz Brunch including  
complimentary cocktail, and much, much more.  
Call for reservations and specify  
Jazz or Greenhouse seating • 299-1828

In Lehr's Garden Theatre, Sunday night

**ROAD WARRIORS '86**  
Semi-Annual #1

**AGENTS**  
**REFLECTORS**  
**SCARLET**

Congratulations to  
Preliminary winner **PS-CIRCLES**

Proceeds to benefit the  
**Muscular Dystrophy Association**

**MONDAY**

Monday, November 10  
**MONDAY NIGHT FOOTBALL**  
**ABRAM BOLDING vs CLEVELAND BROWNS**  
Drink specials, carved roast beef sandwiches  
75¢ Coors Light or Bud Draft

**TUESDAY & WEDNESDAY**

Tuesday & Wednesday, November 11 & 12  
**HEROES**  
\$1.25 local Teas • 1/2-price appetizers all night long  
No cover 8:30-9:30 pm

2828 Camino del Rio South, Mission Valley, 299-1828

**Billy Up Tavern**

**PROUDLY PRESENTS**

**TONIGHT, Thursday, November 6, 9:00 pm**

San Diego  
Legendary Folkmaster  
**JOHN STEWART**  
and guest **PIERSTON SMITH**

Friday, November 7, 9:30 pm

Caribbean Rock  
**REBEL ROCKERS**

Saturday, November 8, 9:30 pm

Rock Rock & Roll  
**THE PALADINS**  
and special guest  
**THE ORIGINAL HOLLYWOOD**  
**FATS BAND**  
plus very special guest  
**LEE ALLEN**

Sunday, November 9, 9:00 pm

King of the Boogie  
**JOHN LEE HOOKER**  
and guest  
**JOE LOUIS WALKER**

Monday, November 10, 9:00 pm

1st Indoor Video  
Surf Contest  
Anyone may enter  
featuring  
**SOUL PATROL**

Tuesday, November 11, 8:30 pm

Shorebreakers  
**TALK BACK**  
**CORNER STONE**  
Special celebration of  
1 1/2 months, 1 1/2 hrs. on  
and 1 1/2 hrs.

Wednesday, November 12, 9:00

Tickets available at the Billy Up & all Ticketmaster agencies.

Legendary Blues  
**THE STANLEY CLARKE**  
BAND  
and some  
WESTERN TRENDS

Thursday, November 13, 9:00

Former Rolling Stone  
**NICK TAYLOR**  
and guests **THE JACKS**

Coming

Friday, November 14 - **BOB THOMPSON & THE RESISTORS**  
Saturday, November 15 - **PIERSTON SMITH & THE CROCODILES**  
and special guest **KEVIN 'YERBY' SEIBERT BENNETT**  
with **PAUL BELL**  
**SPENCER BASSING** group  
Friday, November 21  
Saturday, November 22  
Wednesday, November 25

**THIS WEEK'S**  
**AFTERNOON CONCERTS**  
Friday, November 7, 5:30 pm • **CHICAGO SIX** - Cleveland, Ind.  
Saturday, November 8, 5:45 pm • **BOB LONG BAND** - Dec 6 Boogie

**NFL MONDAY**  
**NIGHT FOOTBALL**

**FOR INFORMATION CALL 481-9022**  
143 SOUTH CEDROS AVE. • SOLANA BEACH, CA 92077

and rhythm and blues, Sunday;  
Soul Patrol, Midwest rhythm and  
blues, Monday; Talk Back, reggae,  
and Contemporary, with reggae,  
Tuesday; the Stanley Clarke Band,  
rock, jazz-rock fusion, and rhythm  
and blues and Soulful Thinking,  
rhythm and blues and jazz,  
Wednesday; Afternoon Concerts:  
The Chicago Six, Cleveland, Ind.,  
5:30-8 p.m., Friday; the Bob Long  
Band, rock and boogie, 5-8 p.m.,  
Saturday.

**Backdoor/Panorama**  
**Coffeehouse**, Flower Hill Center  
2879 Via de la Salle, Del Mar,  
735-2725. The Peter Sprague Trio,  
jazz, 8 p.m., Friday.

**Burrell's Back Room**, 2677 Vista  
Way, Oceanside, 721-5430.  
Midnight Delight, contemporary  
Tuesdays through Saturday; live  
music, Monday; club for  
information.

**Coffee-to-the-Sea**, 1951 San  
Diego, Cardiff-by-the-Sea, 434-2202.  
Live music, Friday and Sunday  
evenings; call club for information.  
Friday; Pegg Shannon, folk,  
Saturday; Mark and Sarah  
Schaefer, classical guitar duo,  
Sunday brunch.

**The Country Side Restaurant**  
and Lounge, 450 Douglas Drive,  
Oceanside, 751-0960. New  
Country country, Wednesday  
through Sunday; Backdoor,  
country, Monday and Tuesday.

**El Coco Loco Mexican**  
Restaurant and Lounge, 3206  
Mission Avenue, Oceanside,  
752-7252. Live Afro-Cuban and  
Latin music, Thursday through  
Sunday; club for information.

**El Comal**, 523 Encinitas  
Boulevard, Encinitas, 948-5275.  
Way Cross, dance music, rhythm  
and blues, Latin, jazz, and Top 40,  
Friday and Saturday.

**Friends Lounge**, 439 West  
Washington, Encinitas, 745-2922.  
Circles, rock, Thursday through  
Saturday; Cinema, rock,  
Wednesday.

**The Flying Bridge**, 1003 North  
Hill Street, Oceanside, 722-2966.  
Tony Carmel, soulful music,  
Wednesday through Sunday.

**Gilbey's Cocktail Lounge**, 945  
West Valley Parkway, Encinitas,  
480-1420. Passion (from L.A.),  
1 1/2 hours, 11:30 a.m. and  
1 1/2 hours.

**The Grove**, 2222 Mission Avenue,  
Oceanside, 752-7722. Several  
instruments, contemporary,  
Wednesday through Sunday.

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

**Henry's**, 264 Elm Street,  
Carlsbad, 729-9244. Tony Soraci  
and Co., contemporary, Tuesday  
through Saturday, with Judy Arco,  
Tuesday and Wednesday; the  
Beat-Box, vintage rock, Sunday  
and Wednesday.

**Hungry Hunter/Rancho**  
**Bernardo**, 12440 Bernardo Plaza  
Drive, Rancho Bernardo,  
566-2445. The Bernardo  
Brothers, contemporary, Friday  
and Saturday.

**Baccharal**  
8022 CLAREMONT MESA BLVD. 560-8022

FRIDAY & SATURDAY, NOV. 7 & 8



**FLYER**

**8:00 PM SATURDAY NIGHT**  
hosted by John Leslie

**\$1.00 OFF cover charge with MCB CARD**

**SATURDAY FROM 5:00 TO 9:00 PM**

**LADIES, CALL FOR**  
**RESERVATIONS**

**BACCHUS**  
**DANCERS**

2020 presents **SUNDAY, NOV. 9**  
**GIL SCOTT-HERON**

**LINTON KWESI JOHNSON**

WITH  
**SIMPLISTICS**

WEDNESDAY, NOV. 12

Nightlife  
Productions present  
**LEGENDARY ROCK 'N' ROLL PACKAGE**  
STYLING

**LEON RUSSELL & EDGAR WINTER**

TOGETHER FOR ONE SHOW!

With special guest  
**THE BROTHER YOUNG BAND**

THURSDAY, NOV. 13

**THE MENBENDERS**  
"Great Kind of Love" - "The Scene of Love"

**THE MENBENDERS**  
"Needles & Pins"  
"Low Frieson #9"

**CHAD & JEREMY**  
"Yesterday's Gave"  
"Summer Song"

**THE BROTHER YOUNG BAND**

**THE BROTHER YOUNG BAND** present  
**THE BRITISH INVASION TOUR 1986**  
STARRING - DIRECT FROM ENGLAND!

**GERRY & THE**  
**FACEMAKERS**  
"Don't Let The Sun"  
"Call It A Crime"  
"Been Across The Water"

**FREDDIE & THE**  
**DREAMERS**  
"Do the Freddie"  
"I'm Telling You Now"

**THE SEARCHERS**  
"Needles & Pins"  
"Low Frieson #9"

**CHAD & JEREMY**  
"Yesterday's Gave"  
"Summer Song"

**UPCOMING CONCERTS**

Sunday, Nov. 16 **DWIGHT YAKAM**  
Monday, Nov. 17 **BLACK FOOT** and  
**BLACK OAK ARKANSAS**  
with **JIM DANDY**  
**WOLLY HATCHET**  
**SMITHEREENS**  
**RESTLESS HEART**  
plus **WILD CHOR**

Tuesday, Nov. 18 **GARY DAVIES**  
Wednesday, Nov. 19 **BRANFORD MARSHALL**  
Thursday, Nov. 20 **BOOGERS**  
Friday, Nov. 21 **BOB WEBB**  
Saturday, Nov. 22 **PAT TRAVERS**

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

**La Tapelia**, 340 West Grand, Escondido, 747-9202: Live Latin music, Friday through Sunday, call club for information; the Mariachi La Tapelia performs Friday through Sunday beginning at 7 p.m.

**Levi's Little Bit of Country**, 590 West San Marcos Boulevard, San Marcos, 746-4229: Country music and Holy Cow country, Wednesday through Sunday; free singing lessons, Monday and country dance lessons Tuesday through Thursday.

**Levi's**, 1962 East Valley Parkway, Escondido, 746-7028: Stripper Exotica, country rock, Tuesday

through Saturday.

**Milo's Pizzeria**, 6009 Paseo Delicias, Rancho Santa Fe, 736-3985: Joe Nash, piano show tunes, Wednesday through Saturday; Texas jazz, Sunday through Tuesday.

**Missile Inn**, 502 East Mission, San Marcos, 471-2934: The Belter Bros, antique rock, Thursday through Saturday; the Sunday Edition (Gary Paul and Tim Connors), country, light rock and blues music, Sunday through Tuesday.

**Mooney Bay Canters**, 1325 Harbor Drive, Oceanside, 732-3474: Barker and Ort march

and music, Wednesday through Saturday.

**Mulaney's**, 340 East Grand Avenue, Escondido, 743-8925: Tim Much Fun, variety music from country rock to rock to Top 40, 4-7 p.m., Friday and Saturday; Mulaney's goes rock starting December 2.

**Oakdale Lodge**, 14900 Oakdale Road, Escondido, 749-2383: North Flurry, country, Friday and Saturday; and hosting a jam session, 4-9 p.m., Sunday.

**Old Del Mar Cafe**, 2730 Via de la Valle, Del Mar, 755-6614: The Sunn Brothers, rock, Thursday through Saturday; the Hermes, rock,

and music, Wednesday through Saturday.

**Old Time Cafe**, 1464 North Highway 303, Lencueta, 438-8100: Greg and Marge Merkin, horns, concertina, dulcimer, fiddle and guitar interpretations of bluegrass, old-time, Irish, English, and Scottish music, 7:30 p.m., Thursday; Steve Hancock, fiddle and jazz guitar, 7 and 9 p.m., Friday; Brian Bowen, dulcimer, 7 and 9 p.m., Saturday; Crona, traditional music from the British Isles and Ireland, 7 and 9 p.m., Sunday; Old Time Hour Night, Tuesday; Guy and Evan Carawan, folk, 7:30 p.m.,

Wednesday; Sunday brunch concert, Catherine Espinoza, harp music.

**Pia Soup Anderson's**, 850 Palomar Airport Road, Carlsbad, 438-9888: Frank Ricci and West Wind, show tunes, contemporary music, and more, Tuesday through Saturday; live country dance lessons, Wednesday with Trealt and the boys providing country tunes.

**Powerade Club**, 12227 Pomerado Road, Poway, 748-2335: The Savory Brothers, country, Thursday through Saturday.

**Ralph and Eddie's**, 390 Grand Avenue, Carlsbad, 729-2989: Jack

and the Rippen, rock, Friday and Saturday.

**Rancho Bernardo Inn**, 12750 Bernardo Oaks Drive, Rancho Bernardo, 777-2146: Steve Daniels and Feedback, contemporary

Tuesday through Saturday; the Red Cream team, blues music, Sunday and Monday.

**The Red Coach Inn**, 135 North Pine, Escondido, 743-9796: Prime Suspect, rock, Thursday through Saturday; the Agents, rock, Sunday through Wednesday.

**Rud's Hidden Acres**, 2700 Carmel Valley Road, Del Mar, 463-9636: Red Lane, country and rock, Friday and Saturday.

**Stage Coach Inn**, 1235 South Highway 303, Escondido, 753-1024: Jack Johnson and North County country, Friday; CM Express, country, Saturday.

**Sunset Lounge**, 3204 Escondido Boulevard, Escondido, 742-2241: The Sunday Edition (Gary Paul and Tim Connors), country, light rock, and Fifties music, Thursday and Friday.

**Trepan Room**, 1270 Main Street, Ramona, 789-7729: Key Largo, contemporary rock, Friday and Saturday.

**The Top Spin**, 205 Laurine Lane,

Fallbrook, 728-8936: The Tractors, rock, Thursday through Sunday; Quad Mirage, rock, Wednesday.

**Valley Center Inn**, 27355 Valley Center Road, Valley Center, 749-1466: Dakota, country rock, Friday and Saturday.

**Valley Fort Restaurant**, Red Dog Saloon, 3257 South Mission Road, Fallbrook, 728-4797: Onaway, country, Thursday through Saturday.

**Vista Entertainment Center**, 435 West Vista Way, Vista, 943-8022: Jockey River, Strident rock, Friday

and Saturday; audition night, Wednesday.

**Whiskey Creek**, 14240 Power Road, Poway, 748-7533: Richie Garry and Sanderson, country, Wednesday through Saturday; with singer Gail Lee, Friday and Saturday; Jim Hendrick and Company, country, Monday and Tuesday; Irving Insom, Monday and Tuesday; country and western dance lessons, Wednesday and Thursday.

**Whiskey Flah**, 1260 West Valley Parkway, Escondido, 745-8640: Scarier, rock, Thursday through Saturday; Mustang, Sunday and Monday; the Eagle, rock, Tuesday and Wednesday.

**Winnier's Circle Baret**, Martin's, 526 Via de la Valle, Del Mar, 755-7555: Don Termination, country and contemporary, 10 p.m.-1:30 a.m. (after dinner Duquet), Thursday through Sunday.

**Beaches**

**Anson's Restaurant**, 475 Prospect Street, La Jolla, 454-4298: George Remo, pianist performing 1940s jazz, blues, and boogie, 7 p.m., Monday through Saturday.

**"Robin Belle"**, at the dock, Bahia Vista, 398 West Mission Bay Drive, Mission Bay, 488-1552: The

Now appearing at

**Clarice's RESTAURANT**

**The Bob Campbell Trio**

Appearing Wednesday-Sunday 9pm-1am

with Vocalist **Margo Reed** Fridays & Saturdays

Jazz & Contemporary Music Dancing

459-0541 Bar & Grill Menu served until 10pm

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**FILTHY RICH BAND**

THE ROCKY • 9009 Sunset Blvd., Los Angeles

November 8

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EXCITEMENT WITH **AARON HART** Friday & Saturday 9:00 pm

Dance to the '50s & '60s with **THE ROOSTERS** Friday & Saturday 8:30 pm

Tonight and every Thursday, 8:00 pm Sing-a-long to your favorite song on stage, with

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**BLONDE BRUCE BAND** Sunday 4-8:30 pm

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A tasteful, refined lunch, hot, bottom and salad all for only **\$1.50**

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Enjoy your meal and beer while sitting on our outdoor deck.

**MIKISAN**

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LUNCH SPECIALS 11 AM-2 PM

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TATAMI ROOMS

FAMILY DINING ROOM

at Our Place

Thursday November 6

**CORAL THUET**

Friday & Saturday November 7 & 8

**ALGO CALIENTE**

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Sunday November 9

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Dinner 235-6144 • Music 232-1773

Free Parking

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The Return of Mr. Scapione

**DAVID SANBORN**

WEDNESDAY, NOVEMBER 12 - 8:00 PM.

CIVIC THEATER

THIRD AVENUE AND "B" STREET, DOWNTOWN

Ticket available NOW at the Southland Concert office and all participating locations including Mile Co., Plaza Music, Spectrum, Midway's Music Village, Park, San Diego Civic Center, etc. \$20. All-in Center box office, Terrace, Spectrum and Midway. World Tour Center, Chicago-By-Phone 800-232-2000

**Heartbeat**

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COME AND FEEL THE HEART BEAT

**Monday** Start out with something big! 9:00 pm and live for 400,000! 10:00 pm

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**Wednesday** Come Come 11:30 pm

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Heart Beat Spaghetti House

Open from 11:00 am to 11:00 pm and 5 pm to 12 pm

ALL-YOU-CAN-EAT SPAGHETTI SALES

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FRIDAY

Nov. 14th

8 PM

San Diego Sports Arena

WELCOMES **MAIN EVENT**

**Hulk Hogan & Rowdy (Roddy) Piper**

vs

**Don Muraco & Bob Ace Orton**

PLUS!

**Randy "Macho Man" Savage VS Koko B. Ware**

**Dick Slater VS Hercules Hernandez**

**B. Brian Blair VS Jim McElhert**

**Jim Brunzell VS Brett Hart**

FOR MORE INFO CALL 234-4178

**Bahia**  
RESORT HOTEL • 996 N. Mission Bay Dr. • 488-0201

**EVERY THURSDAY  
JAZZ DANCE NITE**  
with Mark Walton of Channel 10

Thursday, November 6  
**HOLLIS GENTRY'S NEON**

Complimentary hors d'oeuvres beginning at 6:00 pm  
**Gemini Fashion presents their Fashion Auction starting at 6:30 pm**  
Dancing begins at 9:00 pm  
Trivia Contest — Win a FREE album

**FRIDAY THROUGH MONDAY**

**ROCK AT THE BAHIA**  
**THE CLUE**  
November 7-10  
Dancing begins at 9:00 pm

**EVERY MONDAY  
MONDAY NIGHT FOOTBALL**  
November 10 - MIAMI AT CLEVELAND  
3 big screen T.V.'s • Free hot dogs, chili & popcorn • \$1.00 w/drinks & draft beer

**TUESDAY  
CLASSIC OLDIES PARTY**  
Tuesday, November 11

**MAR DELS**  
Complimentary hors d'oeuvres beginning at 6:00 pm  
**Gemini Fashion presents their Fashion Auction starting at 6:30 pm**  
Dancing begins at 9:00 pm

**EVERY WEDNESDAY  
KIFM 98.1 Live Out Jazz**  
with Art Good of KIFM 98.1, Wednesday, November 12

**ELLA RUTH FIGGEE**

**Ella Ruth's Jazz Dance Contest**  
Cash prize \$100 weekly, based on originality, style and dress  
Complimentary hors d'oeuvres beginning at 6:00 pm  
**Fantasy Fashions presents their Fashion Auction starting at 7:00 pm**  
Dancing begins at 8:00 pm

**BAHIA BELLE MOONLIGHT CRUISE**  
Sailing every Friday & Saturday night  
7:30 pm and every hour on the half hour until 12:30 am  
**LIVE MUSIC BY "THE ROCKERS"**  
Package \$10.00 • Board tickets at the Bahia Hotel, Mission Bay

Rockaway, contemporary music for dancing, Friday and Saturday.

**Bahia Hotel, 996 West Mission Bay Drive, Mission Bay 488-0201.**  
Hollis Gentry's Neon, jazz.  
Thursday: The Clue, rock, Friday through Monday: The Mar Dels, vintage rock, Tuesday: Ella Ruth Figgie, jazz and blues, Wednesday.

**Bullfrogs, 5046 Newport Avenue, Ocean Beach, 222-5300.** Prans, rock, Thursday through Saturday: Media, rock, Sunday through Tuesday: live rock, Wednesday, call club for information.

**Carlos Murphy's, 4303 La Jolla Village Drive, La Jolla, 457-4170.** Robert Windolph, new-wave pop, Thursday through Saturday: the Star Maker Machinery, recorded audio and video audience participation presentation, Sunday through Tuesday: the Hypnotic Revue with Karl Santos, Wednesday.

**Carlos Murphy's, 1904 Quivira Basin, Marina Village, 223-8062.** The Hypnotic Revue with Karl Santos, Thursday: recorded music with D.J. Drew, Friday and Saturday: Star Winds, contemporary rock, Sunday and Monday: Robert Windolph, new-wave pop, Tuesday, G.C. and the Lap of Luxury, Friday and Saturday: surf rock, Wednesday.

**Casey's Pub, 714 Garnet Avenue, Pacific Beach, 273-9555.** Tim Price and Rockin' Al, rock, Wednesday through Friday, Rockin' Al is showcased 3-8 p.m.; Saturday and Sunday: David Lee's Spaghetti Western, rock, Monday and Tuesday.

**Chuck's Steak House, 1250 Prospect Street, La Jolla, 454-5225.** Aubrey Fox, jazz, Wednesday through Saturday; the Joe Marillo Quartet, jazz, Sunday.

**Elmer's, 7552 La Jolla Shores Drive, La Jolla, 459-6542.** The Bob Campbell Trio, jazz, Wednesday through Saturday with vocalist Hugo Reed, Friday and Saturday.

**Hilsons, 4258 West Point Loma Boulevard, Loma Point, 225-9520.** Private Domain, rock, Thursday through Saturday with Buddy Blue and the Jacks, rock, Saturday, live rock, Sunday and Monday, call club for information; Indoor Flanewalk, rock, Tuesday and Wednesday.

**Hessner's Tavern, 4630 Mission Boulevard, Pacific Beach, 483-8847.** Live music, Tuesday through Saturday, call club for information.

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

**Hotel del Coronado, 1550 Orange Avenue, Coronado, 433-6611.** Ocean Terrace Lounge: The Elements, contemporary, Tuesday through Saturday; tea dance with the Variations, contemporary, 2:30-5:30 p.m.; Sander, "McLucky" pianist, performs at 9 p.m.; Sunday evening Crown Room: James French, pianist, 5:30-9:30 p.m.; Friday and Saturday, and Sunday brunch and treat 5:30-9:30 p.m.; Sunday evening Palm Court (beginning at 3 p.m.): Jimmy Laffillo, pianist, 5:30 p.m.; Friday through Monday: Ron Singer, pianist, 5 p.m.-midnight, Tuesday through Thursday.

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

**Jazz Nine Records, 5726 La Jolla Boulevard, La Jolla, 454-9632.** The Bobby Gordon Quartet, jazz, 2:45-9 p.m., Sunday; the Athena Hobson Trio, jazz, 7:30 p.m., Monday.

**Just Murphy's, 4302 Mission Boulevard, Pacific Beach, 270-3220.** The Reflectors, rock, Thursday through Saturday; the Procrastination, rock, Sunday and

**REGGAE NITE**  
at the  
**UCSD TRITON PUB**  
Reggae at its finest!  
Featuring  
**L.A.'s Premier Reggae Band  
RAS AFFINITY**  
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**RAINBOW WARRIORS** & **RAM JAM & PAPA JACKSON**

**SATURDAY, NOV. 8  
8 PM—MIDNIGHT**  
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17 and up • Associated Students UCSD

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Voted the best young adult nightclub in all of San Diego 2 years in a row!

**Wednesday—All ladies get in free**  
San Diego's biggest Wednesday "Happening", and we've expanded it to include our  
**"Special Edition Ladies' Night!"**  
every Thursday—by popular demand!

**Every Friday & Saturday**  
go wild with California's top-rated D.J., Ty Alexander  
Plus, receive a special coupon to get in Sunday for only \$1.00.  
It's a "Happening" so get here early!  
After Ladies can come to meet guys with our mobile unit. For more information call 741-8055 and leave your name and number.

**Come see why we were voted #1!!!**  
Corner Midway & E. Valley Parkway, Escondido  
2 miles east of I-15  
**OPEN WEDNESDAY SUNDAY 8:30 UNTIL 7 • 741-4055**

Monday: the Sies Brothers, rock; The Drastics, rock, Thursday: Outta the Blues, blues and rock, Friday and Saturday: Be Wild and Crazy hosts just sessions, Tuesday and Wednesday.

**Judson's, 3111 Sports Arena Boulevard, 225-9000.** Dale Vernon, pianist, performs Wednesday through Saturday.

**La Jolla, 1301 Orange Avenue, Coronado, 435-4262.** The Jame Moran Latin Jazz Ensemble, Latin jazz, 9:32 p.m., Sunday.

**La Jolla Village Inn/Steiner's Lounge, 3299 Holiday Court, La Jolla, 453-5500.** Piano Bar: Michael Rovsh, Tuesday through Saturday.

**La Valencia Hotel, 1132 Prospect Street, La Jolla, 454-0771.** Bob MacLenn, piano and vocal variety, 6:00 p.m., Tuesday through Saturday.

**Mary's by the Pier, 730 Garnet Avenue, Pacific Beach, 453-7844.** The Drastics, rock, Thursday: Outta the Blues, blues and rock, Friday and Saturday: Be Wild and Crazy hosts just sessions, Tuesday and Wednesday.

**McDuck's Pub, 1921 Bacon Street, Ocean Beach, 222-4822.** Rick Gentry and His Seven Barmarckits, rock, soul and blues, Thursday; Joe Louis Walker, blues and rhythm and blues, Friday and Saturday; jam session, 6 p.m., Sunday.

**McP's, 1107 Orange Avenue, Coronado, 435-5200.** Live music, nightly, call club for information.

**Mexican Village, 120 Orange Avenue, Coronado, 435-1822.** Recorded music with Dean Morrison, Friday and Saturday; Piano bar: Randy Beecher, Sunday through Thursday.

**Moxy Moxy's, 3595 Sports Arena Boulevard, Loma Point, 223-5096.** Frank, rock, Thursday through Saturday.

**Saturday: Circles, rock, Sunday and Monday; Prans, rock, Tuesday and Wednesday.**

**Mulvaney's, 1031 Orange Avenue, Coronado, 435-4960.** Bing Coney, contemporaries, Friday, Saturday, and hosting talent night, Sunday.

**Old Pacific Beach Club, 4287 Mission Boulevard, Pacific Beach, 270-7522.** Ella Ruth Figgie, jazz and blues, Thursday through Saturday; Fatburger, jazz, Sunday; the Scarlet, rock, Monday and Tuesday; Karl's Caravan, blues and rhythm and blues, Wednesday.

**Paradise Bay, 1895 Quivira Road, Marina Village, Mission Bay Park, 223-2335.** Minor, rock, Thursday through Saturday; The Reflectors, rock, Wednesday.

**Pax Bar and Grill, 2025 Prospect Street, La Jolla, 454-9711.** Elliot Lawrence presents a singer's workshop, with Joe Azardillo on keyboards, Thursday, and performs jazz, Friday and Saturday.

**Ricky's Balboa, 4626 Albuquerque (at Garnet Avenue and Mission Bay Drive), 270-6550.** Live music in the dining room, Friday and Saturday, call club for information; live sports via television are offered daily.

**Rusty Pelican, 4340 La Jolla Village Drive, La Jolla, 387-2886.** Rockin', Beatles music and oldies, Tuesday through Saturday; the Most Valuable Players, danceable jazz, Sunday and Monday.

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

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

**Steamer's, 1265 Garnet Avenue, Pacific Beach, 274-2323.** Jerry Melnick, piano variety nights.

**The Surfer Restaurant, 711 Pacific Beach Drive, Pacific Beach, 274-3200.** Connie Alderman, easy-listening piano music with vocal accompaniment, 7 p.m., Friday and Saturday.

The Dan Connor Band, country, oldies, and contemporary, Friday and Saturday.

**Spice Rack Restaurant, 4315 Mission Boulevard, Pacific Beach, 485-7616.** Robert Hermal, classical guitar, Wednesday through Saturday.

**Steps Down, 4500 Ocean Boulevard, Pacific Beach, 485-0374.** Jonathan Murry, acoustic guitarist performing oldies, contemporary music, and requests, Tuesday through Saturday; Christie Peak, oldies, everything and anything else, Sunday and Monday.

**Steamer's, 1265 Garnet Avenue, Pacific Beach, 274-2323.** Jerry Melnick, piano variety nights.

**The Surfer Restaurant, 711 Pacific Beach Drive, Pacific Beach, 274-3200.** Connie Alderman, easy-listening piano music with vocal accompaniment, 7 p.m., Friday and Saturday.

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

**CRYSTAL T'S**  
*live*

Every Tuesday thru Saturday nights dance to "Live Music" mixed continuously with the best current dance disco. Meet "Shine it On" face to face and "Live" at Crystal T's in Mission Valley. Crystal T's is changing and we don't mean just a face lift... Our continuous music concept features week after week of Top 40s, R&B, and Rock 'N' Roll dance music of Southern California's most outrageous stage groups. Join us after work or play for Happy Hour (4 to 7 p.m., Tues-Fri)... Cocktails and Hors d'oeuvres to enjoy, music and people, real "Live" people. Located in front.

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

NOVEMBER 6, 1988 27



Orchestra, danceable jazz, swing, and contemporary music, 8 p.m., Friday.

**Book and Candle**, 1250 Sixth Avenue, downtown, 544-0882. Richard Slater, classical guitar, 6-10 p.m., Friday and Saturday evenings.

**Café del Rey Movo**, 1249 El Prado, Balboa Park, 434-8511. Piano bar: John Garcia, Tuesday through Thursday; Kristi Rickert, Friday through Sunday; pianist Bob MacLeod performs 8-12 p.m., Sunday evening.

**Caravaggio's**, 1119 South Avenue, downtown, 232-2747. Jay Trotter, classical guitar, Tuesday and Wednesday lunch hours; Mark and Sarah Schiebeler, classical guitar duo, Friday and Saturday.

**Club Cult/The Whistle Stop**, 2236 Fern Street, Golden Hill, 284-2845. Joyce Rooks and the Zebra Club, rock, Wednesday.

**The Co-Co Club**, 4383 University Avenue, 283-8213. Live music, Friday and Saturday; club for information.

**Dock Masters**, 2051 Shelter

Island Drive, Shelter Island, 223-2572. The Ricky Wells Band, vintage rock, Tuesday through Sunday.

**Dookies**, 4225 El Cajon Boulevard, East San Diego, 283-6581. Piano bar: Paul Gross; Tuesday through Saturday; Patti Glenn, Sunday and Monday.

**Drowsy Maggie's**, Thirty-first and University, North Park, 298-8584. Slow Freight, Sixties folk and blues, Thursday; Raggle Taggle, folk to Renaissance to jazz, Friday; the Paradise Street Band, Irish music, Saturday; Maggie Wright and Pam Camm, folk, novelty, country and blues, Sunday; Old Time Hoot Night, Monday; Della Charke, folk, country and blues, Tuesday; jazz with Peter Sprague, Wednesday.

**The Escape Lounge**, 421 University Avenue, Hillcrest, 295-8282. John Van Dyke and Nathan Frye, contemporary jazz, and show tunes, Thursday through Sunday; Eddie Gold, contemporary, Monday; Barbara Caster, contemporary, Tuesday and Wednesday.

**Holiday Inn/Embarkadero**, Port Hole Lounge, 1355 North Harbor Drive, downtown, 532-3861; Denise Jeter and Bob Morris, jazz, Tuesday through Saturday.

**Hotel San Diego**, 339 West Broadway, downtown, 234-0221. Harry's Bar, live music, Friday and Saturday; club for information.

**Fat City/China Camp**, 2137 Pacific Highway, downtown, 232-0686. Harvey and the 52nd Street live, jazz, Thursday through Saturday on the patio; Paul Montemano's Tropical Jazz Expansion plays contemporary, Brazilian, and world beat music, 7-11 p.m., Sunday.

**Gabriel's Grille**, 2825 Fifth Avenue, Hillcrest, 291-4778. Mike Lamy sings your favorite show tunes and requests, 9 p.m. until closing, Tuesday through Sunday (Mike performs local stars, Wednesday).

**Hamburguesas!** 4016 Wallace Street, Old Town in the Bazaar del Mundo, 295-6384. Charlie Morse, contemporary, Friday and Saturday.

**Holiday Inn/Embarkadero**, Port Hole Lounge, 1355 North Harbor Drive, downtown, 532-3861; Denise Jeter and Bob Morris, jazz, Tuesday through Saturday.

**Hotel San Diego**, 339 West Broadway, downtown, 234-0221. Harry's Bar, live music, Friday and Saturday; club for information.

**Humphrey's**, Half Moon Inn, 2241 Shelter Island Drive, Shelter Island, 224-3577. Lounge Bruce McKittrick, pianist, Thursday through Saturday happy hour; Rick Ruffo, pianist, Tuesday and Wednesday happy hours; Great Groves, keyboardist, performs, Thursday through Saturday evenings, and Bobby Weber performs Wednesday evening. Indoor stage: Hollis Gentry's Neon, jazz, Sunday and Monday.

**Imperial House**, 305 Kalmia Street at Park Boulevard, Hillcrest, 234-3525. Wayne Juré, jazz, Tuesday through Saturdays with the Imperial House Opera Singers, Tuesday and Wednesday; Wayne Juré and Hank Young, jazz, Friday and Saturday.

**"The Invaders"** at the dock, 1066 North Harbor Drive, downtown, 298-8066. Live jazz, Thursday; call for information; The B Street Band, contemporary, all other nights.

**Jim's Hickory Wood Barbecue**, 5312 El Cajon Boulevard, 286-8220. Talent show and host night with Eileen Hay performing

everything from country to folk and contemporary, 7-30 p.m., Wednesday.

**Jolly Roger**, 907 West Harbor Drive, Seaport Village, 233-4300. Forecast, jazz and rhythm and blues, Wednesday through Saturday. Puke Salad Arnie, contemporary, Sunday and Tuesday.

**Kensington Club**, 4079 Adams Avenue, Kensington, 284-2848. Split Second, rock, Friday evening.

**Mandolin Wind**, 308 University Avenue, Hillcrest, 297-3017. The Jacks, rock, and guests, Thursday; live music, Friday and Saturday; call club for information. Joyce Rooks and the Zebra Club, rock, Tuesday; live music, Wednesday, 291-1870; Sandee Hirsh and Fortune, Top 40 dance music, Thursday through Saturday.

**Oasis Club**, 3184 Martin Luther King Way, Southeast San Diego, 237-9772. The Daniel Jackson Jazz Quartet, jazz, 4-8 p.m., Friday; Fro Brigham's Preservation Band, Dixieland jazz, 3-7 p.m., Sunday.

**Our Place Pub at Miki-san's**, 2424 Fifth Avenue, Hillcrest.

232-1773. Coal Throat and Friends, jazz, Thursday; Algo Caliente, jazz, Friday and Saturday; Ron Ogden, jazz, Sunday.

**Papagayo Restaurant**, 861 West Harbor Drive, Seaport Village, 232-7551. Live music, Wednesday through Saturday, call club for information.

**Patrick's II**, 428 F Street, downtown, 233-3077. Fro Brigham's Preservation Band, Dixieland jazz, early evening Thursday; P.M., contemporary and oldies rock, Friday and Saturday; Ray and Company, oldies and contemporary, Tuesday; City Lights, contemporary, Wednesday.

**Reuben E. Lee's**, 880 Harbor Island Drive, Harbor Island, 291-2900. Devocan, Top 40 dance music, Tuesday through Saturday; the Jets, featuring Kenny Morell, vintage rock, Thursday happy hour; the Wanderers, vintage rock, Friday happy hour; Sandowner Lounge, John Austin Butch, classical and contemporary piano, Tuesday through Saturday.

**Rosie O'Grady's**, 3402 Adams

Avenue, Normal Heights, 284-7666. The Bop Tones, jazz, Wednesday; Bryan Baines, Irish and contemporary music, Thursday; the Kitty Kieffer Duo, contemporary Friday and Saturday.

**San Diego Harbor Excursion**, Harbor Drive and Broadway, downtown, 234-4111. David Watson and the Gathering, contemporary, Friday and Saturday; the Aubrey Fay Trio featuring vocalist Fran Loskots, jazz, Sunday brunch.

**Sheraton Harbor Island East**, Reflections, 1380 Harbor Island Drive, Harbor Island, 291-2900. Devocan, Top 40 dance music, Tuesday through Saturday; the Jets, featuring Kenny Morell, vintage rock, Thursday happy hour; the Wanderers, vintage rock, Friday happy hour; Sandowner Lounge, John Austin Butch, classical and contemporary piano, Tuesday through Saturday.

Shepard's Restaurant: Phil Beeber, classical guitar, Wednesday through Saturday; Gail Dietrichs, classical harp, Tuesday.

**Smogley's Baseball Inn**, 502 Fifth Avenue, downtown, 233-8519. Gary Raynor, one-man band, Thursday; Bryan Baines, Irish and contemporary music, Friday.

**Sternwheeler Showboat**, at the dock, 1066 North Harbor Drive, downtown, 298-8066. The Pier Group, contemporary, Tuesday through Saturday; live country music, Sunday; call for information.

**Tom Mann's Lighthouse**, 2150 West Harbor Drive, Seaport Village, 232-4655. Live music, Saturday and Sunday; call club for information.

**U.S. Grant Hotel**, 326 Broadway, downtown, 232-3121. Lobby: Peter Robbenicht, tea time pianist.

Hillcrest, 295-2181. Jimmy Corson, jazz, Thursday; Peggy Lawrence, jazz, Tuesday.

**The Trojan Room**, 6179 University Avenue, East San Diego, 582-1070. The Blitz Brothers, rock, Thursday through Saturday; the Deatras, rock, Friday; Rick Galley and His Super Baracudas, blues and rock, Saturday.

**Tabu Man's**, 2551 University Avenue, North Park, 295-9426. The Dramatics, rock, Friday; Rick Galley and His Super Baracudas, blues and rock, Saturday.

**Upstart Crew and Company**, 835 West Harbor Drive, Seaport Village, 232-4655. Live music, Saturday and Sunday; call club for information.

**Top of the Park**, Park Manor Hotel, 525 Service Street,

Saturday, and from 2-8 p.m., Friday.

**Via Veneto Restaurant**, 1745 India Street, downtown, 233-6306. Friday and Saturday: Luigi Lucarino and others sing pop Italian songs at your table accompanied by Avant, pianist, after 10 p.m., songs by Herman Salerno accompanied by Eduardo, pianist, and Manny, guitarist; opera highlights by Herman Salerno and the Salerno singers accompanied by Dan Coppenhaver, pianist, Sunday, 6:30 p.m.

**Westgate Hotel**, 1655 Second Avenue, downtown, 238-1818. Lobby: Piano bar entertainment, 4-8 p.m., Monday through Friday. Plaza Lounge: Sylvia Lorraine, show tunes and light classical piano music, Wednesday through Saturday evenings; Peggy Keller, show tunes and light classical piano music, Sunday through Tuesday evenings; Luc

**Meet me at Marie's**

Great after-work or late night spots to meet friends. Enjoy your favorite cocktail or dessert around Marie's housewife bar. Cheers!

Bar always open. Dishes from 11 a.m. to 11 p.m. Fri-Sat all months.

Friday Specials and Happy Hour 3-7 p.m. 330 F Street at Third, Chula Vista, 420-0751

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8779 University (College & University) 532-1879

Thurs-Sat., November 6-8  
**BLITZ BROS.**

Sun. & Wed., November 9 & 12  
**DRASTICS**

Thurs-Sat., November 13-15  
**ACES WILD**

OPEN POOL TOURNAMENT TUESDAY NIGHTS!

The **DICK BRAUN BAND**  
With Joni Wilson & the Trio

Jazz • Contemporary  
**Swing Dance**  
Friday, November 7 & 14  
8 pm - \$6.00

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2230 Shelter Island Drive

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4035 Pacific Highway  
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**HUMPHREY'S**

**JAZZ**  
by the bay

Humphrey's presents the best of the Late Nite Jazz as one of San Diego's hottest local bands performs on Humphrey's indoor stage!

Sunday, November 9  
**HOLLIS GENTRY'S NEON**  
8:00-midnight

Monday, November 10  
**HOLLIS GENTRY'S NEON**  
8:00-midnight

Complimentary hors d'oeuvres 6:00-8:00 pm/drink specials  
Don't miss an exciting meeting!  
**NO COVER/MUST BE 21**

**HUMPHREY'S**  
2241 Shelter Island Drive  
224-3577

**Appearing Nightly! Wednesday-Saturday**

"The Jazz Rock Fusion"

**Thru Nov.**

**the Jolly Roger**

SAN DIEGO  
807 West Harbor Drive  
(Seaport Village)  
(619) 233-4300

**Confetti**

THROWS THE BEST DAMN PARTY...

**Sunday...**  
Watch for CLUB FRANKNA coming soon.

**Friday...**  
SKI BASH - Nov. 7, 14, 21. Drawings for fabulous ski gear and 2 for 1 cocktails 5 to 8 pm. COME SKI WITH US!

**Tuesday...**  
STUDY BREAK - Flash a school ID to get in free and start the party with TWO 25¢ DRINKS! BAR WALKS - Bar and restaurant employees enjoy \$1.00 cocktails & to close.

**Wednesday...**  
SAFETY THE ISSUE - Anyone wearing a skirt and heels pays NO COVER and receives THREE 25¢ DRINKS FOR ONLY 25¢ each from 8 to 10 pm.

**Monday...** MONDAY NIGHT FOOTBALL - \$1.00 draft, free pizza and chili dogs.  
MONDAY MADNESS - 9 to midnight ANY drink only \$1.75 and free Confetti pizza!

**Thursday...** THURSDAY NIGHT LIVE - Costumes, decorations, dancing and \$1.25 SHOOTER MADNESS!

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**Confetti**

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**PARADISE BAY**  
Seafood Restaurant & Oyster Bar

November 5-8

**MIARI**

Coming November 12-15  
**REFLECTORS**

Make reservations now for our **THANKSGIVING BUFFET!**

**MONDAY NIGHT FOOTBALL**  
Happy Hour drink prices throughout the game  
Backdoor Football - 7P  
Oyster Bar, Chili Dogs, Deli Sandwiches and much more

Every Tuesday 8 pm-2 am  
**CRUISE PRODUCTIONS**  
Mobile DJ's Mike & Dave  
Formerly the Woodrose Restaurant

Fontainebleau candlelight dining with jazz piano music. 6:30-10:30 p.m. nightly; piano music is featured during the Sunday brunch.

**Westside Bistro**, 1702 India Street, downtown. 233-1699: Brian Kilmer, classical guitarist. 8-11 p.m., Friday and Saturday.

**Winters Restaurant and Nightclub**, 5880 El Cajon Boulevard. 582-1813: The Redwoks, vintage rock, Wednesday and Friday.

**Words and Music Bookstore**, 3806 Fourth Avenue, Hillcrest. 296-4011: Bob Magnusson and Randy Porter, jazz. 8 p.m., Friday.

Sam Hinton, folk songs and folklore. 8 p.m., Saturday. "Appetizers: A Taste of Things to Come" with performances by Fred Bennedetti, classical guitarist; Judy Carlstrom, hammer dulcimer. Richard Glick, ragtime guitarist, and New Expression, vocal and instrumental blendings. 7.9 p.m., Monday.

### East County

**Alpine Stage Depot**, 2754 Alpine Boulevard, Alpine. 445-2550: The Southern Express, with Carl Simmons and Eddie King, country, Wednesday through Saturday.

**Antonio's Hacienda**, 700 North Johnson, El Cajon. 442-9827: Dany Best, contemporary, Friday and Saturday.

**Barney Stone Two**, 7059 El Cajon Boulevard, College area. 463-2263: Tony Cummins, Irish music, Wednesday through Saturday.

**The Boondocks Restaurant**, 8320 Parkway Drive, La Mesa. 465-3660: Eddie Gold, contemporary, Tuesday through Saturday; Craig Jones, contemporary, Friday happy hour; Jim Moore, guitar variety, Sunday and Monday.

**Bronco Billy's**, 11377 Woodside Drive, La Mesa. 698-9757: Bolton/Dallas, rock, Wednesday through Saturday; Robert Windolph, new-wave pop, Sunday and Monday.

**Carlton Oaks Country Club**, 9200 Inwood Drive, San Marcos. 445-2242: Joy and the Singers, contemporary, Friday and Saturday.

**Circle D Corral**, 1013 Broadway, El Cajon. 444-7443: Country Casanova, country, Tuesday through Saturday; Alaska, country, Sunday and Monday; clogging lessons, Monday and Tuesday.

**Crown Room**, North Second Street and Oakdale Avenue. 442-4456: Lee Whittington, contemporary, Wednesday through Saturday.

**Doc's Landing**, 1185 East Main Street, El Cajon. 442-0258: Duke performs on the piano, Wednesday through Friday evenings, and 3-8 p.m., Saturday and Sunday; Carol Crawford, contemporary, Saturday through Tuesday evenings; Don Miller plays piano, Monday through Friday happy hours.

**Don's East**, 13321 Business Highway Eight at Los Coches, El Cajon. 443-2444: Dillon, J.R., and the Country Gold, country, Friday and Saturday.

**Don's West**, 5286 Baltimore Drive, La Mesa. 462-0533: Passage, contemporary, Tuesday through Saturday.

**Finn Springs Inn**, 15505 Highway 80, El Cajon. 443-9568: Live music, Saturday; call club for information.

**George Joe's Restaurant**, 9568 Murray Drive, La Mesa. 469-6158: Gerri Anderson, piano and vocals, Friday and Saturday.

**Horseshoe Tavern**, 7664 Broadway, Lemon Grove. 469-6344: Sh-Boom, Fifties and Sixties rock, Thursday through Saturday.

**Kelly's Pub**, 6344 El Cajon Boulevard, college area. 296-0400: Brent Bowers, pop favorites on acoustic guitar, Thursday; the Cookers, blues and rock, Friday; Flashback, oldies rock, Saturday; Brian Whittaker, pop favorites on acoustic guitar, Wednesday.

**Lakeland Resort**, 14916 Highway 79, Julian. 765-0736: Carl Ross and the Whistler Band, a variety from country to rock, Friday and Saturday.

**Lakeside Hotel**, 9940 River Street, Lakeside. 443-9591: Ron Morin, country, Wednesday and Thursday; Apache, country, Friday and Saturday; and hosting a jam session Sunday.

**Liv Oak Springs**, Old Highway 80 Boulevard, Jacumba. 766-4288: Live music, Saturday; call club for information.

**Lorena's**, 296 Broadway, El Cajon. 442-9696: Bogart, contemporary, Wednesday through Saturday; New Shoot, jazz, Sunday; Gina Eckstein and Jim, contemporary and jazz, Tuesday.

**Magnolia Malveya's**, 8861 Magnolia Avenue, Santee. 448-8550: Indoor Fireworks, rock, Friday and Saturday.

**Mother Murphy's**, 177 West Parkway Plaza, El Cajon. 579-6600: Live music, Friday and Saturday; call club for information.

**The Outpost**, 652 Grand Avenue, Spring Valley. 464-9007: Laredo

**Olé Wagon Wheel**, 8646 Mission Gorge Road, Santee. 449-6240: E-Z Does It, Fifties and Sixties rock and country rock, Thursday through Sunday and hosting a jam session beginning at 6 p.m., Sunday; country and western dance lessons are offered on Thursday also.

**San Hinton**, folk songs and folklore. 8 p.m., Saturday.

**Westside Bistro**, 1702 India Street, downtown. 233-1699: Brian Kilmer, classical guitarist. 8-11 p.m., Friday and Saturday.

**Winters Restaurant and Nightclub**, 5880 El Cajon Boulevard. 582-1813: The Redwoks, vintage rock, Wednesday and Friday.

**Words and Music Bookstore**, 3806 Fourth Avenue, Hillcrest. 296-4011: Bob Magnusson and Randy Porter, jazz. 8 p.m., Friday.

**DOCK MASTERS**  
in the Shelter Island Marina Inn  
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**DANCE!**  
to the hits of the '60s and '70s  
Tuesday-Saturday, 9:00 pm-1:30 am  
Sunday, 8:00 pm-12:30 am

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plus . . .  
**MONDAY NIGHT FOOTBALL HQ**  
Wide screen viewing  
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• \$1 well drinks • Free chips & salsa

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**STAR PARTY**

AS SEEN ON P.M. MAGAZINE  
WHERE WE MAKE YOU THE STAR  
Every TUESDAY & WEDNESDAY, 8:30 pm-12:30 am  
HAPPY HOUR - Monday-Friday, 4:30-7:30 pm

For your dancing & listening pleasure  
Thursday, Friday & Saturday night 9:00 pm-1:30 am. No cover charge!

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**JOSE CUERVO GOLD NIGHT**  
11:30 am to 1:00 am  
THURSDAYS  
Jose Cuervo Gold Tequila \$1.09  
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3 foggy TACOS for 99¢  
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PRIZES

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Spend a night at Bella Via  
with

**Phillip Upchurch**  
Friday & Saturday, November 7 & 8  
George Benson's rhythm guitarist for years. A musician's musician.  
9 pm

**Tom Grant**  
Friday & Saturday, November 14 & 15  
9 pm and 11 pm. A master of the keys. Reaches all ages with a full range of appealing instruments and pop/jazz vocals.

Before the show taste our delicious food prepared by our new chef, Moreno Carusi

Tickets for Phillip Upchurch and Tom Grant available at TicketMaster locations or at Bella Via. Dinner reservations call 942-1108

Coming attractions:  
Peter Sprague & Kevin Lettieri - November 13  
North Coast Jazz Society Benefit - November 20  
Barbara Morrison - November 29  
Sunday 4-8 pm  
**Kate Caravan**  
formerly 5 Cardos Lovess Rhythm & blues dance band

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FRIDAY & SATURDAY 9:00-1:30

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

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New Home of the Mission Beach Surf Club  
**GRAND OPENING**  
**DAKAHUNA'S SURF BAR**

Coral Inn Grill  
First time ever shown!  
**VINTAGE SURF MOVIES**  
Waterless Surf Machine is back  
World's first production model in the world  
Shred 10' waves on the Volcano Kahuna Wave Shredder  
**FREE RIDE ON SURF MACHINE**  
with \$1.95 1/2 lb Surf Burger including salad bar

**TUESDAY & THURSDAY**  
College Surf Contest on the Waterless Surf Machine

**SUNDAY**  
Football and Tandem Surfing Championship Contest  
**FREE NACHOS WITH CHEESE AND JALAPENOS**  
(with this ad)

**FREE SALAD BAR WITH ALL SURF BURGERS**  
873 Turquoise, Pacific Beach • 488-6201  
Owned by the Surf Legend Himself—Billy B.

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a video nightclub & cafe  
your party plan for this week  
home of the \$1.25 iced teas!  
all night - all week

Tues & Wed: 50¢ beer & wine 7:5¢ well drinks all night long!  
"free buffet" - 10:00 am-11:00 am - no cover! come early and get the best!

Thurs: 10:00 am-11:00 am - 10:00 am - no cover! come early and get the best!

Fri: 10:00 am-11:00 am - 10:00 am - no cover! come early and get the best!

Sat: 10:00 am-11:00 am - 10:00 am - no cover! come early and get the best!

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TONIGHT THROUGH SATURDAY

**PRANX**

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**MEDIA**

WEDNESDAY  
**EVENSTAR**

SUNDAY THROUGH TUESDAY - NO COVER!  
WEDNESDAY THROUGH SATURDAY - ONLY \$1.00!

**NIGHTLY SPECIALS**  
7:00 PM TO MIDNIGHT

THURS: IMPORT NIGHT \$1.50  
FRI: ICED TEAS \$2.00  
SAT: WELL DRINKS \$1.50  
MON: ICED TEAS \$2.00  
TUES: BACARDI NIGHT \$1.50  
WED: DOMESTIC BEER NIGHT \$1.00

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O.B. • 222-5300

Drive, country, Friday and Saturday.

**The Ox Bow Inn**, 9816 Campo Road, Spring Valley 469-9616: Dan and Terry, contemporary, Tuesday through Thursday. Alan and the Ox Bow Country Lads, country, Friday and Saturday.

**Park Place**, 1280 Fletcher Parkway, El Cajon, 448-4111: Ippo Facts, rock, Thursday through Saturday. Four Eyes, rock, Sunday and Monday. Private Session, rock, Tuesday and Wednesday. De James Downs, hypnotist, performs Monday evening, and

comedy is featured at 10 p.m. and midnight, Thursday.

**Pelican Pub**, 7828 Broadway, Lemon Grove, 464-9284: Live music, nightly, call club for information.

**Pine Valley Restaurant**, 28944 Old Highway 90, Pine Valley 473-8727: Three Speed, vintage rock, Friday and Saturday.

**Pizza Plus**, 764 Jamacha Road, El Cajon, 444-3300: The Cat-Racs, vintage rock, Friday live music, Saturday, call club for information.

**Rodeo Room**, 8300 Broadway,

Lemon Grove, 469-5127: The Ozark Hillbillies, country, Friday and Saturday.

**Showtime Dinner Theatre**, 7578 El Cajon Boulevard, 466-9997: Cheatham's Jazz Quartet, jazz, 6-10 p.m., Sunday.

**TNT Lounge**, 63281 Imperial Avenue, Encanto, 263-2993: The Celebrity Band, jazz, 5-8 p.m., Friday; the Ted Pious Quartet, jazz, 7-11 p.m., Sunday.

**Van Winkle's**, 10955 Mission Gorge Road, Santee, 449-0060: Crusade, country rock, Friday and Saturday.

**Viscount Hotel**, Palm Grille, 1960 Harbor Island Drive, Harbor Island, 291-6700: The Paul Montezano Tropical Jazz Duo, contemporary, Brazilian, and world beat music, 6-10 p.m., Thursday, 7-11 p.m., Friday, and 8-12 p.m., Saturday.

**Win Cody's Saloon**, 240 West Main Street, El Cajon, 440-9247: Jam session, Thursday, musicians welcome. Contemporary, rock, Friday and Saturday.

### South Bay

**Bonita Casa Restaurant and**

**Lounge**, 4475 Bonita Road, Bonita, 267-7700: Live rock, Thursday through Saturday, call club for information.

**Casa Don Diego Restaurant**, 3080 Bonita Road, Bonita 470-3444: The Jaime Moran Latin Jazz Ensemble, Latin jazz, Friday and Saturday.

**Country Bumpkin**, 1862 Palm Avenue, Imperial Beach, 429-1161: White Horse, country, Tuesday through Saturday, live country music, Sunday and Monday, call club for information.

**Dance Machine**, 1862 Palm Avenue, Imperial Beach, 429-1161: Crystal, rock, Thursday through Saturday. Everstar, rock, Sunday and Monday. Flywell, rock, Tuesday and Wednesday.

**De Vinea's**, 626 E Street, Chula Vista, 473-2849: Montana, contemporary country, oldies, and Latin music, Thursday through Saturday, live music, Sunday through Wednesday, call club for information, jam session, 2:30-7 p.m., Sunday.

**Dock's Cocktails**, 317 Third Avenue, Chula Vista, 423-1566: Diane Gillman, contemporary, Wednesday and Thursday; Wayne

Gire, country, oldies, and contemporary, Friday and Saturday; Bill Somers, variety, Sunday through Tuesday.

**Hutch's**, 1463 Palm Avenue, Imperial Beach, 423-3479: Grand Central Station, country, Friday and Saturday; live country dance lessons with Russell Maples, 7:30 p.m., Wednesday.

**Joe's**, 415 Broadway, Chula Vista, 420-4026: Louie and Loose Change, contemporary and oldies, Wednesday through Sunday; City Lights, contemporary and oldies, Monday and Tuesday.

**Landmark Cocktail Lounge**, 2511 Sweetwater Road, National City, 475-7313: Four Star Country, country, Friday and Saturday.

**The Lasers**, 1122 Third Avenue, Chula Vista, 427-4300: Rumors, rock, Friday and Saturday.

**Marisol**, 1680 Broadway (at Main Street), Chula Vista, 429-8045: Los Lupes, Mexican cowboy music (tormenta), Thursday; Colour, Latin music, Friday and Saturday; Moxie, salsa and Cumbia music, Sunday evening, with Los Lupes.

early evening Sunday.

**Oasis Bar**, 1121 Third Street, Chula Vista, 426-2977: Gold N West, oldies and country, Thursday through Sunday; live jam session, Sunday at 8:30 p.m.; Midnight Fire, country, Monday through Wednesday.

**Old Bonita Star Restaurant**, 6914 Juntas Road, Bonita, 475-3337: Perfect Stranger, rock, Thursday through Saturday; Ducktail Revue, vintage rock, Tuesday; Msari, rock, Wednesday.

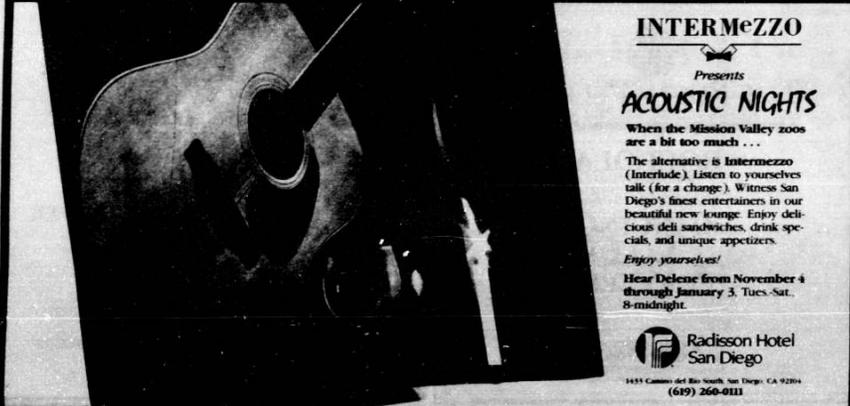
**Zorilla's**, 603 Palomar Street, Chula Vista, 425-1626: The Marfil, Latin music, Friday through Sunday.

### PERFORMERS

Performer listings are compiled by Ron Aronberg. If you wish to be included, please call 263-8382. Thursday afternoon or Friday before 5:00 p.m. The listings are free.

### Contemporary/Top 40

Accent: Peter D's  
Judy Ames: Henry's  
Dean Adkisson: Mexican Village



## INTERMEZZO

Presents

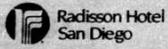
### ACOUSTIC NIGHTS

When the Mission Valley zoos are a bit too much . . .

The alternative is Intermezzo (Interlude). Listen to yourselves talk (for a change). Witness San Diego's finest entertainers in our beautiful new lounge. Enjoy delicious deli sandwiches, drink specials, and unique appetizers.

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Hear Delene from November 4 through January 3, Tues-Sat, 8-midnight.



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IN MIRA MESA

**Mexican Restaurant and Cantina Present . . .**

**Kats Caravan**  
Thursday, Friday & Saturday, November 6, 7 & 8

**Dynamic Duo**  
Sunday & Monday, November 9 & 10

COMING SOON . . .

November 13, 14 & 15 - Private Session  
November 16 & 17 - Mingo Strut  
November 18 & 19 - Serious Guise

10787 Camino Ruiz, Mira Mesa • 695-1461

## MONDAY NIGHT FOOTBALL

Wide-screen T.V. • 1-pound crab \$3.50

Other specials:  
Seafood tostada • Homemade chips with salsa guacamole  
Harborside Seafood Sampler:  
3 oysters or clams on the half shell \$1.00  
Available in Sunset Lounge only Monday 6:00-9:00

Tuesday, Nov. 4, 7:00-11:30 pm

## NEON

Wednesday-Saturday

## CHAIN REACTION



**Anthony's Harborside**

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Larger dance floor • Wide screen TV • Move room to dance & party  
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**YAMAHA EM-300**  
Powered Mixer  
12-channel, 140-watt stereo amp  
**Sale \$750**

(List \$1,795)

**Telex VHF Wireless Mic**  
3 piece system—  
Mic, Receiver, Transmitter  
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Come shake it up to the sounds of the popular PEOPLE MOVERS, playing Top 40 music Wednesday thru Saturday. Dancing and entertainment nightly, 9 pm-1 am.

Stop by for Happy Hour and enjoy your favorite libations and complimentary hors d'oeuvres, Monday-Friday, 4-7 pm. It's all happening now at the Cargo Bar, the San Diego Hilton's lively nightclub on Mission Bay. Make your move tonight!

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It happens every weekday from 4:30-6:30pm. Relax to the sound of live entertainment in Humphrey's piano bar while you partake from a menu that changes every evening.

#### PRIME TIME MENU

**MON** HUMP NIGHT MONDAY NIGHT FOOTBALL—WIDE SCREEN TV, FREE ROAST BEEF SANDWICHES, CHILI, POPCORN & DRINK SPECIALS

**TUE** PEEL YOUR OWN SHRIMP WED. SOX SEAFOOD BAR

**THU** TACO BAR WITH ALL THE FIXIN'S  
**FRI** THE BOTTOMLESS CHILI BOWL

Giant Margarita (16 oz.) with a Gold Shooter \$2.00  
Raspberry Margarita (16 oz.) with a Gold Shooter \$2.50

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Randy Beecher: Mexican Village  
Dusty Best: *The Leo's Mission*  
Garqar: *Lorenza's*  
Brent Bowers: *Kelly's Pub*  
The B Street Band: *The "Insider"*  
Jerry Burkhardt: *The Anchor Inn*  
Chain Reaction: *Anchor's Horseshoe*  
City Lighters: *Patrick's II, Joey's*  
Norman Clifford and Frankie Vertino: *Victor's*  
Colours: *Mirador*  
Dan Cooney: *Silver Fox Lounge, San Luis Rey Downs Golf Course and Country Club, Wellhouse*  
Doy and Laine: *Correa's the Wellhouse*  
Donna Cole: *Tom Ham's Lighthouse*  
Carol Crawford: *Doc's Landing*  
Darci Daniels and Flashback: *Rancho Bernardo Inn*  
Devocion: *Sherman Harbor Island East*  
Frank Denton: *The Leo's Mission*  
Gorge: *Baruchal, Smogger's II*  
Deary and Melissa: *Tom Ham's Lighthouse*  
The Dynamic Duo: *The Leo's Mission*  
East Coast: *Call La Maza*  
Gina Eckstine and Jim Lorenzer: *The Ekman Hotel del Coronado*  
Ed Ellis and Tapestry: *Sundrop Lounge*  
First Affair: *The Leo's Mission*  
Gloria: *Delores Fishers, Dewey Maggip's*  
Floyd Calmes: *Salmon House*  
Honey Glee: *Dock's Cocktails*  
Greg Clever: *Hampshire's*



STANLEY CLARKE, *Wednesday, Billy Up Tavern*

**Be Wild and Crazy: Mary's by the Pier**  
The Rita Brothers: *Trajan Horse*  
Bolton/Dallas: *Carlos*  
Murray Williamson Center: *Burning Bridges, Spirit*  
The Cab-Ins: *Pizza Plus*  
Clemens: *Firelake Lounge, Honey*  
City on Edges: *Spirit*  
The Stanley Charles Band: *Billy Up Tavern*  
The Chas Bahia Hotel: *Colored Blues, Spirit, Texas*  
The Colors: *Kelly's Pub*  
Companys: *Wm Cody's Saloon*  
Croyal: *Dance Machine*  
The Drunkies: *Mary's by the Pier, Trajan Horse*  
The Doublet: *Beaver Old Doublet*

**Silver Restaurant**  
Elvis Excitement: *starting Aveson*  
Heart's: *Celebrity Room*  
The Ergs: *Whiskey Flats*  
Earth: *Spirit*  
Evenson: *Dance Machine*  
Family Pets: *Spirit*  
Flashback: *Kelly's Pub*  
Flywell: *Dance Machine, Bacchanal*  
Four Eyes: *Park Place*  
Frances: *Mary's by the Pier*  
Rick Gashy and His Super: *Bacchanal, McDick's Pub*  
The Man: *University Avenue*  
G.C. and the Lap of Luxury: *Carlos, Murphy's Marina*  
Village: *Ginger and Pampy: Mary's by the Pier*  
The Heavens: *Old Del Mar Cafe, Lela's Greenhouse*

**The Imposters: W.D. Pater and Company**  
Indoor Fireworks: *Magnolia*  
Maloney's: *Halcyan*  
Igor Fackis: *Park Place*  
Jack and the Wipers: *Ralph and Eddie's*  
The Jaks: *Halcyan, Mandolin Wind*  
The Jets: *featuring Kenny Norrill: Sherman Harbor Island East*  
Kicks: *Norway Inn*  
David Lee's Spanghetti Westerns: *Country*  
Liquid Rhythms: *Spirit*  
The Love Monsters: *Spirit*  
The Man Delin: *Bahia Hotel*  
Mama: *Whiskey Flats*  
Mollie: *Dallings*  
Monsieur: *Via Out East*  
Miyaki: *Old Doublet, Steve*

**Restaurant: Paradise Bay**  
Outta the Blues: *Mary's by the Pier*  
The Outsiders: *Old Del Mar Cafe*  
The Paladins: *Billy Up Tavern*  
Perfect Strangers: *Call Books*  
Silver Restaurants:  
The Playground Stage: *Spirit*  
Prans: *Mary's by the Pier*  
Prison Suspense: *Red Couch Inn*  
Private Domain: *Halcyan*  
Private Sessions: *Park Place*  
The Preservationists: *Jack*  
Murphy's, Lela's Greenhouse, *Bacchanal*  
Quad Mirages: *Rep-Site*  
The Rebel Rockers: *Billy Up Tavern*  
The Redwoods: *Winters Restaurant and Nightclub*  
The Reflectors: *Jack*  
Murphy's, *Paradise Bay*  
The Rita: *La Hacienda Center*  
Rockin' Al: *Casey's Pub*  
Rochelle: *Ruby Palace*  
Joyce Books and the 3rd Club: *Club Caliente*  
Ships: *Mandolin Wind*  
Bassie: *the Lantana*  
Loos Russell: *Bacchanal*  
Scarlet: *Whiskey Flats, Old Pacific Beach Cafe*  
Seas: *Norway Inn*  
The Seventies: *Spirit*  
Sh-Shuns: *Horseshoe Tavern*  
The Show with Tom Collins: *Lela's Greenhouse*  
The Silverlens: *Steve Raulson*  
The Sierra Brothers: *Old Del Mar Cafe, Jack*  
The Simplifications: *Bacchanal*  
The Southwell Effects: *Bacchanal*  
The Split Second: *Korngatan Club*  
The Spud Brothers: *Islands*  
Lounge, *La Hacienda Center*  
John Stewart: *Billy Up Tavern*  
Strikers: *Vice Entertainment Center*  
Three Spins: *Five Valley Restaurant*  
The Trancers: *Rep-Site*  
The Twelve Elms: *Spirit*  
The Unofficial: *Spirit*  
The Undercover: *Sherman Harbor Island East*  
The Rhythmic Bands: *Dock*  
Nancy: *Edger Winter: Bacchanal*

**Rock & Roll**

The Agents: *Red Couch Inn*  
Buckwheat: *the Wellhouse*  
The Bubble Bagg: *Honey's, the Mission Inn/San Marcos*

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Saturday 11-5

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San Diego, CA

Sander Hirsch and Fortane: *Huber & Lela's*  
Tony Irvine: *Carrage House*  
Gary Jennings: *Victor's Dock*  
Joyce and the Strangers: *Carlton Oaks Country Club*  
Mike Lange: *Galmer's Grille, Alhambra Restaurant*  
Louie and Louise Chang: *Joey's*  
Magdes: *Hull and Beer*  
Melissa MacLachlan: *International Cabell/Boston Hotel*  
Midnight Delight: *Norrill's Back Room*  
Jim Moore: *Boonocks Restaurant*  
Mick Mountain: *De Vito's*  
Paul Montano's: *Tropical Jazz*  
Don Vincenzo: *Hotel*  
Paul Montano's: *Tropical Jazz*  
Espagnola: *Fit City/China Camp*  
Charlie Messer: *Hamburgers!*  
David O and Lilie, featuring Gina Eckstine: *Road Runner Inn*  
Pammy: *Dan's West*  
Pauline: *Joey's, A. Gilbey's*  
Cocktail Lounge  
Pammy: *San Diego*  
Shardul: *Hotel*  
The People Movers: *Hilton Hotel*  
Pier Group: *Steinwecker*  
Shardul:  
P.M.: *Patrick's II*  
Puls: *Sabal Amigos, Jolly*  
Roper/Soper: *Winters*  
Precision Cargo: *with Jim Sandwell and Lisa McDowell: Paradise Lounge*  
Ray and Company: *Patrick's II*  
Frank Blect and West Wind: *Fit City*  
Sue Anderson's: *Spirit*  
Bruce Babbian: *Call La Maza*  
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Hans/Bonnie: *Bacchanal*  
Shamus: *Country Lounge/Tavern*  
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Shamus and the City Street Band: *Ashe Inn*  
Shine It Out: *Crysal's Tavern*  
Singer:  
The Sound and Company: *Honey's*  
Sound Investments: *Air Grove*  
Southwest: *Algar Island*  
Star White: *Carlos*  
Nurphy's: *Marina Village*  
The Sunday Edition: *Sunset Lounge, Mission Inn*  
Don Swanson: *Harbor Lights, Winters' Circle Room*  
Tao: *Wich Fun*  
Maloney's: *Accommodate*  
Bert Thorne: *Sherman Hotel*  
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The Virtuoso: *Hotel del Coronado*  
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Lone Star Country: *Country, Side*  
Monsieur and Lounge  
Midnight Fire: *Oaks Club*  
Ron Martin: *Lakeland Hotel*  
Joyce and the Strangers: *Carlton Oaks Country Club*  
Mike Lange: *Galmer's Grille, Alhambra Restaurant*  
Louie and Louise Chang: *Joey's*  
Magdes: *Hull and Beer*  
Melissa MacLachlan: *International Cabell/Boston Hotel*  
Midnight Delight: *Norrill's Back Room*  
Jim Moore: *Boonocks Restaurant*  
Mick Mountain: *De Vito's*  
Paul Montano's: *Tropical Jazz*  
Don Vincenzo: *Hotel*  
Paul Montano's: *Tropical Jazz*  
Espagnola: *Fit City/China Camp*  
Charlie Messer: *Hamburgers!*  
David O and Lilie, featuring Gina Eckstine: *Road Runner Inn*  
Pammy: *Dan's West*  
Pauline: *Joey's, A. Gilbey's*  
Cocktail Lounge  
Pammy: *San Diego*  
Shardul: *Hotel*  
The People Movers: *Hilton Hotel*  
Pier Group: *Steinwecker*  
Shardul:  
P.M.: *Patrick's II*  
Puls: *Sabal Amigos, Jolly*  
Roper/Soper: *Winters*  
Precision Cargo: *with Jim Sandwell and Lisa McDowell: Paradise Lounge*  
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Ed Ellis and Tapestry: *Sundrop Lounge*  
Fattburger: *Old Pacific Beach Cafe*  
Murray: *Ray: Chuck's, Steel House*  
The Ashery Fay Trio: *San Diego Harbor Excursion*  
Tanzoni: *Jolly Roger/Sundrop Village*  
Holla Gentry's Nones: *Anthony's*  
Horseshoe: *Hampshire's, Bahia Hotel, Lela's Greenhouse*  
The Don Gleason Trio: *Victor's Bar and Restaurant*  
Jesse Gomez: *Smogger's Inn*  
Mel Gort and Friends: *Victor's Bar and Restaurant*  
The Bobby Gordon Quartet: *Jazz Nine Records*  
The Bobby Gordon Trio: *Ally Lutz Inn*  
Steve Hancock: *Old Time Cafe*  
Harvey and the Steel Street Five: *Fit City/China Camp*  
The Assman Hobson Trio: *Jazz Nine Records*  
The Donald Jackson Quartet: *Oaks Club*  
Dexter Jeter and Bob Morse: *Holiday Inn/Bacchanal*  
Elliot Lawrence: *Top of the Park/Park Manor Hotel, Fax Bar and Grill*  
The Bob Long Band: *Billy Up Tavern*  
Fran Lankaste: *San Diego Harbor Excursion*  
Bob Magnusson and Randy Parker: *Words and Music Bookstore*  
The Joe Marillo Quartet: *Chuck's Steel House*  
Paul Montano's: *Tropical Jazz*

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IN YOURS IS BETTER!  
NEVER A COVER CHARGE.

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The Saturday 11:00 AM show CDs in stock at both stores  
**CASH PAID FOR ALBUMS, CASSETTES, 45s**  
VIDEOS & CDS









# CURRENT MOVIES

concert movies, and the concert (staged by David Byrne) is probably better to look at than most mere concerts. But in the long run, neither the staging of the concert nor the filming of it, nor both those efforts put together, is inventive enough or distracting enough to take center stage from the music. And it can easily seem a very long run indeed, with too much of the music stuck in the general area of dead-on, punctuated-by-innocent-ones-from-the-casters. To take this enjoyment of the Talking heads

music will be a hell in involvement in their movie would be to undertake cynicism. To take a shot at it would be to deny the very reason for its existence. (Grade: B) *See page 118*

**Top Gun** — High adventure in the Far East, based on the James Bond novel series, starring Brian Brown and directed by John Dahl. (Grade: B) *See page 118*

**That's Life** — Probably as near as you'll get to a true-life movie. It's about a woman who is a professional singer (Julie Andrews) and who is also a mother. It's a comedy, with some of the scenes that are somewhat over-the-top, but it's a very good one. (Grade: B) *See page 118*

**Malibu, good life** — But that's only a measure of the movie's success. It's a comedy, with some of the scenes that are somewhat over-the-top, but it's a very good one. (Grade: B) *See page 118*

**And the Winner Is** — A comedy, with some of the scenes that are somewhat over-the-top, but it's a very good one. (Grade: B) *See page 118*



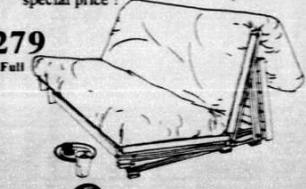
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If you have been a victim of an injury accident...

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Vaughan de Kirby

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# CURRENT MOVIES

and well-defined — for anyone who is not a fan of the Pacific Ocean — it's a comedy, with some of the scenes that are somewhat over-the-top, but it's a very good one. (Grade: B) *See page 118*

**Tough Guys** — The OVER-THE-HILL, but it's a comedy, with some of the scenes that are somewhat over-the-top, but it's a very good one. (Grade: B) *See page 118*

**Wings** — A comedy, with some of the scenes that are somewhat over-the-top, but it's a very good one. (Grade: B) *See page 118*

**After Hours** — A comedy, with some of the scenes that are somewhat over-the-top, but it's a very good one. (Grade: B) *See page 118*

**And the Winner Is** — A comedy, with some of the scenes that are somewhat over-the-top, but it's a very good one. (Grade: B) *See page 118*

**2 Men and a Cradle** — The premise is simple: a man and a woman live together in a small apartment in Paris. (Grade: B) *See page 118*

**Frontiers of Reason** — A documentary about the search for a cure for AIDS. (Grade: B) *See page 118*

**True Stories** — A comedy about a group of people who are stuck in a room. (Grade: B) *See page 118*

**And the Winner Is** — A comedy, with some of the scenes that are somewhat over-the-top, but it's a very good one. (Grade: B) *See page 118*

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**FRONTIERS OF REASON**  
 Where science and public issues meet  
**"Shock Waves on the Steppes"**  
 American Scientists  
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**Friday, November 7, 7 pm**  
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**HIGH BLOOD PRESSURE**  
 Without other currently in or off treatment, needed for hypertension study. Men or women, 21 years or older in otherwise good health. All examinations, blood testing, EKGs and medications are free.  
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 Warren W. Plesek, M.D., F.A.C.P., Board Certified Internist

**DRUM**

Remember when you said you'd quit smoking when the price of cigarettes reached a dollar a pack? Well, since you're still enjoying those smokes — why not just reduce the cost by half and enjoy even more? Well, DRUM gives you 20 quality smokes for the cost of 10 ordinary cigarettes. Or, you can have a long cut, DRUM makes rolling easier. Free and Sweet DRUM's freshness while you roll. Now light up. You've made yourself a very nice smoke. Remember you can roll yourself a very nice smoke. Remember you can roll yourself a very nice smoke. Remember you can roll yourself a very nice smoke.

**INVEST IN YOURSELF**

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- ACTING
- PERSONALITY
- GROOMING
- CAREER COUNSELING
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977 Orange Ave.  
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## Cycle Pro BMX Sale! Layaway for Christmas!

MONGOOSE SCOOTERS IN STOCK!



### CYCLE PRO BMX

**\$89<sup>95</sup>** Reg. \$129  
Black frame

**\$95** Reg. \$129  
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LIFETIME WARRANTY!

### Bicycles Unlimited

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### Fleece Sweat Shirts

**\$4<sup>90</sup>**

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Top quality 50/50 fleecewear.  
Great assortment of colors.  
Offer valid through 11/786.



**SWEAT SELECTION**

910 Grand Ave. • Pacific Beach  
Two blocks from the beach  
Open 7 days • 581-1090



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**Minor Run-up Special \$34** (reg. \$53)

Our top-up includes a lot more than others. 8 includes:

1. Wash wax
2. Minor adjustment
3. Complete tune up
4. Adjust timing
5. Spark plugs
6. Adjust oil level
7. Check oil level
8. Check oil filter
9. Check oil pressure
10. Check oil leaks
11. Check oil filter
12. Check oil pressure
13. Check oil leaks
14. Check oil filter
15. Check oil pressure
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45. Check oil pressure
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47. Check oil filter
48. Check oil pressure
49. Check oil leaks
50. Check oil filter

**35-point Major Service Special \$79** (reg. \$139)

Costs for full-service. Our major tune-up includes:

1. Compression test
2. Valve adjustment
3. Retard
4. Valve cover gasket
5. Spark plug
6. Distributor points
7. Condenser
8. Air filter
9. Oil filter
10. Oil change
11. Adjust timing
12. Adjust valve
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**Complete Clutch Job \$179** (Dread new parts)

1. Transmission fluid check and top up  
2. Drive shaft  
3. Clutch disc  
4. Clutch fork  
5. Clutch cable  
6. Clutch master cylinder  
7. Clutch slave cylinder  
8. Clutch release bearing  
9. Clutch linkage  
10. Clutch pedal  
11. Clutch housing  
12. Clutch cover  
13. Clutch bolts  
14. Clutch nuts  
15. Clutch washers  
16. Clutch spacers  
17. Clutch springs  
18. Clutch pins  
19. Clutch rollers  
20. Clutch guides  
21. Clutch shoes  
22. Clutch levers  
23. Clutch forks  
24. Clutch cables  
25. Clutch master cylinder  
26. Clutch slave cylinder  
27. Clutch release bearing  
28. Clutch linkage  
29. Clutch pedal  
30. Clutch housing  
31. Clutch cover  
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37. Clutch pins  
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41. Clutch levers  
42. Clutch forks  
43. Clutch cables  
44. Clutch master cylinder  
45. Clutch slave cylinder  
46. Clutch release bearing  
47. Clutch linkage  
48. Clutch pedal  
49. Clutch housing  
50. Clutch cover

**Brake Job Special \$39** (reg. \$80)

Front or Rear Brake job includes:

1. Install special new pads or install new brake shoes
2. Drain old brake fluid
3. Install complete hydraulic system
4. Flush hydraulic fluid
5. Note: Hydraulic parts not included
6. Bleed entire brake system
7. Adjust hand or drum or air shoes
8. Replace rear disc or rear drum
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A North Coast Tire saves your car's front end from damaging road debris, sand, tar and suicidal insects. ... **SAVE 29-50%**

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Must present ad - Offer good until 11/20/86  
Not to be used in conjunction with any other offer

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\*Based on manufacturer's suggested retail including freight, taxes, title and options. Dealer's price may vary \$100.00.

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- Sweet & sour pork
- Almond chicken
- Beef with broccoli

Offer expires November 20, 1986.

### Sunday Night Champagne Dinner

5:00 to 8:00 pm  
 Dinner includes champagne, soup, appetizer and 2 entrees for only \$5.50 per person

### PEKING PALACE II

Midway Valley Shopping Center  
 Between Sals & Builders in the new wing  
 Underground parking available - Section E28  
**296-2181**

# WE THE CHEFS

OF CRYSTAL TS have put together our new fall line that really sizzles -- to perfection over our new mesquite broiler.



Soar the flavor it brings to our diverse seafood, burgers and luncheon specialties. Our new Southwestern style of cooking blends the best of Mexican, California and Tex-Mex cuisine, combining the mesquite, our own sauces and some truly novel new dishes. We've also introduced a pizzaia and a build-your-own-soup bar.

And, to top things off, we have a free Haagen-Dazs ice cream cone waiting for you after your meal. Just bring in (or even mention) this ad, and your day will be even sweeter.

Crystal Ts is open for lunch weekdays 11:30 a.m. until 2 p.m. Dinner is served Tuesday through Saturday from 5 p.m.

## CRYSTAL TS

500 Hotel Circle North  
 Mason Valley  
 (619) 254-8272

TOWN & COUNTRY HOTEL  
 ATLAS HOTEL



## DOCK MASTERS

in the Shelter Island Marina Inn  
 296-3372

## Exciting chic dining with an Italian California flair

# Avanti

2 for 1 coupon  
**FREE DINNER**  
 When you buy one combination dinner, get one of equal or lesser value free.  
 Special good through 11/13/86. Excluding Fridays. Not valid on food to go.  
**Casavola's**  
 2253 Sunset Cliffs Blvd. 222-6533  
 142 University Ave. 296-6613

**TOP SIRLOIN STEAK COMPLETE DINNER**  
**\$4.99** with this ad  
 Includes: soup, salad, vegetable, dinner roll and a baked potato.  
 Served 11 am-2 pm and 5 pm-9 pm. Available Sundays for private parties.  
**CALIFORNIA CLUB**  
 5522 El Cajon  
 287-1593

# Kelly's STEAK HOUSE

**SERVING A HEARTY PLATE SINCE 1898**

## Dine Early and Savor!

**EARLY-BIRD DINNERS  
COMPLETE DINNERS FROM  
\$5.25**  
4:00-6:30 pm daily

**CONTINENTAL-STYLE  
STEAK & CHAMPAGNE  
DINNER SPECIAL  
\$14.95 for two\***

Steak for two includes baked potato or french-fried potato, salad, pork toast and a choice  
of dessert. \*Dinner 4:00-6:30 pm daily

Dinner served 11:45 pm • Piano Bar nights  
500 West Gate North • Mission Valley • 296-2131

Town & Country Hotel  
NEW SPECIALS

# Fabulous 8-Course Dinner \$2 for \$7.95

**Dinner served every day and includes:**

- Hot & sour soup or egg flower soup
- Fried lobster shrimp
- Egg roll
- Fried won ton
- Cashew chickens or honey pork chickens
- Sweet & sour pork
- Fried rice or steamed rice
- The 8 cookies

For 4 people add: Broccoli beef  
For 6 people add: Lemon chicken

## JADE INN

The very finest in Monterey, Carmel and San Jose  
5943 El Camino Blvd., near S.D.S.U.  
206-6734  
Lunch 11:00-2:00  
Dinner 5:00-10:00

# Little Italy

**PIZZA**  
4376 University Ave.  
Just east of Fairmount  
261-2908  
Open 11:00 am-2:00 am

**GOURMET**  
530 University Ave.  
(In the heart of Hillcrest)  
291-8919  
Open 11:00 am-11:00 pm

With this ad  
Lunch  
**PIZZA\*,  
ANTIPASTO  
SALAD &  
Coffee for two  
ALL FOR  
\$9.95**

With this ad  
Lunch  
**DINNER  
FOR TWO  
\$14.95**

With this ad  
Lunch  
**ITALIAN  
RESTAURANT**  
5014 Grand Avenue  
Pacific Beach • 772-1061  
**FREE DELIVERY**  
Coupon valid for pizza, pasta,  
dinner, other pizzas or  
coupons. Visa/MasterCard

**THE GARDEN** 10111 Garden Street, Mission Viejo, 295-8686. This restaurant features fresh fish, seafood, steaks, and a variety of other dishes. The menu is updated frequently, and the atmosphere is casual and relaxed. Open daily from 11:00 am to 10:00 pm.

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# CHATEAU

NEVELE/CAJON  
CUISINE

For the most delectable of pizzas, we offer the finest combination of French and Cajon cuisine. This is a truly unique dining experience. Open daily from 11:00 am to 10:00 pm.

# 2 FOR 1 DINNER

**THE ABBEY RESTAURANT**  
At the corner of Fifth & Olive

"Wear your hat to lunch on Friday, and I will buy you a glass of wine or uppuccino."

## Gabriel's Grille

Lunch, casual and after theatre dining, cocktails, entertainment and more. 291-4779

**ALABAMA** 4321 Capital Boulevard, East San Diego, 291-1100. This restaurant features a variety of dishes, including steaks, seafood, and chicken. Open daily from 11:00 am to 10:00 pm.

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# CENTRAL SAN DIEGO

A BIRTHDAY RESTAURANT  
3014 Fairmount Street, San Diego, 291-4321. Since the Valentine's menu, we have been serving the most delicious and elegant meals in the area. Open daily from 11:00 am to 10:00 pm.

# Dookies THE CUSTOMER'S CHOICE

Our regular customers tell us why they love Dookies.  
"Food and service is A1 all the way."  
"The example is truly fantastic. The service is excellent."  
"You're doing everything right!"  
"We loved every minute, with you were in Colorado."  
"The first time made me a regular customer."  
"We would rate you best along with our best restaurant in the area."  
Omaha, Nebraska.

Open to end our what Dookies is all about. Whether it's your first or 100th time, Dookies is the place to be. Open daily from 11:00 am to 10:00 pm.

# READER'S GUIDE TO RESTAURANTS

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# SHRIMP! GRAND OPENING!

We've got a great new look and a great new menu.

Your favorite entree served TEN (!) delightfully delicious and different ways. Featuring shrimp recipes from around the world, including Cajun style, Mediterranean stir-fry, Texas barbecue, and Hawaiian.

Shrimp entrees from \$10.95—includes Salad Bar, Potato or Rice, Hot Bread & Butter.

1414 Camino del Rio South  
San Diego, CA 92108  
(619) 260-0111

# READER'S GUIDE TO RESTAURANTS

them in the city. Instead, he'll have lunch at the... (text continues)

## EAST COUNTY

**LA AZTECA** 1433 Camino Ave. 781-9090. Mexican. Open daily. 11:30 am-11 pm. Breakfast served 11-1 pm.

**ANTONETTA'S** 2401 Camino del Rio South. Italian. Open daily. 11:30 am-11 pm. Breakfast served 11-1 pm.

## CLAYTON RESTAURANT

2401 Camino del Rio South. Italian. Open daily. 11:30 am-11 pm. Breakfast served 11-1 pm.

**JOEY'S** 8221 University Ave. Italian. Open daily. 11:30 am-11 pm. Breakfast served 11-1 pm.

## BARBER TAP ROOM

1414 Camino del Rio South. Italian. Open daily. 11:30 am-11 pm. Breakfast served 11-1 pm.

**JOEY'S** 8221 University Ave. Italian. Open daily. 11:30 am-11 pm. Breakfast served 11-1 pm.

## FRANK'S

1414 Camino del Rio South. Italian. Open daily. 11:30 am-11 pm. Breakfast served 11-1 pm.

**CLAREMONT & KIRBY MEIA** 1414 Camino del Rio South. Italian. Open daily. 11:30 am-11 pm. Breakfast served 11-1 pm.

## THE SUBURBAN

1414 Camino del Rio South. Italian. Open daily. 11:30 am-11 pm. Breakfast served 11-1 pm.

**PIZZA 10 PALMS** 10 Palms. Italian. Open daily. 11:30 am-11 pm. Breakfast served 11-1 pm.

## NEW OWEN'S

1414 Camino del Rio South. Italian. Open daily. 11:30 am-11 pm. Breakfast served 11-1 pm.

**THE GOOD ONE** 1414 Camino del Rio South. Italian. Open daily. 11:30 am-11 pm. Breakfast served 11-1 pm.

## BARBER TAP ROOM

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**Complimentary pitcher of beer or half liter of wine**  
included with your choice of any  
**Two combination dinner plates for \$12.95**  
Served with rice, beans and salad  
Not valid on food to go. No coupon necessary. Just mention this ad through November 20, 1986.

**EL AZTECA**  
1433 Camino Ave. 781-9090  
Mex. Fri. 11:30 am-11 pm  
Sat. & Sun. 9 am-11 pm  
Breakfast served 11-1 pm

**Antones**  
Newelle Mediterranean Cuisine  
Early Bird Special 2 for 1 \$4.99  
Purchase any dinner entree and the 2nd entree of equal or lesser value FREE.  
Dinners from \$8.95  
• Cacticals  
• Ocean view  
5504 La Jolla Blvd. 454-1144

**2 for 1**  
on any nightly dinner special  
(Limit one per person through 11/23/86.)  
Fresh catch of the day. Baked fish. Shrimp. Grilled Garlic Chicken. Barbecued Shrimp. Pasta dishes. Cappuccino bar. Fresh salads, muffins, coffee, tea, carrot cake, cheese cake, chocolate fudge cake.  
Saturday & Sunday Champagne Brunch served all day.  
**LA JOLLA SPICE CO.**  
7556 Fay Ave. 454-4662

**LUNCH FOR TWO by the Bay**  
Delicious lunches for two (but priced for one). All entrees include a choice of soup or salad, and rice pilaf or wedge fries.  
Monday: CHICKEN TERIYAKI - \$7.95  
Tuesday: BAKED SCALLOPS AU GRATIN - \$8.95  
Wednesday: PEPPER CORN CHICKEN - \$8.95  
Thursday: GRILLED SHRIMP - \$9.50  
Friday: SEABASS WITH LEMON BUTTER - \$9.95

**DOCK MASTERS**  
3760 Sports Arena Blvd. 224-2772

**SHRIMP & CHICKEN DINNER FOR TWO \$7.95**  
Dinner served every day after 3:00 pm and includes:  
• Fried Shrimp  
• Hot & Sour or Egg Flower Soup  
• Egg Roll  
• Fried Wonton  
• Cashew Chicken  
• Sweet & Sour Pork  
• Fried or Steamed Rice  
• Tea & Cookies

**MANDARIN PLAZA RESTAURANT**  
3760 Sports Arena Blvd. 224-2772

**HAVE YOU BEEN IN BLUMER'S LATELY?**  
COME SEE OUR NEW LOOK!  
The oldest deli and bakery in San Diego (since 1946) is now under new ownership. We are excited to be the new owners and... have gone to great lengths to make sure that your food is the best and our service courteous.

**2 COMPLETE DINNERS**  
12 choices  
**ONLY \$10.99**  
with this coupon

Let us cook your turkey dinner!

**COMPLETE THANKSGIVING DINNER TO GO**  
(serving 10-15 people)  
• Whole roasted turkey  
• Our own special dressing  
• Cranberry sauce  
• Bread and rolls  
• Fresh pumpkin pie  
**ONLY \$75**

**BLUMER'S**  
Restaurant • Delicatessen • Bakery • Catering  
5379 El Camino Blvd. 582-2791

**Su Casa FISH SPECIAL SALAD BAR or SOUP**  
All fish is never frozen, steamed or poached and includes choice of our famous clam chowder, daily special soup, or our extensive salad bar.

**WITH COULDFISH**  
Lunch or dinner • Full party  
November 20, 1986. Not valid  
Friday or Saturday

**CARNITAS MICHIOCAN \$6.95**  
Delicious chunks of pork meat cooked in the old traditional way.  
Build your own tacos with the works: guacamole, cilantro, onions, tomatoes, special tomato sauce and lots of hot corn tortillas.

Tuna, Halibut, Trout, Swordfish, Sole or Sea Bass \$6.95  
\$12.95 at most restaurants

Fresh Salmon \$7.95  
\$14.95 at most restaurants

Shrimp Fajitas Regularly priced at \$12.95

**Su Casa**  
Seafood Grilled & Mexican Specialties  
6738 La Jolla Blvd. 454-0369

**CALL-OPE'S GREEK CAFE**  
The City's Only Gourmet GREEK BRUNCH  
In the Heart of Hillcrest

Omelettes  
• Lamb Sauté  
• Kassen Cheese and Mushroom  
• Shrimp & Feta Cheese Homemade  
• Greek Sausages  
Sundays 10 to 3 (\$3-\$6)

BRING IN THIS AD FOR A COMPLIMENTARY GLASS OF FRESH SQUEEZED ORANGE JUICE OR GREEK COFFEE

Lunch Mon-Fri  
Dinner nightly and after theatre  
3968 5th Avenue • 251-5588

**6th Anniversary CHINESE DINNER SPECIAL**

Choice of: Mongolian Game Hen with Evergreen Appetizer; Souped-up Game Hen with Evergreen Entrees; Crilled Red Snapper Fillet Beef with Black Bean Sauce; King Pao Chicken or Pork Chuan King Chinese Breadcrumbs with Mushroom Dessert; Ice Cream or Lichee

If six persons or more, we will add Chef's Shrimp and San Shieh War Bar \$6.95 each. Three-person minimum.

**Szechuan Mandarin**  
Open 7 days a week. Closed Thanksgiving  
5855 Mission Gorge Road, San Diego, 92118  
280-4600

# READER'S GUIDE TO RESTAURANTS

day, dinner, highly low, to reach... (text continues)

## THE GOOD ONE

1414 Camino del Rio South. Italian. Open daily. 11:30 am-11 pm. Breakfast served 11-1 pm.

## BARBER TAP ROOM

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# READER'S GUIDE TO RESTAURANTS

**TRAVELERS** (400) 400-4000. Open daily. Lunch, brunch, dinner. 10000 S. Sepulveda Blvd., Van Nuys, Calif. 91411. **TRAVELERS** (400) 400-4000. Open daily. Lunch, brunch, dinner. 10000 S. Sepulveda Blvd., Van Nuys, Calif. 91411. **TRAVELERS** (400) 400-4000. Open daily. Lunch, brunch, dinner. 10000 S. Sepulveda Blvd., Van Nuys, Calif. 91411.

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RESTAURANT-HOUST

## TWO FOR ONE ANNIVERSARY CELEBRATION

Come celebrate our 7th Anniversary as one of San Diego's premier dining and dancing spots. The Lehr's would like to thank America's Finest City for seven great years. Call for reservations and bring this ad in to enjoy complimentary lunch or dinner with the purchase of an entree of equal or greater value. This offer good any time except Friday and Saturday between 6:00 pm-9:00 pm and Sunday brunch.

RESERVATIONS 299-2828

Please save gratuity on regular menu prices. Offer good through 11/26/86.

2828 Camino Del Rio South, Mission Valley

San Diego HARBOR EXCURSION For information & reservation (619) 234-4111 Broadway and Harbor Drive

Dinner Cruise Departs 7:00 pm Friday & Saturday Champagne Sunday Brunch Departs 11:00 am every Sunday

**LA PERLA** (619) 444-4444. Open daily. Lunch, brunch, dinner. 10000 S. Sepulveda Blvd., Van Nuys, Calif. 91411. **LA PERLA** (619) 444-4444. Open daily. Lunch, brunch, dinner. 10000 S. Sepulveda Blvd., Van Nuys, Calif. 91411.

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RESTAURANT-HOUST

## Pacific Fish RESTAURANTS

The ultimate dining experience Aboard the... MONTEREY

San Diego HARBOR EXCURSION For information & reservation (619) 234-4111 Broadway and Harbor Drive

Dinner Cruise Departs 7:00 pm Friday & Saturday Champagne Sunday Brunch Departs 11:00 am every Sunday

San Diego HARBOR EXCURSION For information & reservation (619) 234-4111 Broadway and Harbor Drive

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RESTAURANT-HOUST

## Vesuvio Italian Restaurant

Lasagna Dinner for two \$8.00 or spaghetti for two \$6.95. Above dinners include salad and garlic bread. For dining room only. \$2.00 OFF ANY PIZZA (bring menu of pickup only).

San Diego HARBOR EXCURSION For information & reservation (619) 234-4111 Broadway and Harbor Drive

Dinner Cruise Departs 7:00 pm Friday & Saturday Champagne Sunday Brunch Departs 11:00 am every Sunday

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# READER'S GUIDE TO RESTAURANTS

**TRAVELERS** (400) 400-4000. Open daily. Lunch, brunch, dinner. 10000 S. Sepulveda Blvd., Van Nuys, Calif. 91411. **TRAVELERS** (400) 400-4000. Open daily. Lunch, brunch, dinner. 10000 S. Sepulveda Blvd., Van Nuys, Calif. 91411.

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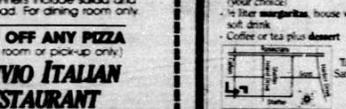
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RESTAURANT-HOUST

## La Terraza Restaurant & Cantina

Mexican Dinner for 2 \$12.95 (93.95 value, save \$7.00). 2 combination plates, no. 1-12. \$2.00 OFF ANY PIZZA (bring menu of pickup only).

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RESTAURANT-HOUST

## Cornish Pasties

1/2 PRICE DUNDY'S PASTIES. FREE BAGEL & BUMPER STICKER. A free bagel & bumper sticker with any purchase and this coupon. Just use per cash sale, please. Offer good through November 30, 1986.

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# HERE IT GOES! GOIN' ON!

Every day, all day long, at each of our five locations the Baltimore Bagel bakers are busy baking another batch of tender, chewy Baltimore Bagels. Twenty-two terrific varieties. Naturally low in calories and salt, with no added shortening or preservatives. Take 'em home by the bagful. Or let us build you a big, fat, fully packed sandwich. Now check out our hole-hearted free offer.

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**BALTIMORE BAGEL CO.**

San Diego: 1111 Harbor Blvd. (near Del Mar) 619-287-9076

La Jolla: 7515 La Jolla Village Dr. 619-454-0714

San Marcos: 1772 San Marcos Blvd. 619-441-1100

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**SZECHWAN CUISINE** 四川園

**Mongolian Bar-B-Q**

All-you-can-eat dinner!

Make it your way by selection of ingredients and seasonings. Each serving cooked to order. Sliced beef, chicken, turkey, pork or lamb served with rice, egg roll, fried wonton and soup. Regular price \$8.95...

Now only **\$6.95** per person

Planning a holiday party? Now's the time to reserve our beautiful banquet room.

Complete cocktail and wine service  
9350 Clairemont Mesa Blvd. at Ruffin Rd.  
(Behind Cracker Bank)  
Open 7 days a week • Lunch & dinner  
Call 273-8799 for reservations

**South-of-the-Border**

**Loyster Special**

\$9.95

Sink your teeth into the "delicious" Loyster Special at La Hacienda Diner including mouthwatering lobster, a scrumptious cheese enchilada, rice, beans and guacamole.

Arriba!  
"Un grande" meal...  
"Un poco" price!



At the Hilton Valley Inn  
875 Hotel Circle South  
6493 798-6281

strip of individual or large pizza as well as salads, munchies, burgers, and cheese cake. The first pizzas are served with the sausage, cheese, the nose vein high. While the pizza is fresh and good, they're not addictive. The experts say, "You can't eat too much of it." Open daily. Continuous service. 1000 S. Bascom Ave. Open daily. Low to moderate.

**CHINA'S BEST** 3168 Mission Boulevard, Mission Beach 498-1711. There's no doubt about it—China's Best is the perfect spot for authentic, hearty breakfasts, which include tandoori chicken and egg, or pork chops and eggs, as well as standard omelets, all served every night from 11:00 am to 3:00 a.m., as well. Some omelets shouldn't overdo the same beef "Sausa" breakfast, which the fresh turkey is a good choice for lighter fare. Saturday and Sunday brunch offers Mexican specialties that provide good value. Beachcomber atmosphere. Open daily, lunch, dinner, moderate to high. Breakfast, brunch, low to moderate.

**HOLLYWOOD CAFE** 4171 Mission Blvd. Drive, Pacific Beach 273-3813. Open since 1932 and lately made a name for itself as a trendy restaurant, this budget restaurant serves lunch and dinner. Open daily. French dip sandwiches, and liver and onions, as well as other specialties. A "breakfast bar" has recently been added. Diners include salads, dressings of bread based on the premium and dessert. Daily special and new-style salad bar. Open daily, breakfast, lunch, dinner, moderate to high.

**WORLD FAMOUS** 70 Thomas Avenue, Pacific Beach 483-8430. Located directly on the boardwalk, this well-established fish, seafood, and steak house offers especially good buys at breakfast, brunch, and lunch. Brunch, served Saturday and Sunday, provides a variety of omelets, pork chops, steak, and Mexican specialties. Portions are large and prepared in a straightforward manner. Open daily. Breakfast and lunch, moderate to expensive, dinner.

**LA JOLLA**  
**ALPINE'S OF LA JOLLA** 1551 Prospect Street 454-2323. Both the outdoor patio and main dining room are lively, crowded, noisy, and festive. The house specialty is carne asada, but the steak is also good. Sautéed chicken (available only on Friday and Saturday nights), and the Guinness-style baked chicken (available only on Friday and Saturday nights), and the Guinness-style baked chicken are all fresh and popular. Extensive menu of other combination plates, including ribs, omelets, and steaks. Very crowded on weekends. Open daily. Continuous service. Saturday, Low to moderate.  
454-2323. 1551 Prospect Street, 454-2323.

**XMAS - NEW YEAR'S PARTY**  
"An Affair to Remember"  
For all business and social functions, large or small.  
"Full service catering"  
**Ambassador**  
Call 273-8799  
254-1565  
The Sanders Family

Lunch is an especially good buy here because the food is low cost, being, and fresh, and eaten to the table and such appetizers as hummus and tabbouleh, plus fresh skewers of broiled chicken liver and shrimp. Open daily. Continuous service. 1000 S. Bascom Ave. Open daily. Low to moderate.

**CONCI'S STEAK HOUSE** 1520 Prospect Street 454-2323. Diner, steak, chicken, and shrimp terrace, lobster, soup, and salad bar constitute the good buys. Dishes include: ribs, ribs, ribs. For lunch, by a great fish, the "house" dinner is a French omelet or half-meat, both served with soup, salad, or fries. Located one floor down, Chuck offers some of the best steaks in town and a modified on weekends. Open daily, lunch, Monday through Friday, dinner, highly and to 11:00 pm on Friday and Saturday, lunch, low to moderate.

**CLAY'S TREATERY** 752 La Jolla Boulevard 454-2323. Burgers, steaks, and lunch, hot dogs, corned beef hash, sausage, eggs, toast, and french fries. Open daily, lunch, dinner, moderate to high.

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**Sizzler**  
Steak • Seafood • Salad  
2 Top Sirloin Dinners  
Includes 2 green salads & 2 soft drinks  
**\$9.43**  
Expires Nov. 21, 1986. Good during regular hours. No take-outs, no substitutions.  
3949 Ohio St.  
296-0518  
Sun-Thurs 11 am-9 pm  
Fri & Sat 11 am-9:30 pm

great taste: garlic, crisp salad, good bread. The dining room is small, tends to be noisy and crowded with late afternoon and evening hours. If you're in a hurry, late afternoon and evening hours are better. The desserts and cocktails are uniformly fine. Open daily. Continuous service. 1000 S. Bascom Ave. Open daily. Low to moderate.

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Free soft drink with any plate.  
For dining room only. Expires 11/20/86.  
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Lunch \$2.95 11:00 am-3:00 pm  
Dinner \$3.95 3:00 pm-9:00 pm  
18-course meal includes: appetizer, soup, salad, seafood, beef, pork, chicken, and vegetable dishes.  
**VIETNAM BUREAU**  
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**Rib & Chicken Combination Plate \$5.99**  
Served with choice of two: cole slaw, baked beans, macaroni salad or French fries & our famous sauce, plus roll & butter.  
Offer valid with coupon through November 20, 1986.

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Call for parties & parties  
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