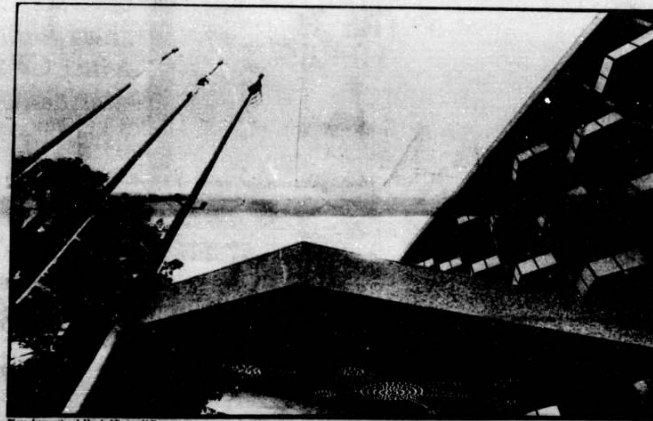


The return of the
YOUNG PEOPLE'S WRITING CONTEST
Cash prizes for teens and preteens
See page 37, section 1

READER

VOLUME 15, NO. 45 NOV. 13, 1986 SAN DIEGO'S WEEKLY

BIG BEEF IN MISSION VALLEY



Plaza International Hotel, Mission Valley

Hoods and hookers, liquor and litigation: an account of the vicious battle between restaurateur Roberto DePhilippis and hotel owner Robert Buckner.

Roberto DePhilippis, the owner of the Butcher Shop, a restaurant that was a hot spot since the spring of 1983, when his landlord, the Plaza International Hotel in Mission Valley, was hit in a police sting. A few six months of legal wrangling, DePhilippis reluctantly accepted the fact that the Butcher Shop would have to leave the premises it had occupied since 1971. DePhilippis would leave, but as testimony to his rancor, he made sure that not one usable chair, table, booth, appliance, or other Butcher Shop fixture would remain. At midnight on Friday, April 25, 1986, he and about thirty employees, family members, and patrons of the Butcher Shop wielded sledge hammers, knives, shovels, and other implements of destruction, and

they annihilated the restaurant.

Unabashedly proud of what he had done, the stout, gregarious DePhilippis addressed reporters from local newspapers and television stations who had come to view the massacre the next day. DePhilippis was no stranger to the media. The Mission Valley Butcher Shop had long been known as a notorious hangout for organized crime figures. Its reputation was only enhanced by a highly publicized sting operation in 1980, in which authorities attempted to crack down on reported illegal gambling at the Butcher Shop.

Last April DePhilippis stood amid the remains of his cherished restaurant and told reporters that he was a patriotic American who had fought in World War II for liberty and justice but that frankly he was disillusioned

Continued on page 39

BY STEPHEN MEYER

Photographs by Craig Carlson

BANKRUPTCY

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Pack In Knowledge

Concerning the cover story "Snakebite" in your November 6 issue, more people die annually in North America from bee stings than from snakebite.

As more of us discover the pleasures and challenges of the wilderness experience, we often discover ourselves in situations for which ordinary city or suburban experience has not prepared us. In my book, there is nothing more rewarding than spending time in the mountains or deserts that are so plentiful in our land. But in order for that time to be enjoyable, one must learn the skills necessary to survive in those unfamiliar, often hostile environments. Organizations such as the Sierra Club offer courses in leadership and first-aid training for prospective adventurers. Anyone contemplating travel into areas of limited medical care should either learn the skills necessary for safety in the wilderness or take someone with them who has those skills. As a member of the Wilderness Medical Society, I urge members of formal or informal adventure groups to undergo such training. Stores such as Ray's are becoming too commonplace.

LETTERS

The Reader welcomes letters for publication. Address them to Letters to the Editor, Box 80803, San Diego, 92138. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

It is doubtful that Ray would have survived the rattlesnake envenomation he suffered, even if his fellow hikers had been thoroughly competent in snakebite care. Several points beg mentioning, however, so that readers might learn from this tale, rather than being frightened by it. Foremost in the care of a person with venomous snakebite is to keep the victim calm and inactive. Activity only speeds the absorption and spread of venom through the body. Second, a constricting band — not a tourniquet — should be lightly tied just above the bite site. It should not be so tight as to impeded the flow of blood arriving from the heart or leaving the limb — just enough to halt the flow of lymph, which flows in small channels within and just beneath the skin. Third, one must assume severe envenomation, even if there is little pain associated with the bite. Once action has been taken to obtain medical help and/or evacuation, the luxury of "hoping for the best" can be enjoyed. And last, it is best to know your resources, both personal and governmental, before trekking off into any area that affords limited medical care.

All in all, the team with which Ray Bogowitz was associated did an excellent job of trying to save his life. Unfortunately for him and for them, they had limited skills and experience to invoke. Perhaps part of the thrill of the wilderness is the inherent risk incurred with venturing in. And with good reason we should be "more afraid of traffic accidents than [of] rattlesnakes." But if you're the kind of person who wears seat belts on the freeway, as you should, then pick up a copy of a good wilderness first-aid

book or take a class in it before you head for the hills.
L.B. "Sandy" Rock
La Mesa

Bible In The Bush

I love adventure and in fact remember the many times in Texas I either walked (or drove) myself into precarious situations ignorantly and unprepared for problems. That is why my heart went out to those time adventurers who encountered the rattlesnake ("Snakebite, November 6"). As I read the article, I painfully experienced the confusion and helplessness associated with watching Ray slowly but surely die from such a devastating wound. I thank you for bringing this reality of danger to all of us adventurers who need to forget the lesser experiences.

I suggest your protection kit include legging, a good first-aid medical pack. But I also include the Bible. Armed with the word, we can bring the power of God into our situation, particularly for healing. While administering our best medical attention somewhere there are no bush, we can also call on the matchless name of Jesus to give us the healing edge and drive death from our camp. I know I wouldn't want anything less than God on our side while "adventuring" into unknown territory and suddenly be part of such a profound and unforgettable mishap.
Gregory Cook
East San Diego

Papa & The Puppy

I was appalled to read Paul Krueger's October 30 "City Lights" article "As Long as You're Up: Get Me a Grant" but not surprised. I had never applied for a grant of any kind because I always assumed (apparently correctly) that they were given out to friends or groups with some political ax to grind. However, when I read in Ann Marie Welch's column in the San Diego Union that the National Endowment for the Arts grants, as administered by COMBO, were going begging to find enough applicants to divvy up the money, I went against my instincts and threw my grant proposal into the ring. It cost me \$162.00 and some considerable time to put my package together, but at last it looked pretty good, and I got it in on time. After all, I am an actor with some twenty years' experience here in San Diego, and my project, a one-man show impersonating Ernest Hemingway, seemed to be an idea worthy of a grant.

What was lacking along with my application, however, was the same familiarity with political types that plagues many real artists. We are not seen at the meetings where these pretty power brokers distribute their influence. We do not belong to the board of this or that. We do not attend the cocktail party where one learns the dirt to hold over someone else's head when the time comes to decide who gets what.

Those people who gave themselves money should be ashamed. Those people who work for organizations that received awards that they eventually trickle down into their own pockets should look again if they think they acted fairly. While everyone admires the pull of a brazen thief, I only feel sadness that my little puppy of a grant proposal never really had a chance.

It only takes time to prohibit judges from granting themselves or their organizations an award. To maintain as Duane Street, if COMBO does that, the NEA would be hard pressed to find quality panelists if they could not

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THE PROVIS FORECAST

BY THOMAS K. ARNOLD

Jeffrey Provis doesn't just talk about the weather when the need arises to jump-start a stalled conversation. The weather is all he talks about, period. His lifelong fascination with the weather dates back to his youth in Chicago, when he used to bring long-range forecasts to his sixth-grade classroom and amaze both his teachers and his fellow classmates with his detailed accuracy. And after more than eighteen years as an elementary school science teacher — the last two here in San Diego, at La Jolla Country Day School — he's finally decided to turn what has so far been a hobby into a career.

In November of 1985, Provis, now forty-one, began to test market his idea for a daily telephone weather forecast service at his home in La Jolla. By the time the nine-month experiment was over, Provis



Jeffrey Provis promises clearer reports

says, he had logged more than 20,000 calls — despite the fact that a similar free phone line has long been operated by the National Weather Service. Last September he quit his teaching

job and reactivated his service as "WeatherQuest WeatherPhone," which provides callers with taped weather forecasts each weekday from 7:00 a.m. to 4:00 p.m. To promote his venture, he says, he's placing classified ads in about ten weekly and monthly community publications, and he hopes to secure the sponsorship of some local business that would pay for a brief commercial message included

in the sixty-second weather forecast he records each morning. WeatherQuest's success, Provis says, depends mostly on the accuracy of his forecasts. Often they differ from the ones issued on the National Weather Service line. And when they do differ, Provis adds, he's been right and they've been wrong. Some examples: On Thursday, October 30, the National Weather Service

forecast "night and morning low clouds" and "hazy sunshine" in the afternoon; Provis forecast at least partial cloudiness all day long. Provis was right. On Monday, November 3, the National Weather Service forecast "variable clouds with a slight chance of showers." Provis's forecast called for "pure California sunshine." Provis was right. On Friday, November 7, the National Weather Service forecast low clouds in the morning and sunshine by the afternoon. Provis forecast the opposite: sunshine in the morning and low clouds moving in by the afternoon. Once again, Provis was right. (On three other sample dates, the forecasts were the same; the National Weather Service and Provis were both correct.)

Each weekday morning, Provis says, he gets up at 5:30 and studies the same weather maps as the meteorologists with the National Weather Service. (He picks them up the night before at the University of California at San Diego.) But from there, the methodology differs. The National Weather Service relies mostly on computers; Provis goes outside and looks at the sky, and then he comes back inside for a final glance at such basic meteorological instruments as

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ON THE SURFACE

BY PAUL KRUEGER

Ask the wealthy residents of Point Loma about the old saw that "you can't have it both ways." These homeowners on DuPont and Albion streets and Silvergate Avenue get to keep their rustic-looking streets and have them resurfaced at taxpayers' expense, despite a long-standing city policy that strictly prohibits the publicly funded upkeep of such unimproved city roadways.

Street crews labored for more than a week in October filling potholes and pouring a new coat of hot oil and gravel on roadways in the exclusive Point Loma enclave that's home to banker Gordon Luce, builders David Khoury and Robert Golden, paint store owner Nicholas Pizore, clothes Abraham Ratner, and other local luminaries. Visitors travel down Silvergate and Albion to reach the new Cape Drive home of Mayor Maureen O'Connor, whose move was announced by the local press in September, just a few weeks before the adjoining streets were resurfaced.

the back yard. Her neighbors are not pleased with her pets, and they've complained to the authorities about odor and noise for the last two years. Someone, it appears, fed strays to the dogs, who are now dead. But short of poisoning the cats, there is little the neighborhood can do about the remaining animals. As long as Beverly Blumling takes good care of her cats, the department of animal control says she can have as many as she wants.

The cats were not the original complaint of the neighbors, though; it was the barking dogs that really bothered them. Blumling's noncompliance with the city's noise ordinance brought her into court three times this year; in August she was convicted of a misdemeanor violation and put on probation. That's when she rented shock collars for the four dogs, which gave them a mild electrical jolt

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would then be maintained by city crews. The Point Lomans could easily afford such a tax, but they don't want curbs and sidewalks. They instead favor the rural, back-roads feel of the streets in front of their beautiful homes, many with stunning bay views. Still, it's nice to have the pavement smooth and well maintained, which is just what happened last month when trucks carrying thousands of



Cape Drive and Dupont Street: where the old meets the new

(continued on page 49)

STRAINS OF DISSONANCE

BY NEAL MATTHEWS

A major factor underlying this week's cancellation of the San Diego Symphony's 1986-87 season was the complete breakdown of cordial and respectful relations between the orchestra's musicians and David Atherton, the symphony's conductor and music director. Many of the musicians believe that Atherton himself is the issue now, and even if their union and the symphony's management could have reached agreement on a new contract by last Tuesday's deadline, the enmity that now exists toward Atherton would have eroded the musical quality of this season's concerts.

"Atherton came at a time [in 1980] when we really needed somebody like him," says Matthew Garbutt, a tuba player who was the resident Pops conductor, a between 1983 and 1985 and is still a frequent guest conductor for the orchestra. "And for a while, it was a positive situation here, but now, that's all changed. Little did we know what we were getting ourselves into."

The seriousness of the rift between the conductor and the orchestra is illustrated by the fact that many musicians are now willing to criticize him openly, at what they perceive as a risk of retribution by the conductor. It's true that a member of the orchestra's



"The Boss"

members might have "axes to grind." There isn't one person who Atherton hasn't bullied or trampled. Violinist Millicent Froehlich, who was away from the orchestra all summer, says she was shocked to come back this fall and see the depth of ill will now directed toward Atherton. "I was really surprised how the

members might have "axes to grind." There isn't one person who Atherton hasn't bullied or trampled. Violinist Millicent Froehlich, who was away from the orchestra all summer, says she was shocked to come back this fall and see the depth of ill will now directed toward Atherton. "I was really surprised how the

alienation has hardened," she says. "It's really a hate relationship now and almost open rebellion. It's just so sad because it was all so unnecessary. It's like a Greek tragedy — he brought about his own downfall."

Symphony board president Herbert Solomon explains the low state of relations between the conductor and the players as the normal tension and hostility that develops within every major orchestra, but the players say that came and went here a long time ago. "We can't live with Atherton anymore," explains Liz Green, the principal oboe player. "We all had tremendous respect for him as a musician and a conductor in the beginning, and we kept waiting for a little bit of that to be returned, but it never was. He makes you feel that every note you play is an audition, and you might be fired, and you don't make good music that way."

It's not just that the honeymoon's over; we need a divorce. The Atherton issue can be separated into four main areas of dispute: his artistic judgment and talent; his lack of tact and diplomacy in dealing with sensitive artists; his perceived lack for power and his demands for more artistic control of the orchestra; and his alleged lack of respect for orchestra

members as human beings. Atherton was given the opportunity to respond to the issues raised by the musicians in this article, but he declined repeated requests for an interview. Symphony board president Herbert Solomon and executive director Wesley Brustad also declined requests for interviews, but they did provide written answers to some questions. "It is important to stress that Mr. Atherton is not the issue in [contract] negotiations," they wrote. "The issue is one of fiscal responsibility. The San Diego Symphony Orchestra has made tremendous artistic strides under Maestro Atherton. As such, we have reason to believe that it will continue to improve under his direction."

Andrés Cárdenas, the highly respected concertmaster Atherton hired a year ago, is one musician who still gives high praise to the conductor. "I personally have never had any problems dealing with David," says Cárdenas, who has spent the last couple of weeks auditioning for a job elsewhere. "I'm the first person to say I don't agree with everything he does, but it's not my job to disagree; it's my job to make music. And David and I can communicate and work things out. I wouldn't have come here

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POACHED LOBSTER

BY BRIAN CANNEN

The lobster police attacked at 11:00 on a Sunday morning, the scuba divers said. Michael MacDonald and Joseph Meyers were 300 yards off the coast of Carlsbad on November 2, diving near some lobster traps, when the boat approached them. They swam to the bottom to avoid being hit by the lobster skiff, which stopped directly above them and began repeatedly dropping the anchor. When it hit Joseph Meyers on the foot, MacDonald, his diving companion, surfaced to confront the driver of the boat. "How is your catch?" asked the fisherman.

"Four lobsters," answered MacDonald.

At this point, the man in the boat grabbed MacDonald and tried to pull him on board, yelling, "You cut my trap! I'll kill you!" MacDonald struggled with the lobster fisherman, who yelled, "Get the knife! Get the knife!" to a woman on the boat. Unable to pull the diver on board, the man ripped off MacDonald's flotation device and breathing apparatus and threw the diver back in the water. "It cost me fifty bucks, but it cost you 500," said the fisherman.

The couple spied off in their boat with the diver's equipment, whose value MacDonald later estimated at \$540. Both divers made it to shore safely and basically unharmed. MacDonald, son of newly elected county supervisor John MacDonald, reported the incident, as just told, to the Carlsbad police. But there may be more to the story.

Confrontations between lobster fishermen and sport divers are typically not violent, but their relations have never been good. Fishermen accuse divers of stealing lobsters from their wire-mesh traps, and divers claim that the fishermen's claims are often unsubstantiated. But this year's lobster season, which opened on October 1 and ends in mid-March, has seen more poaching than ever before, fishermen say. "This year is worse than any previous year," says Randy Miller, president of the



Robbed lobster trap

Southern California Lobster Fishermen's Association. "For the first two weeks of the season, it was so bad it was unbelievable." Miller, who has been harvesting lobster for twenty-two years, blames divers for the majority of the thefts. "I've

pulled them up with their arms caught [in the trap]," he says. The culprits, Miller says, are usually amateur divers who find the fishermen's traps and follow the lines down to the traps, which sit on the ocean floor. Then they open them up and make off with whatever's inside. Good divers can find their own lobsters, Miller says; it's the amateurs going out at night (commercial lobster harvesting is only allowed between dawn and dusk) who

cause eighty percent of the problem, says Miller. "That's the bull," says Captain Rod Shackelford of the California Department of Fish and Game. Shackelford believes that the fishermen place too

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STRAIGHT FROM THE HIP

By Matthew Alice

Dear Matthew Alice:
What's the international language of airplane pilots? Do they always speak English? I figure an Air France pilot flying into JFK in New York will talk to the air traffic controller in English. But what about an El Al pilot flying into Rome? Or a Virgin pilot flying into Mozambique? Are all air traffic controllers in countries outside the United States bilingual in their native tongue and in English? Are all pilots bilingual? It seems that in scary near-misses, the pilots and/or traffic controllers might get nervous and start jabbering in their native language.

Pablo Lam

San Diego

It's only "jabbering" from your point of view, Pablo. What may sound like gibberish to your ears is perfectly intelligible to traffic controllers in, say, Mozambique. Still, that's the problem. It sounds like jabbering to Pablo Lam, and Pablo Lam is piloting a jet into Mozambique, he and a lot of other people could be in serious trouble.

To avoid such Babelian predicaments, the International Civil Aviation Organization (ICAO) has declared English the official language of the air in its member countries. While not every nation belongs to ICAO, most do — 156 at last count. Obviously, a pilot flying international routes cannot learn the native language of each country he or she visits, so the logical course is to settle on one "universal" language. English is it. (I don't want to get into why English was chosen — it should be obvious to anyone with the feeble grasp of world politics, economics, history, and so on.) In theory all traffic controllers and pilots operating within the boundaries of ICAO nations speak English, and everybody understands everyone else, and things go swimmingly.

Not so. Let's concentrate on the air traffic controllers, since they're running the



show. In an ideal world, these bilingual guardians of the sky can talk to anybody and give clear, precise instructions. Life isn't that simple. People being the chaotic, lary creatures they are, often controllers prefer to speak in their native tongues — at least to compatriot pilots. One local pilot told me of some adventures he had in the skies above Italy during the Fifties, while he was in the military. He and his fellow pilots would frequently try (in English) to contact control towers for information, but they'd have to repeat the requests over and over. One might feel a bit lonely, even unwelcome, under such circumstances. But these pilots had a remedy: they'd ask someone who could explain Italian to radio for information, and the answer would be forthcoming instantly — in Italian, of course.

Even if the controller chooses to reply in English, as ICAO regulations require, the results are often baffling. During our involvement in Vietnam, military pilots in training would be exposed to tape recordings of air traffic controllers who had almost impenetrable accents. The idea was to give them practice in deciphering these

controllers before they were heard live.

In countries such as Japan and Germany, nothing but English is spoken between air and ground. These are good places in which to be aloft and at the mercy of someone in a little lower far, far below. But there are also nations, such as Mexico, Colombia, France, and Spain, to name a few, in which conversations are carried out either in the lingua franca or in English, depending upon who's being spoken to. This is not a soothing set of circumstances. South America is particularly bad. One commercial pilot told me that South American countries are about thirty years behind where it comes to traffic control. Many airports don't have radar, so control depends mostly upon visual contact; this makes flying between countries especially excruciating, given that the two countries often don't bother to tell one another that a plane is coming or going into the other's air space. This pilot told me of one instance when he was at the controls of a 747 between Colombia and Brazil. Conversations between air fields and other planes in the sky were in Portuguese and Spanish, so our American pilot had no idea what was being

said. "Surprised" isn't quite the word to describe his reaction when another plane crossed his path, at the same altitude, just thirty seconds before they would have both occupied the same spot high above the Amazonian jungle.

It's correction time for all you nit-pickers out there. Well, let's just say I goofed a few times, but it wasn't always my fault. About those roller-skating penguins (October 30) that I told Cindy Sullivan don't exist at Sea World: the ones in the Penguin Encounter certainly don't engage in such frivolities, but according to Naida Hindert of North Park, she saw two penguins doing just that during a seal and otter performance in 1999. Naida says she called Sea World to confirm this, and I believe her. My problem was that I called the people I was supposed to call for the answer, the public relations department, and they knew nothing about roller-skating birds. So thanks, Naida, for giving me the real bird on this one.

Rick Zbavitel, who graces the fair city of San Clemente, claims that I botched the explanation of how refrigerators work (October 9). Rick says the refrigerator should go from compressor (gas) to condenser (liquid) to evaporator (still liquid) and back to a gas, absorbing heat at the evaporator stage. Whatever you say, Rick. Finally, Renee Glover of Pacific Beach explained to me why North Carolina license plates have two motives (October 2). Seems the Carolinian black population took offense at "First in Freedom," given the state's history in race relations, and "First in Flight" was coined in its place.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 99883, San Diego, California 92108.

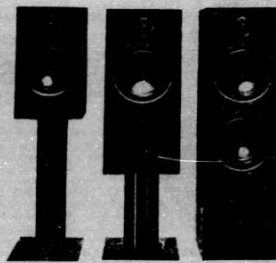
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the drive units and the crossover. A new type of polypropylene material was found for the woofer cone, and the

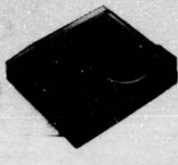
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3. A sensible investment with your first bonus check is:
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THE INSIDE STORY

BY PAUL KRUEGER

THE OTAY MESA REAL-ESTATE BOOM WILL MAKE millions for South Bay landowners and leasing agents who've waited patiently for industrial development along the U.S.-Mexico border. But the great Otay land rush has sparked an intense debate between landowners seeking to maximize their profits and law-enforcement officials who predict dire consequences if industrial parks are sited so close to the international boundary. Most developers have now resigned themselves to a land-use compromise crafted by city and county bureaucrats, but that deal has rendered at least one border land parcel unusable and threatens the property owner with foreclosure.

The Otay Mesa controversy began nearly two years ago, when several property owners sought city planning-department approval to build on the 3500 acres stretching west from the new Otay Mesa border crossing five miles to I-5. Border patrol officials asked city and county planners to prohibit any construction within three miles of the border fence. The law enforcement officials argued that any new structures along the border would make their job of apprehending illegal immigrants even more difficult and warned that the buildings would be vandalized and burglarized by border bands. The bureaucrats listened politely but dismissed the border patrol's three-mile request as extreme, after various negotiations on the width of a "no man's land" began when San Diego city police and fire officials agreed that some restrictions were necessary. The police department sent two officers on a three-city

border tour in late January, 1985, to investigate crime problems in Calexico, California, Douglas, Arizona, and El Paso, Texas. The officers took numerous pictures documenting their findings and assembled a slide show, which they presented to various South Bay groups and an Otay Mesa task force made up of planners, landowners, scholars, and law-enforcement officials. Police officer Al Vintia says the slides are an accurate depiction of his observations in El Paso where, he says, "twenty-eight percent, if not more, of the border businesses have [protective] bars on their buildings, and at 7:00 p.m., everything was locked up.... They had development similar to what we're planning on Otay Mesa, but excessive burglaries raised their insurance rates, and they moved the whole thing south," further away from the border.

Joe Smith, a Coldwell Banker leasing agent who specializes in Otay Mesa properties, was among the first to view the police department's slide show. Smith didn't like what he saw. "When it ended, I just went off the charts. I said, 'This is absolute horse crap, it's outrageous,'" Smith recalled last week. "I've been to El Paso and done absolutely not factual." Smith says the officers concentrated on an older portion of the Texas border town's development and didn't show other industrial parks that aren't crime-ridden. Convinced that the police were using the slide show as a ploy to pressure city and county planners into requiring an unnecessarily wide building setback along the border, Smith demanded that Assistant City Manager John Fowler order the police department to



Joe Smith at Otay Mesa, Mexico border.

stop showing it. Fowler last week says he couldn't recall whether he asked the police to halt the screening, although he says the slides aren't shown anymore "because they no longer have value." Although developers wanted no restrictions on border building, and the immigration officials were holding out for a wide no man's land, city officials early this year decided on a 150-foot setback. Before their building permits are approved, landowners must now deed this land to the city without reimbursement. There will be no grading, landscaping, or other improvements along the corridor, which will serve as a roadway for border patrol vehicles, police cars, and fire equipment. Police say they'd prefer a 300-foot setback, and border patrol officials, who continue to seek a much wider open area, predict trouble. "When you have structures that close to the border, you're going to have vandalism and theft," warns agent Carlos Garcia. "Those buildings will be a magnet that draws that [criminal] element. The developers are going to run into a magnitude of problems, and you're not going to find

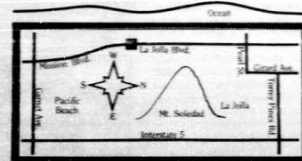
me crying about it." Assistant City Manager Fowler says the decision is "a compromise, a Solomon-like approach of cutting the baby in half. By its very nature, it doesn't please either side." Today most Otay landowners have resigned themselves to losing 150 feet of their land. "In the overall picture, 150 feet is not an unreasonable limit," says leasing agent Smith. It is, however, expensive. Owners of the Otay International Center managed to get their plans okayed before the setback requirement was approved and have graded earth to within fifty feet of the border fence. Through the corridor, which will be located within the 150-foot no man's land, the exception to the setback rule further eases border patrol officers. Still, Otay International Center spokesman Eugene Kovetz says the corridor will cut twenty acres from the partnership's large parcel, which runs one and one-quarter miles along the border on either side of the new Otay Mesa crossing. Kovetz estimates potential losses at four million dollars, calculating the loss of land at five dollars per square foot.

"It's obviously a financial hardship to deed the land to the city," says Kovetz. "Other developers, including a partnership headed by Great American First Savings Bank, have also resigned themselves to the city requirement. A Great American official says he doubts the corridor will deter crime unless it's fenced off, which law enforcement officials don't currently plan to do. "But we have no choice in the matter," says the official. "You can fight the city, but I haven't seen anyone win." One landowner who contemplates using the city over the set-back requirement is Curtis Corn, whose thin parcel of land just north of the Tijuana airport has been rendered virtually useless by the city requirement. Corn's odd-shaped parcel is 2000 feet long, 520 feet wide at one side, and just 220 feet wide at the other. Corn's attorneys say it would be difficult to win a lawsuit against the city because they must prove that the planning department's restrictions have deprived Corn of any use for his land. With foreclosure looming, Corn is trying to sell his property, but he hasn't found an interested buyer.

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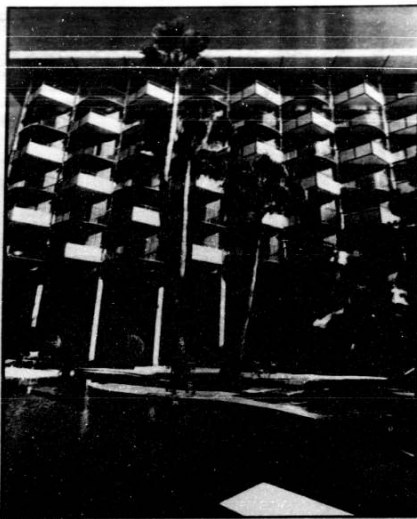
BIG BEEF

(Continued from page 1)

that the American court system had allowed him to be swindled out of his lease, despite what he saw as a conspiracy by the Plaza International Hotel to steal his restaurant. DePhilippis was in grand form with the press, pleading the cause of righteousness. To cap off this multimedia event DePhilippis had created, Lena Noutzwe of Channel 8 news got the star attraction to belt out a line or two from his singing radio commercial: "If you want a steak, give yourself a break, go to the Butcher Shop Steak House. I'll be specific, the food's terrific."

But something was missing. Who, and where, was the enemy, the man who had driven Roberto DePhilippis to wage war against his restaurant fixtures? Could it be Peter MacRoberts, the Plaza International's general manager and spokesman, who gave reporters the hotel's side of the story that day? No, DePhilippis's nemesis was far from the camera's eye. His name is Robert G. Buckner, and he's the chairman of the board of International Hotels Construction and Management, Inc., the owner of the Plaza International Hotel. He is the man who raised Roberto DePhilippis's ire to epic heights and the man DePhilippis accused in a 1983 lawsuit of assaulting Butcher Shop employees and suppliers; intimidating employees with obscene language, concealed weapons, and death threats; destroying furniture; locking in doors; and screaming racial, sexual, and religious epithets at employees.

Sounds pretty serious, but it's hard to take such things very seriously in litigation between Buckner and DePhilippis. If relationships were rated,



Plaza International Hotel

theirs would be rated X, characterized as it has been by colorful, however repetitive, volleys of acrimonious insults and accusations that end up numbing the senses. During a trial last February to determine the legality of the Butcher Shop's eviction from the Plaza International Hotel, Buckner accused

DePhilippis of having said to him, "I'm going to [expletive] you in the ass. I'm going to [expletive] you in the mouth." DePhilippis jumped from his seat and screamed, "Liar!" and the judge pounded his gavel and said he would throw DePhilippis from the courtroom if he didn't keep quiet. During a recess,

the judge warned Buckner and DePhilippis that if they had notions of assaulting and battering one another in the hallway, law enforcement officers were close at hand. Buckner has also accused DePhilippis of spitting at him. "He went 'Augh!' and gave it to me right in the face," Buckner testified in court. DePhilippis admitted this latter indiscretion. "Yeah, I spit in his face," DePhilippis said in a recent interview. "But do you want to know why? Because he called my secretary, Anna Chabo, a rotten cunt. You don't call a sixty-five-year-old woman a rotten cunt."

At the center of the Buckner-DePhilippis feud is the ten-year lease the Plaza International Hotel granted the Butcher Shop in April of 1972. Included in the lease—which was extremely favorable to DePhilippis and detrimental to the hotel—was an option to renew for an additional ten years under the same terms. The lease was to be renewed in writing 180 days before its expiration date, April 21, 1982. DePhilippis never gave such written notice, but he insists he exercised his option orally. According to DePhilippis, in about September of 1981, some eight months before the lease was to expire, he and his brother Richard met with Buckner in his office. During the meeting, Buckner asked if the Butcher Shop intended to extend its lease with the hotel, and Roberto said it did. Buckner said that was fine. Richard DePhilippis asked if Buckner would like a letter confirming this, but the hotel owner said that wasn't necessary. Just before leaving Buckner's office, Richard reiterated his offer: "Are you sure [you don't want a letter]?" Buckner replied, pounding his fist on the desk, "We don't need no fucking letters. Roberto and I." DePhilippis also says

(Continued on page 2)

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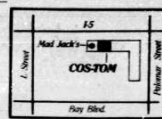
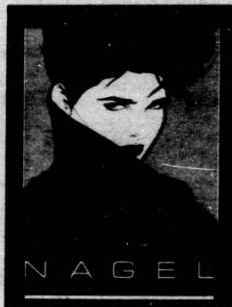
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BIG BEEF

(continued from page B3)

Buckner gave him repeated assurances between 1982 and 1985 that the option had been exercised.

The basis for the Buckner-DePhilippis dispute is simple. Buckner says he remembers conversing with the DePhilippis brothers on several occasions, but he recalls none of the crucial exchanges cited above. He insists the option on the original lease was never exercised, either orally or in writing, and he says he asked DePhilippis on numerous occasions to negotiate a new lease. DePhilippis, who believed Buckner had breached not only a contract but an implied code of honor, adamantly refused.

Roberto DePhilippis is a loquacious, endearing fellow who relishes the limelight. At his new Kearny Mesa steak house — the big red sign just off Highway 163 says "Roberto DePhilippis's Butcher Shop Restaurant" — he has installed the same large photographs that adorned the walls in Mission Valley: Roberto's smiling mug with the likes of Bob Hope, Clint Eastwood, Robert Conrad, Sammy Davis, Jr., Tommy Lasorda, and others. DePhilippis serves steak, but he was born to be a ham, and he loves nothing more in life than moving lithely through his lunch crowd, pressing flesh, cracking jokes, and repeating at least 500 times a day to his customers, "Did the waitresses treat you well?" His is a never-ending campaign to be elected "World's Nicest, Most Honest, Most Generous, Most All-Around Wonderful Guy in the Universe." The success of his Chula Vista and Mission Valley Butcher Shops suggests he's gotten a lot of votes. In Mission Valley alone, DePhilippis

"DePhilippis is the kind of guy, the more stuff he can throw at the wall, the more he thinks will stick."

claims he was making \$500,000 per year in profits.

Robert Buckner does not share DePhilippis's gregariousness. Though one old friend of Buckner's said "he can charm the birds out of the sky if he wants to," most who know the hotel owner describe him as a cantankerous man and reclusive to the point of eccentricity. "I don't want no glory roads; I ain't gonna sing no songs on the radio about my shrimps and lasagne," he says, in obvious reference to DePhilippis. "Hell, I don't even know how to make lasagne."

That comment came in a long-distance telephone interview from a location Buckner refused to reveal. It also came after ten days of repeated attempts to reach him through Plaza International Hotel's general manager, Peter MacRoberts. No one — not MacRoberts, not his attorneys, not even Buckner's own son — knew how to contact Buckner. All said he was on "an extended vacation," and he called periodically when it suited him. Buckner finally consented to an interview, but only after his attorney,

V'Frank Asaro, advised him that "no matter what's written, it will help business."

In general Buckner prefers to let MacRoberts deal with public relations. "Pete protects me," he said when I told him I'd been trying to reach him for ten days. Others have suggested that MacRoberts "covers" for Buckner, whose volatile temper and Technicolor vocabulary are legendary at both the Plaza International and the Butcher Shop. "Sometimes he's loud, sometimes he uses rough language, but that's the way contractors are," MacRoberts says. "I couldn't tell you he isn't a colorful person, but that's good. He's very outward and personable. He's also very honest."

Buckner was quite pleasant in our three-hour phone conversation and raised his voice only a few times, always when discussing DePhilippis. He most definitely lived up to his reputation for extraordinary candor and directness. Asked about his reputed quick temper and use of foul language, Buckner replied, "I talk the way I feel. If someone's sticking a knife in my

back, they're going to hear it. I'm going to stand there and say my beef." He acknowledged having called Butcher Shop janitor Dozell Thomas a "nigger." He said, "There was never any love between him and me. Is there anything wrong with calling someone a nigger? He called me a brinky. What's the difference?" Buckner repeatedly mentioned DePhilippis's singing radio commercial: "Every time I hear his song, it makes me want to throw up. He thinks he's Frank Sinatra."

I raised the subject of his legal problems — records in San Diego County Superior Court show that Buckner has been involved in at least twenty lawsuits since 1971, several of them against people he once considered close friends — and pointed out to Buckner that he seemed to get a lot of people mad at him. "Why? Darned if I know," he said.

"You don't travel down the road and meet that many people and not make an enemy. Look at Howard Hughes. He was a great man, but everybody sued him. What am I supposed to be, a saint? I've never said I was perfect. I've never tried to be a politician or start any of those I-love-you deals." When I mentioned that I'd spoken to many people who said he ruled through intimidation, Buckner didn't deny that either. "I scare people, I guess. But I don't try to hurt people. I come on strong, that's all. I believe in what I think."

Apparently, back in 1982 he firmly believed his ten-year contractual obligation to DePhilippis and the Butcher Shop was done with. On April 28, 1982, six days after the initial lease expired, DePhilippis received a letter from Buckner's attorney, V'Frank Asaro, stating that the Butcher Shop was therefore on month-to-month tenancy (i.e., it no longer had a lease). On May 11, 1982, DePhilippis made a

(continued on page B4)

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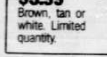
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BIG BEEF

(Continued from page 52)

mistake that would from that time on cast doubt upon his credibility. He wrote a letter to Asaro stating that he had in fact given Buckner written notice and said he could produce four witnesses to prove it. During the trial last February, DePhilippis admitted on the witness stand that this wasn't true, adding that when he wrote the letter, he was "furious" and in a state of "frustration and aggravation."

Between 1982 and late 1985, nothing significant happened concerning the Butcher Shop's tenancy. Despite the "month-to-month tenancy" letter, Buckner allowed DePhilippis to pay only cost-of-living rent increases and to maintain conditions identical to those in the original ten-year lease. Their relationship was tense — for months at a time they refused to speak to one another — but DePhilippis says that during this three-year period, he was so certain his lease had been renewed that he spent nearly \$400,000 in advertising.

The tension turned to outright antagonism in September of 1985, when DePhilippis informed Buckner that he intended to sell the Butcher Shop for \$3.2 million to a man named Doug Blankenship from San Clemente. A condition of the sale was that the buyer would assume the Butcher Shop's lease, which DePhilippis thought was guaranteed until 1992 and would allow Blankenship to pay the same rent DePhilippis paid, \$13,000 per month. But Buckner repeated what DePhilippis had been told back on April 28, 1982: the Butcher Shop is on month-to-month tenancy. And he added that the new tenant would have an entirely new lease, requiring that he pay either \$15,000 per month or eight percent of gross revenues. Since DePhilippis was grossing about \$300,000 per month at the time, under the new lease the rent would be \$24,000. Blankenship was no longer interested, and DePhilippis says he lost the sale that would have allowed him to retire happily ever after.

He was outraged. On November 5, 1985, DePhilippis filed a civil suit charging Buckner with breaching their agreement concerning the lease. The following day, he received a letter from the hotel giving him thirty days' notice to leave the premises. A month later, the Butcher Shop hadn't left, so the hotel filed an "unlawful detainer" action to force eviction. This issue was argued in the trial held on February 13, 1986, and three weeks later, Superior Court Judge Jack R. Levitt ruled in Buckner's favor. The lease option had not been exercised according to the terms of the lease, he decided, and the



Robert DePhilippis

Butcher Shop would have to leave the Plaza International Hotel.

Whatever their differences in character, Buckner and DePhilippis have much in common. Both are stubborn, intransigent, self-made men with little education but plenty of street smarts. And both go out of their way to banner their unrelenting commitment to honesty, the irony of which is overlooked by no one, since it appears that one of the two men is telling one whopper of a fib concerning the Butcher Shop's lease. Buckner, who is now fifty-one, referred in court documents several years ago to his "passion" for protecting his creditors and investors. Among the same documents, his attorney spoke of Buckner's "fierce sense of pride and dignity. His word of honor is a benchmark of behavior." Buckner's former personal secretary, Michelle Dose, recalls that her boss took his image as a truthful man very seriously and would continually use the expression "My word is my bond."

The sixty-year-old DePhilippis is no less insistent that he cannot tell a lie. Nearly every assertion he makes with regard to Buckner is followed by the words, "And I'll take a lie-detector test on that!" One day a few weeks ago, as he sat eating one of his Nebraska corned steaks at the new Kearny Mesa Butcher Shop (which opened in September), he called over his secretary and asked her, "Margie, do you know anyone who's more honest than me?"

"No," Margie replied. "Honestly." When asked how someone so honest could have an enemy like Robert Buckner, DePhilippis replied, "Does the pope have enemies? You couldn't



Plaza International Hotel general manager Peter MacRobert

find a better person than the pope, but somebody tried to kill him. didn't they?"

DePhilippis is a World War II veteran who grew up in the Bronx, New York. He came to San Diego in the early 1950s with his family, which opened Filippi's Pizzeria on India Street, the first of a successful local restaurant chain. Roberto, one of five brothers, worked as a bartender for a while, then in 1955 he opened a pizza parlor called Roberto's at Fifth and Market, downtown. DePhilippis, who never finished high school, ran several restaurants in ensuing years, including Caruso's on Fourth Avenue, before finally making it big with the Butcher Shop, which he opened in Chula Vista in 1969.

Robert Gale Buckner was raised in

Bellingham, Washington, and also came to San Diego in the early 1950s. In 1960, at age twenty-five, he began working as a carpenter for Travelodge hotels, where his rise was meteoric. In a mere three weeks, he was promoted to foreman, and he eventually became a superintendent, supervising the construction of dozens of Travelodge hotels.

In 1964, when Travelodge executive Earl Gagosian started a new chain of hotels called the Royal Inns, he took Buckner along and made him a vice president. Buckner supervised the construction of twenty-two Royal Inns, establishing his reputation as a remarkably speedy builder. A newspaper story claimed that he set a record with the Royal Inn and Sambo's restaurant in Yuma, Arizona, which he completed in only two and one-half months. Buckner, who started



Aftermath of closing night at the Butcher Shop, April 25, 1986

working in construction when he was twelve years old and became an apprentice carpenter at age twenty, knew every aspect of his trade, having built bridges, highways, dams, and buildings. One person formerly close to Buckner said his toughness, his take-charge attitude, and his toughness when dealing with subcontractors were what made him successful.

After four years with Royal Inns, Buckner, who has never been to high school, branched out on his own. In 1969 he and his partner Dennis Lang started their own firm, *Evening Tribune* columnist Neil Morgan trumpeted the move: "Now comes Bob Buckner, who left Travelodge with Gagosian and is now leaving Royal Inns to form International Hotels Construction & Management, Inc., — whose plans

could dwarf both of the other chains." But the company ended up building only four hotels, including three locally, in San Diego, El Cajon, and Escondido. The biggest was the \$3.5 million, 220-room Plaza International, which opened in 1971 in Mission Valley's Hotel Circle. At one point, International Hotels operated eight hotels, one in Tennessee and seven in California. But in 1974, about the same time Gagosian's Royal Inns empire crumbled, International Hotels, with assets of \$7.7 million, filed for bankruptcy under Chapter Ten, which allows a court-supervised reorganization plan to pay back creditors. As a result of the bankruptcy, Buckner eventually lost all of his hotels except the Mission Valley Plaza International. The year after the bankruptcy, a



biographical description of Buckner quoted him as saying, "They can fight me, they can beat me, they can knock me down, but they will never kill my 'spirit' to rise and keep trying until I reach my goal." Buckner has spent thirteen years paying back \$21 million to bankruptcy-related creditors, and he sees his success in this endeavor as perhaps the greatest accomplishment of his indomitable "spirit." He says, "At thirty-two I was a multimillionaire, and I lost everything. But I stayed and I fought and paid everyone back their money. At a time when your friends didn't know you because you were so broke, I don't know how to quit. A lot of people believed in me, trusted me — bankers, construction people — and I didn't believe it was right to give up on them."

Buckner and DePhilippis first crossed paths in 1969. When he announced construction of the Mission Valley Plaza International, Buckner intended to open a restaurant in the hotel called the Bwana Inn. An avid big-game hunter who has made several safaris to Africa, Buckner wanted to use the restaurant as a showcase for his stuffed animals. But he changed his mind and invited DePhilippis to open a second Butcher Shop at the Plaza International.

In the mid-1970s, Buckner and DePhilippis were both charged with criminal income-tax violations. DePhilippis pleaded nolo contendere to a felony tax charge in July of 1976. He was accused of dipping into the Butcher Shop's till whenever he needed spending money. All told, the government determined that DePhilippis had evaded \$56,000 in taxes by failing to report \$108,000 over three years. The prosecutor, assistant U.S. attorney William Bower, told reporters that DePhilippis was known as a "promoter" around town and that he'd been caught on a wiretap making a bet with a bookie in 1973. Bower recommended a six-year

prison sentence, but the judge gave DePhilippis two years in Lompoc federal prison and a \$15,000 fine. "I was guilty [of tax evasion], there's no question," DePhilippis said recently. "I went to jail as a man and came back as a man. If everybody went to jail when they didn't pay all their taxes, how many of us would there be left?"

Buckner was served a federal indictment in April of 1977, just weeks after DePhilippis began serving what would be an eighteen-month sentence. In December of 1977, after a twenty-two-day jury trial, Buckner was found guilty of tax fraud and conspiracy to avoid paying taxes. Specifically, Buckner had listed improvements on his home in La Mesa as expenses in the International Hotels Construction & Management corporate records. The government alleged that Buckner allowed his bookkeepers to falsify the corporate records to hide the true nature of the expenditures. On January 30, 1978, he was sentenced to one year in federal prison and fined \$15,000.

While serving his sentence in 1980 at the federal penitentiary in Boron, California, midway between Barstow and Mohave, Buckner was a model prisoner. He was president of the prison chapter of the Jaycees, and he helped build a hospital using fellow inmates as laborers, teaching them the construction trade. Some of the inmates were so enthusiastic about working for Buckner that they asked for brief extensions of their prison terms so they could complete the project under his guidance. Buckner received glowing reports from prison officials, and he served only four months of his one-year term. Buckner says of his confinement, "I had no business being there in the first place, but it was a good part of my life."

The relationship between DePhilippis and Buckner during the 1970s was tenuous, if not warm. DePhilippis

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BIG BEEF

claims to have given Buckner a personal loan of \$500 per week for more than a year after the hotel went into bankruptcy in 1974. Buckner can't remember the loan, but Allen Hinch, a former San Diego city councilman who worked for the Butcher Shop at the time, recalls delivering the money to Buckner in an envelope each Monday morning. Buckner apparently trusted DePhilippis's judgment enough to ask him to manage the hotel. The San Diego Union announced on July 28, 1974, that "owner Bob Buckner needed strong management for the Plaza International Hotel in Mission Valley, and tapped Roberto DePhilippis for the job." DePhilippis says that in fact he turned down the job. However, he says he did offer some management assistance and helped promote the hotel to increase room occupancy.

As one might expect, DePhilippis and Buckner have very different views as to why things went wrong between them. DePhilippis thinks jealousy is at the matter's heart. One undeniable fact in their relationship is that the Butcher Shop was phenomenally successful, and the hotel has been struggling to get out of bankruptcy almost from the start. While DePhilippis was making millions, Buckner was losing them. DePhilippis thinks Buckner has always been jealous of his winning personality and of his "talent" as a restaurateur and businessman. "I used to counsel him," DePhilippis says. "I'd say, 'Bob, be a nice guy. That's the key to success. It's easy. But it just isn't in him.'"

Buckner acknowledges no jealousy. He never wanted to be DePhilippis's sort of guy. He says that his bankruptcy obligations tied him down to the hotel and forced him to do a job he wasn't suited for. "I was never interested in running the hotel," he says. "People go to school to learn how to run things. I don't like standing behind a counter, having an eight-to-five job. When I used to go to work with my tools, building stuff, I was happy. I like to build. I like to create."

Buckner believes DePhilippis destroyed the Butcher Shop's relationship with the hotel by being so unyielding. The restaurant had what Peter MacRoberts calls "a sweetheart lease." The court-appointed bankruptcy trustee for International Hotels, prominent local attorney Milton Friedman, reportedly called it "one-sided" and



Roberto DePhilippis with Butcher Shop employees

recommended to Buckner in the late 1970s that he try to renegotiate the lease with DePhilippis. Buckner thought it wrong that the Butcher Shop should pay straight rent (with cost of living increases, it rose from \$4,500 in 1972 to \$13,000 in 1985) but pay no percentage of its revenues to the hotel. MacRoberts says such a relationship between a restaurant and a hotel is "unheard of." So why did Buckner give DePhilippis such a favorable deal back in 1972? "Because he needed it," Buckner says. "And because I was stupid. And ignorant."

From Buckner's point of view, DePhilippis, successful as he was, has been mean spirited in his unwillingness to negotiate a more just lease. "That hotel ran at eighty-six percent occupancy from 1976 through the 1980s," says Buckner. "He had a built-in trade of 400 people a day. Stop and think of what I gave him. But he never paid the going rate, because he was my friend. I gave Roberto DePhilippis millions by giving him such a good lease. He raped me."

DePhilippis defends his position. "Of course I didn't negotiate. We had a deal. Do you think he would have lowered my rent if I had been losing money?" To DePhilippis, Buckner's resolve to obtain a new lease in 1982

only makes more plausible his belief that Buckner manipulated him, maliciously dissuading him from exercising his option in writing and then later denying that it had been exercised orally. Buckner shrugs off DePhilippis's conspiracy theories. "I don't make any accusations," he says. "The man had a lease. The court said he didn't have a lease any longer. DePhilippis is the kind of guy, the more stuff he can throw at the wall, the more he thinks will stick."

Despite the Butcher Shop's success and the business it brought to the Plaza International Hotel, the restaurant's reputation as an organized-crime hangout bothered Buckner. "It gave us a black eye for fifteen years," he says. In court documents, Buckner maintained that "because of Mr. DePhilippis and the people he entertained in the restaurant, the U.S. Customs Service and its agents would no longer be staying at the hotel."

Ed Stevens, a former police intelligence officer who has worked undercover assignments at the restaurant, offers his explanation for the Butcher Shop's attraction to hoodlums. "It was like a Chicago speakeasy. The girls wore skimpy costumes, the place was loud, the bar was always full, the bartenders were always bullshitting,

The Butcher Shop was a rip-roaring, go-get-em place."

A mix of circumstances made the restaurant thrive. Mission Valley was growing in the early 1970s and was becoming the city's hub. The Butcher Shop was located in a ritzy hotel that offered the trappings of Las Vegas. Today the Plaza International features valet parking beneath a lighted canopy and a lobby with orange-mauve carpet, gold wallpaper, red couches, crystal chandeliers in wrought-iron bases, and a staircase with burgundy carpet and a rail studded with glimmering glass. The restaurant's ambience matched the hotel's. It had rich red vinyl booths, dim, warm lighting, and lots of blue cigarette smoke. Nick Lore, a retired FBI agent, is not surprised that mobsters liked the place. "Organized crime people are guys of impeccable taste," he says. "The Butcher Shop mixed a good drink, and you could get a nice steak there. Among the wise guys, it gained respect."

More than that, it developed a mystique. Professional athletes, coaches, and sport announcers hung out there. Politicians, lawyers, and businessmen, too. It's hard to say whether the Butcher Shop became a watering hole for organized crime

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(Continued from page 30)
ping them off the wall and that the phone company, which repaired the phones without charge, eventually became suspicious. "Michelle [Dose] would be calling them all the time to come and fix the phones," Conley says. "But after a while, they didn't believe her stories anymore, and they made the hotel pay for the phones." Conley says that one morning Buckner appeared in the lobby in his bathrobe and began cursing at some valets. "The lobby was filled with guests," Conley says. "You have to believe some of them never came back to the hotel. I don't see how it couldn't hurt business to an extent."

Charles Renshaw, Buckner's attorney from 1971 to 1981, can cite numerous examples of Buckner's temper causing

him grief. Renshaw was at one time a close friend of Buckner, but despite a falling out the two men had in 1981, Renshaw came to the rescue last year when Buckner was indicted in the Arizona gun case. He was one of the three attorneys who signed affidavits on Buckner's behalf. "What was happening over there wasn't right," says Renshaw. "I don't like Buckner, and I wouldn't cross the street to spit on his grave, but whatever the son of a bitch has done, it wasn't right for him to be convicted on that violation."

Renshaw's relationship with Buckner ended abruptly over lunch at the Butcher Shop one day in 1981. Renshaw recalls the incident: "It was at a meeting between me, [bankruptcy trustee] Milton Friedman, Peter MacRoberts, and Buckner. We were sitting in the Butcher Shop, and Buckner, out of the blue, got his foul mouth going and

started yelling at Friedman, MacRoberts, and me. He called me cocksucker and this motherfucker that I said to him, 'I don't need this.' I got up from the table and left and never worked for him again. I don't take that shit from anybody."

Renshaw left Buckner's employ because he became "fed up" with his client's temper. "Buckner is a first-rate builder," says Renshaw. "If I wanted a contractor, I'd hire him. But his own temper is his worst problem. It gets him into all kinds of trouble." For example, Buckner was extremely testy with the IRS investigators looking into his tax case back in the 1970s. "He got going with his mouth," Renshaw says. "He got the government agents mad as hell. I think he could have gotten out of the thing if he hadn't acted that way." Buckner confirms Renshaw's story. "Yeah, I didn't like the IRS guys," he

says. "I didn't do what they said to do, and they went on a march and they got me. That's another thing with my temper."

In 1977 Buckner filed suit against the City of San Diego and two police officers, alleging in his complaint that on May 22, 1976, at the Plaza International Hotel, the officers beat him up. The San Diego City Attorney's office answered the complaint, explaining that the two officers, working undercover, were trying to arrest a man named Richard E. Dillon when Buckner intervened and became "abusive." The officers claimed that they had merely defended themselves. Buckner said in a recent interview that his friend Dillon had been sitting at the Butcher Shop bar when he was solicited by a female undercover police officer posing as a prostitute. According to Buckner, the officer followed Dillon to an elevator, where

Dillon told her to leave him alone. "Next thing you know, two other cops are holding him [Dillon]," recalls Buckner. "I come up and ask what's the matter, and one guy lets go of him [Dillon] and kneels me in the groin and hits me in the face." The city ended up offering Buckner a settlement of \$4000 (which he accepted), and one of the officers was disciplined.

After he was convicted of tax evasion, this incident came back to haunt him. Buckner had a serious personality conflict with his probation officer, who apparently had little sympathy for guys who fought with cops. In a motion to the court asking to reduce his one-year prison sentence, Buckner explained that "the probation officer seemed to have an anti-Buckner attitude from the onset." Renshaw, then Buckner's attorney, filed a statement saying the probation officer "didn't

want to hear the facts" concerning the scuffle with policemen at the hotel and apparently held a prejudice. Buckner ended his plea for leniency as follows: "Your affiant [Buckner] has been often categorized as a 'hothead.' Time and, hopefully, maturity has mellowed this categorization, and your affiant assures the court that he no longer is adolescent in terms of temperament. Perhaps the hard work of the past two and a half years has been a sobering element, but whatever it is, it has happened and your affiant is a much more disciplined person."

During my recent telephone interview with the Plaza International Hotel owner, he sounded at times more like Henry David Thoreau than Robert Buckner. He says he's stopped drinking, and he has not eaten meat in two years. And it was in a philosophical, almost didactic, tone

that he told me. "You know, I've never found that success and money have brought happiness. I'm happy right now. When all this shit [concerning the Butcher Shop] started, I said to myself, a weak-minded person has to put up with this stuff every day. But I've been canoeing, fishing, riding my motorcycle. I caught some bass this morning; tomorrow I might catch a marlin. All this stuff will work itself out. I wish Roberto DePhillips a lot of success."

Has Robert Buckner mellowed with age? Several lawyers who have interviewed Buckner recently in depositions find him to be as feisty as ever. Attorney Paul Mirowski, who is representing interior designer Ann Tremble in a breach of contract lawsuit against Buckner, deposed Buckner last January. At one point, Mirowski referred to a bookkeeper who had left the Plaza International, and Buckner

said, "I would have fired him if he hadn't left.... He was too goddamn fat. I think anybody that can't take care of their personal appearance doesn't work for me too long. I'm prejudiced too." During my telephone interview with Buckner, when I referred to this passage, I could almost see him wince at the other end of the line. He thought for a moment and said, "Well, he was too fat! I'm too fat, too. And it bugs me."

I mentioned to Buckner that in general he seemed extremely uncooperative in the Mirowski deposition and that at one point he told the attorney, "You're full of shit." It may have been the long-distance telephone connection, but I thought I heard a groan from Buckner. "Hmmm," he said. "I probably didn't like him."

But it was during a deposition held

(Continued on page 22)

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BIG BEEF

(Continued from page 21)

last June in another case, filed by Ali Assi of Del Mar, that Buckner revealed the true depth both of his expressive power and of his capacity to insult. Assi sued Buckner one year ago for breach of an agreement to provide a lease for a travel agency Assi operated at the hotel. At one point, Assi's attorney, Bob Russell, asked Buckner why he refused to discuss a lease with Assi. "I don't like him," Buckner replied. "He's like a rattlesnake. If it was there, I would try to jump away from it. I don't want to talk to it, but I don't want to kill it. So I'm just going to walk away from it." Buckner's candor and his language, which borders on the poetic at times, were extremely offensive to Assi, who sat through the deposition. At one point, Buckner addressed Assi, who is from Lebanon, and said, "A tent and a camel and winds in the desert is where you should be, fellow." At another point he taunted Assi: "Bah, bah, bah, Ali Baba. Remember that guy?" Assi indignantly retorted, "I'm not going to allow you to say that again." To which Buckner replied, "Ali Baba, Ali Baba."

Russell asked Buckner whether he had broken his arm trying to knock down the door of Assi's travel agency. At first Buckner hedged, but he finally admitted it was true. "I think I tried to kick that goddamn door and I fell. I slipped and landed on the concrete on my elbow and smashed it all to hell."

He added, "Think maybe that's the strongest door I ever kicked." At the end of the deposition, Russell asked Buckner if he'd ever referred to Mr. Assi as anything other than "Mr. Assi." Buckner replied, "An asshole." Russell asked if he used any

other names. "No, I said that he should be over there with those camels in the desert in a tent with the shifting sand, go be with Ali Baba, one of those guys." Russell asked him if he ever called Assi "an Egyptian carpetbagger." Buckner said, "Shit, he ain't Egyptian... I don't remember calling him an Egyptian carpetbagger." And finally, Russell asked if he'd merely called Assi a carpetbagger. "I'm not saying I didn't," Buckner replied. "I don't remember ever calling him a carpetbagger. What the hell is a carpetbagger? Tell me what it is and I'll tell you if he is one."

Buckner may not be a charmer in legal proceedings, but overall his courtroom scorecard is good. Against DePhilippis he's got a shutout going so far. To date, four matters have been litigated concerning the disputed lease, and four different judges have ruled in Buckner's favor. However, DePhilippis's appeal of Judge Jack Levitt's ruling last spring in the Butcher Shop's eviction case is pending in the California Supreme Court. Once that is decided, DePhilippis intends to proceed with his civil suit, attempting to reclaim the \$3.2 million he claims to have lost because his lease was denied.

After DePhilippis was soundly routed in the eviction trial last February, he went to extraordinary lengths to prove that the courts had erred. He arranged to take a lie-detector examination with Backster and Associates, San Diego-based polygraph experts. The results showed that DePhilippis "was not attempting deception" when asked the questions. "Did you tell Mr. Buckner you were exercising your option to renew your lease?" and "Did you advise Mr. Buckner that you were exercising your option to renew your lease?" Peter Orsiotti, a parking atten-

dant who worked for both the Butcher Shop and the Plaza International Hotel, also took a polygraph exam and was found to be truthful in his assertion that Buckner told him numerous times between 1982 and 1985 that DePhilippis's lease had been renewed. And Michelle Dose, Buckner's former secretary who now works for Filippi's Pizza Grotto, was considered to be truthful when she said she overheard Buckner and hotel general manager Peter MacRoberts in 1981 discussing how they were going to take over the Butcher Shop from DePhilippis.

On April 4, 1986, three weeks before the Butcher Shop was destroyed, DePhilippis staged a media event. At the entrance to the restaurant, in the Plaza International Hotel lobby, he placed a clipboard with a sign that read, in big letters, "Polygraph Test Results," and in smaller letters, "Justice Will Prevail. The Truth Will Prevail." As diners filed into the restaurant, they were handed a tract written by DePhilippis and copies of the lie-detector results. The tract began, "I have always believed and been a proud participant in the American way of life," and went on to talk about DePhilippis's heroism during World War II. "My belief in the court system of the American way was recently shaken by a trial court decision," he wrote. The judge had made an "oversight," and these lie-detector tests offer proof of it, said DePhilippis, who challenged Buckner to take a test as well. DePhilippis also suggested that Judge Levitt was an improper arbiter in the trial because both he and Buckner are members of a secret organization, the Freemasons. Peter MacRoberts dismissed this notion contemptuously in a recent interview. "That's the most idiotic thing I've ever heard," he said. A few weeks ago, DePhilippis sat im-

perially in one of his rich red booths at the Kearny Mesa Butcher Shop and gazed at his bustling dining room. "Everyone in this town knows that they [Buckner, et al.] swindled us out of our lease," he said. "You see all these people? They've followed us here. We're doing bigger business than we did in Mission Valley." DePhilippis has heard reports from friends that Plankers, the new restaurant in the Plaza International, hasn't been doing very good business. This news obviously pleases DePhilippis, and it assures him that even if the courts can't tell the difference between Dudley DeRight and Snidely Whiplash, the people can. DePhilippis has this to say about Eugene Cimorelli, the alleged mobster who, according to DePhilippis, ran Plankers before he died in late September, just a few weeks after the restaurant opened. "What killed Cimorelli was the shame," DePhilippis says. "When nobody came to the restaurant, when he saw it was a complete failure, I think the shame and the stress helped to kill him. I'm not a medical person, but that's my opinion." A recent spot at Plankers — which specializes in beef and seafood and has maintained the Butcher Shop tradition of leggy waitresses in miniskirts — revealed a respectable, if not overflow lunch crowd. Buckner admits that frankly he'd be much happier if DePhilippis were still running the hotel's restaurant. He says that although publicity surrounding the Butcher Shop's departure last April hurt him badly, "it didn't hurt DePhilippis at all, did it? I heard DePhilippis's new place is packed. But I'm a survivor, and I'll work to make it [Plankers] better than ever. I hate restaurants, but a restaurant is a necessity in a hotel. I'll have a restaurant, but you won't hear me singing about shrimps."

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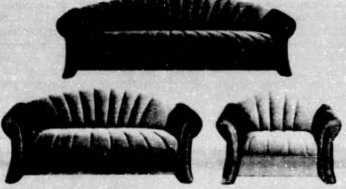
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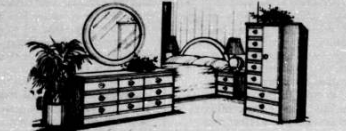


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Heaven on Wheels

If you can afford one of these machines, you should also buy yourself a road, and hit it.

BY STEVE SORESENSEN

I was sitting in the captain's chair of a big thirty-four-foot Executive, surrounded by all the plush comfort's due a man of significant corporate weight: rich burgundy carpets, vinyl-walnut cabinets, and dramatic scarlet curtains. In front of me was an instrument panel that looked as if it belonged on a 747. There were gauges for monitoring everything from the level of the black water-holding tank to the gray water-holding tank to the console TV. There were fog lights, courtesy lights, dome lights, patio lights, step lights, and a professional truck driver's air horn. There were leveling gauges, a CB radio, a cellular telephone, and, my personal favorite, a combination thermometer-barometer-humidity gauge mounted on top of the dash.

I pictured myself out on the open road, exposed to the elements, where the slightest change in barometric pressure could mean the difference between life or death. I imagined I was at the head of a caravan, moving steadily through the hostile regions of Baja, radioing back humidity readings to my less well prepared followers, all of whom depended on me, the Executive, the proven leader of men, to guide them to the safety of Cabo San Lucas. I was confident I could survive where lesser men perished because I knew at a glance what my barometric readings were. There was a line of men waiting impatiently to try out their own fantasies in the captain's chair on the Executive, and most of them looked better prepared to afford their fantasies than I did. I dipped out of the captain's chair and quickly descended the corporate ladder, back to the world of the common man.

I'd never thought much about buying an RV before going to the RV show at Del Mar. I never thought I'd get that old. Like most people, I spent my time on the road stuck behind some land while creeping along at twenty miles per hour up a forty-mile hill. I'd tried

falling asleep in campgrounds listening to the drone of an RV generator while its owner watched reruns of *Gilligan's Island* on TV and mixed strawberry daiquiris in the blender. And I'd seen and smelled the road narrows where RV's stopped to dump their waste water tanks. But at the same time, I knew I was rapidly approaching an age where the craving for adventure had to be carefully weighed against the desire for comfort, and even though I felt something like a spy in the enemy's camp at this RV show, I knew after my fantasy behind the wheel of the Executive that I was at least flirting with the possibility of buying my own land whale.

Everyone at the RV show seemed to know a lot more about RVs than I did. They were asking the salesmen rather technical questions about tubular steel frames, LPG tank capacities, and automatic generator switchover devices. Even though I was mostly ignorant about such things, I began looking about for a salesman who could tell me about the Executive, which had impressed me so much.

Maybe it was because the salesmen were all in a selling frenzy, like largemouth bass feeding on schools of shad, or maybe it was just because I didn't look much like Executive material, but none of the salesmen seemed to be very interested in talking with me. After some effort, I finally was able to corner a salesman for the Komfort-34, a modest competitor to the Executive, and put the question to him: "What kind of gas mileage does this unit get?" I had noticed that everyone used the word "unit" when talking about RVs, and I quickly adopted this habit, hoping it would give me the credibility necessary to attract a salesman's attention.

The salesman sighed wearily. Except for, "How much does this unit cost?" I had asked the most frequently asked question. "I'll be honest with you," he said, leading me to believe he had been lying to everyone else that day, but

something about my shrewd demeanor made him realize he'd better be on the level. "You'll get about six to eight miles per gallon."

I shrugged and nodded, as though that was about what I'd expected. "Sixty-gallon tank?" I guessed.

"No," he said. "The thirty-four-footer has an eighty-nine-gallon tank. The bigger the unit, the bigger the tank."

"Oh, sure," I said, as though I'd been thinking of the thirty-footer instead of the thirty-four.

"Sure," he repeated impatiently. "Anything else I can help you with?"

I wanted to come up with something really technical, something he wouldn't be able to answer, so he would know I wasn't just a looky-loo, that I was seriously considering buying whatever unit seemed to have the most helpful salesmen. "How much weight can it carry?" I asked.

"You can get about 1900 pounds in this unit," he immediately replied.

I was stumped. All I could do was frown, as though I had been hoping for a unit that would carry something more on the order of 2000, or maybe even 2200 pounds.

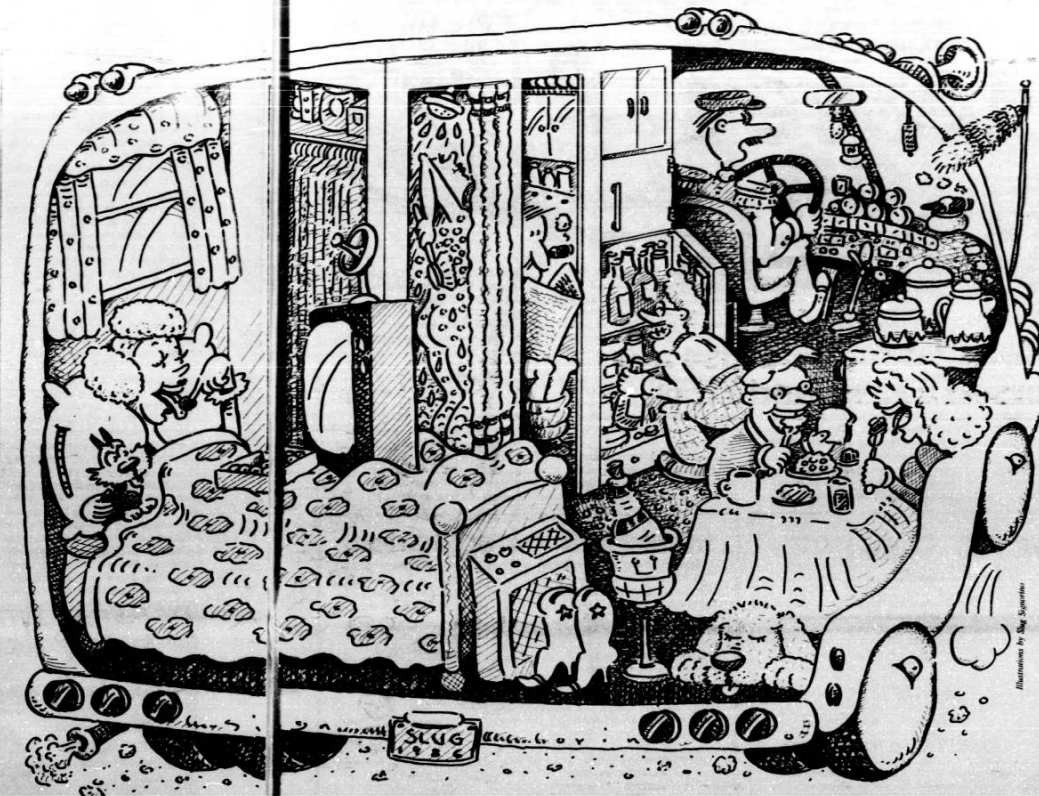
The salesman was happily distracted by another customer: "Does the bottle of champagne on the master bed come with this unit?" the woman wanted to know.

"Certainly," he smiled.

I wandered through the aisles between the long rows of RVs. There was a rather animated crowd gathered at the end of one row, so I went to see what novelty had caught their attention.

"Will you look at that!" someone said.

"Never seen nothin' like that!" I elbowed my way closer until I got a glimpse of what was causing all the excitement: a sleek new unit called the Starfire, which made the Executive look like something you might sell corn dogs out of at the county fair. The Starfire looked something like a space shuttle without wings. It looked as though



it were designed by aerospace engineers working for the Good Sam Club and would someday be used for taking RV tours on the moon.

I took my place in line and filed through the unit, gawking at this glimpse of the Twenty-first Century. Everything inside was rounded and molded; there were no square corners. Even the price tag taped over the door was rounded off to an even \$65,000 instead of \$64,995.

I pushed my way through the galley, where a gaggle of women were talking microwave ovens and satellite-dish TVs, to the cockpit, where a crew of men were gathered, talking solar batteries and aerodynamic design. When it was my turn to sit at the controls, a jolt of static electricity crackled from the seat. The long nose of the Starfire loomed out in front of me, and I felt like the master of some intergalactic vacuum cleaner sucking up everything in my path. I felt like Darth Vader commuting to work. It wasn't a pleasant experience, and I quickly decided that someone who occasionally still

likes to go backpacking wasn't ready yet for the Starfire.

I wandered through the indoor pavilion, where RV accessories and RV tours were being promoted. At one booth, a woman was selling a blue solution guaranteed to take the odor out of your chemical toilet. At another booth, a fellow in a cowboy hat was giving a folksy promotion for an oil additive that could increase your gas mileage by ten percent. Somebody else was riding up and down the aisles on a folding bicycle small enough to stash behind the driver's seat of your RV.

Another fellow was wandering around with a mini-generator in one hand and a portable TV in the other — apparently the ultimate solution for armchair adventurers. I stopped to chat with a retirement-age couple dressed up like dead ringers for Roy Rogers and Dale Evans. They were selling memberships in a chain of RV country clubs where you could park your unit amid the luxury of golf courses, tennis courts, heated pools, and flush toilets. If you got tired of your neighbors, you just unplugged your extension cord and

headed on down the highway to the next country club. I had a problem convincing the couple I was interested in such a lifestyle, since I didn't even own an RV, but they invited me to come see them when I did.

Another fellow wearing ten pounds of gold chain around his neck was selling campground memberships. He said he traveled all over the West, looking at privately owned campgrounds that might be suitable for membership marketing. I asked him what qualities he looked for in a campground. He winked and leaned closer, so only I could hear. "I'll tell ya," he said, "the thing that keeps most people close to home is the comfort of a familiar toilet."

I'd never really thought of it that way before, but maybe the whole point of owning an RV was so you could take your toilet with you.

"What I don't understand," I said, "is why somebody with an RV would pay to stay in a membership campground. I mean, if you've got your own plumbing,

electricity, and TV, you're self-contained."

He shrugged. "The one thing you don't have is security. A campground gives you peace of mind."

"Kind of like the pioneers circling their wagons at night."

Exactly," he said. I moved on to the other booths, where salespeople were hawkling cellular telephones, collapsible satellite dishes, water filters, and RV burglar alarms. For every imaginable inconvenience of going on the road, there was a gadget invented to eliminate it. Some of them were very clever, and I was trying hard to keep an open mind about all this. But my own experience with camping has always been that the more luxuries you take along, the more uncomfortable you are. Every gadget that possibly can break, eventually will break, and the frustration will drive you crazy: the pilot light on the propane refrigerator will go out, and your five-dollar steak will rot; the trail bike will break down, and you'll

(continued on page 26)

Wheels

(continued from page 29)

spend all weekend trying to fix it; the air mattress will leak, and you'll have to get out of your sleeping bag in the middle of the night to blow it up again. The only camping gadget I ever owned that didn't break when I needed it most was a Swiss army knife, and I lost that.

I headed outside the pavilion again, where the crowd seemed to be gravitating toward a unit I had missed my first time through. It was called the Classic, and I could tell by the crowd's enthusiasm that it must be something special.

There was a saleswoman posted at the door of the Classic, controlling the flow of traffic in and out. She smiled faintly as she patiently answered questions. People only wanted to know one thing, and the poor woman's answer was always the same: "Two hundred seventy-seven thousand dollars."

After watching her repeat her one answer at least a dozen times while I stood in line, I decided to take pity on her when my turn came. "What's it powered by?" I asked.

"Chevy 454," she answered gracefully. "The Classic, I quickly discovered, made every other RV look like a movable stum. It had real oak cabinets and parquet

floors, leather power-adjustable chairs, a VCR and TV both fore and aft. It had a hundred-gallon deep freeze, fireproof safe, computerized leveling system, rearview TV monitoring system (for backing up and changing lanes), six-way heated, power-adjustable exterior mirrors, solar battery chargers, and a musical horn that could play more than 200 tunes.

"Will that generator pull that air conditioner?" one fellow asked a salesman. He was wearing a powder-blue RV jump suit, which seemed to increase his credibility considerably with the salesman.

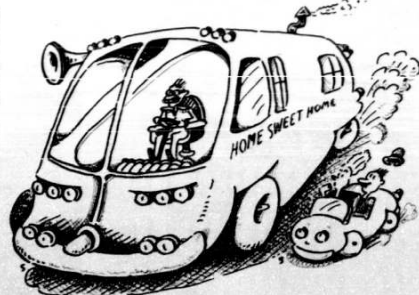
"Not only will it pull the air conditioner but it will pull the TV and the microwave at the same time!" the salesman beamed.

"What about the tax laws?" another man asked. "I was thinking maybe I could use an RV to entertain my customers a couple of times a year, then use it myself the rest of the time."

"Well, I think you're gonna lose those entertainment write-offs this year," the salesman explained. "But you can still depreciate it," he quickly added.

"How does it handle?" his wife wondered. "I'm no truck driver." "I'll be honest with you," the salesman crooned. "I've never lost a sale after getting a woman behind the wheel. You're gonna love it."

After my tour of the Classic, I went outside to sit on the grass and look through the armful of RV literature I had accumulated. One of the pamphlets was the winter catalogue — the "snowbird edition" — of *Camping World*. I flipped through the pages of RV pet dishes that won't spill, AstroTurf carpets big enough to cover every inch of dirt within walking distance of your RV, and an RV baseball cap with a solar-powered fan mounted on the bill. There just didn't seem to be any end to the accessories needed to make life comfortable out on the open road.



After searching through the *Camping World* catalogue for a while, I found an item that appealed to me: a clever little folding picnic table that looked as if it might come in handy for keeping the groceries out of the dirt. And the deluxe model only cost \$79.98.

Maybe that's how it starts, I thought. You start worrying about keeping the groceries out of the dirt, and the next thing you know, you're working so hard to make payments on your \$277,000 Classic, you never even have time to go camping.

I carried the whole armful of RV literature to the nearest garbage can and chucked it all. I didn't trust myself. Once I decided to be comfortable, who knows what miseries I might endure? □

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Why Did Four Veterans Risk Their Lives by Fasting on Capitol Hill? Why Was There No Media Coverage? Why Did One Them, an Army Chaplain, Return His Medal of Honor? Why??

An Open Letter to the American People

Dear Fellow Americans:

We are four U.S. war veterans who completed a water-only fast for life.

On August 13, 1986 the United States Senate approved \$100 million worth of killing power to assist an army called the contras whose aim is to overthrow the government of Nicaragua. The contras do not now, nor have they ever, received the support of the majority of the Nicaraguan people. It's no wonder. Ninety-five percent of their top leadership is made up of former members of Anastasio Somoza's National Guard, one of the most brutal armies in Central American history.

The contras' record of crimes is well-documented in reports by Amnesty International and by Americas Watch. For arming, training, funding and directing the contras, the United States was condemned by the World Court.

If our government insists on supporting proxy killers, on violating the sovereignty and right to self-determination of others, on violating our Constitution, we want it known that our government does not speak for us. Nor does it speak for most Americans nationwide opinion polls show 65% of the U.S. public are opposed to the government policies in Central America.

Condemn the immorality and illegality of this new Vietnam, we offered our lives in a statement of ultimate protest, we pleaded with the people of our country to connect passionately with the victims and to search their consciences for ways to respond to their suffering.



Duncan Murphy, Charlie Lickly, Brian Wilson, George Mito
fasted on water only September 1 through October 17

When the U.S. entered World War II and Vietnam, we offered ourselves to our country without question. As veterans we will not remain silent nor sit passively by while being led into another Vietnam. Invoking the Nuremberg principles, we veterans of two wars, choose not to be party to crimes against humanity. When leaders act contrary to conscience, we must act contrary to leaders.

The principle goal of our prayer and fasting was to inspire the protest movement in this country, to save lives — now. We have all been to Central America and we do not want to see any more Nicaraguan children, women and old men die before their time. Here are some of the ways you can help save Nicaraguan lives:

1. Pray and fast for an end to U.S. militarism.
2. Consider nonviolent direct action, civil initiative, and tax resistance.
3. Stage rallies of peaceful protest and hold vigils.
4. Seek creative ways of convincing the people to further acts of conscience. (Friends in San Francisco are building a 25 by 25 foot Central American Memorial Wall.)
5. Pray for a conversion of heart for the contras and their supporters in Congress (221 in the House and 53 in the Senate). Pray for the ones from your district by name.
6. Write letters to the editor, the most widely read part of any newspaper. And letters to public officials.
7. Each one reach ten: call ten friends or serve and mail this letter to ten individuals/groups.

The most important thing is that you write to us and let us know what you are doing and how you have escalated the level of your protest.

We believe that a wave of support for "liberty and justice for all" will usher in a new day of truth and integrity for this nation, so that once again we can be known as a people of compassion. Veterans' Fast for Life, Box 53271 Temple Heights Sta., Washington, D.C. 20009, (202) 462-5907.

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An Open letter to Veterans' Fast for Life

In admiration of your courage and commitment to peace, we, residents of San Diego, California, salute and greet you. In full support of your quest for peace in Nicaragua, we declare our determination to redouble our efforts to stop the U.S.-sponsored illegal terrorism that has been unleashed against the Nicaraguan people.

We are outraged at the media's silent complicity!

We will act to stop the madness in Central America and the lies that fuel that policy. We are glad you stopped fasting to preserve your strength so that you may continue your invaluable work for peace.

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The Strange Case of Dr. Jekyll and Mr. Hyde

JONATHAN SAVILLE

San Diego Rep's Dr. Jekyll and Mr. Hyde

directed by himself — toward the end of its run, by which time it had purportedly been greatly trimmed from its original length. As it was, it seemed unimpressive, an endless agony of unutterable boredom. Why say anything about it at all, then? Because all failures are instructive. One can learn a lot about theater by noting how theater can go wrong.

The madness of art. Doug Jacobs has given San Diego many wonderful shows over the years. He is an intelligent professional, sometimes touched by genius. His adaptation of *A Christmas Carol* at the California Theater several years ago, with its extraordinary theatricalism, was without doubt one of the most exciting pieces of theater ever seen in this city. His recent staging of *Holy Ghosts* deservedly won the San Diego Theater Critics' award for best show of 1993-94. How could an artist of that caliber make such a disastrous mistake with *Jekyll*? Art is not a cold calculation. If it is to be of any value, it must be driven by passion. But passion clouds the reason. Passion for Stevenson's novel and for his own adaptation of it must have blinded Jacobs to the gross defects of both. At the same time, that passion, with its deep seriousness and its willingness to take risks, was what made *Jekyll* admirable even in its failure. Any real artist takes such risks, and if he falls on his face now and then, that is the price he pays for not taking the easy path. A great *Christmas Carol*, a horrible *Jekyll* — but if one thinks about the two novels, this contrast is no great surprise. Stevenson and Dickens. Dickens was a major artist, Stevenson a very minor one. *A Christmas Carol* is a great novel, filled with a rich diversity of life, broad in scope, deep in meaning, wonderfully imaginative, thoroughly dramatic. It begs to be put on stage. *Dr. Jekyll and Mr. Hyde* has a single virtue: its central idea. Man's soul is divided, he is both noble and base, angel and beast — and what a wonderful fictional device for embodying this ancient Christian idea, the high-minded physician who through a drug transforms himself into a

wicked murderer. But this abstract idea, fine as it is, is not enough to make a good novel, not to mention a good play. What is lacking?

Character. When one says that *Jekyll* has within him both nobility and baseness, one has said everything about this character. Stevenson gives us nothing else. *Jekyll* is a mere idea; Hyde is even less. To make a good novel, to make a good play, *Jekyll* and his obscure would have to be seen as people, with idiosyncrasies, quirks, a range of traits, tastes, habits. Nothing of the kind: any tiny character of Dickens, a clerk or a street urchin, has more distinctive life in him than the central characters of Stevenson's novel or Jacobs's adaptation. So one could scarcely blame the poor actors for being unable to give those characters any believability. Rex Rabold's *Jekyll* was purely anonymous, nothing but the focal point of a problem. Michael Lewis's Hyde was worse than anonymous. Stevenson tried to create a character of pure evil. But this children's storyteller really had no imagination of evil. Hyde knocks down children in the street. He loses his temper and murders an aristocrat. Not a pleasant fellow. But absolute evil? We live in a culture that has seen millions of innocents carried off to gas ovens, one in which a man may rape a girl and chop off her arms and be out of prison within six years. In comparison with this kind of evil, Hyde is not much more than a grump. And small, nimble Michael Lewis showed him to us as even less: an innie. Hyde's smile is supposed to shroud the heart with its wickedness. Lewis's "wicked" smile was positively cute! But what could he do with a character so skimpily imagined by the author?

Plot. Jacobs's adaptation has two acts. In act one, we encounter all the major events of *Jekyll-Hyde's* career, ending with his death. In act two, we encounter the same events all over again, with explanations of how and why they all came about. This is a rotten way of telling a story. Its only justification — as in something like *Resurrection*, for example — would be that

the repetition of the tale gave us a startling new insight into the events, a radical revision of our earlier impressions. But there is nothing of this sort in *Jekyll*. Bad in the novel, the repetition of the story is much worse on stage. In the theater we want to be kept in suspense by our desire to know what happens next. Act one undermines any such possible interest in act two. The Rep's act one, in fact, could have been totally omitted, since it was far less theatrical than act two and supplied not a bit of information that was not gone over again in the second run-through. What tension, what forward momentum, did Doug Jacobs think could be found in this repetitive two-act structure?

Mystery. Throughout act one, the characters surrounding *Jekyll* wonder what is happening. Who is Hyde? What is the relationship between *Jekyll* and Hyde? Act two answers the question. *Jekyll* is Hyde. A dramatic bombshell — for Dr. Lanyon and lawyer Utterson and housekeeper Mrs. Poole. But for the audience? Every five-year-old knows that *Jekyll* is Hyde. Taking so much time and trouble to conceal and then reveal a mystery like this is like proclaiming as a great discovery the fact that the brother of a father is an uncle. And this is not the only narrative weakness of *Jekyll*.

Narration. A novel tells a story, a play shows it. Novels have narrative voices, sometimes anonymous, sometimes with characters of their own. Adaptations of novels — such as *Nicholas Nickleby* —

sometimes bring along the narrative voice and give it life. In Dickens, the narrative style is itself so delectable that one would hate to do without it. But the same cannot be said of Stevenson. For some reason, Jacobs's adaptation of *Jekyll* made a great thing of the book's narrative mode, even though Stevenson had made a hash of it. An impersonal narrator was brought on. He told us information that was then repeated in the action, making the narrative superfluous. He even announced the number of the chapter in the book from which the action was adapted. Who cared whether this was chapter three or chapter five? But this unneeded narrator was the least problem. Stevenson experimented in *Jekyll* with narratives within narratives, a device that might be useful in a book about the difficulties of knowing reality but that is just flimflam in a novel where we eventually find out exactly what happened. Jacobs took all this useless paraphernalia over into his staging. So we were treated to the narrator narrating how Mr. Utterson read a letter from Dr. Lanyon describing how Dr. Jekyll had narrated the events leading to his transformation into Mr. Hyde. That put us at five removes from the action, and to what purpose? The narrated events were also acted out on stage, so that we actually saw them, and that was all that counted. Show, not tell, is the motto of theater. But even showing has its discipline. Theatricality. Jacobs has a wonderful theatrical imagination. He thought up a splendid device for showing the transfor-

mation of *Jekyll* into Hyde: the two actors undergoing exactly the same winking agonies, making the same gestures, side by side or one behind the other, until one fades away and the other is left. The first time we saw it, this device was sensational, as good as anything Jacobs had dreamed up for his marvelous *Christmas Carol*. But then the transformation took place again. And again. And again. By the end, one was as heartily sick of these transformations as *Jekyll* was terrified of them. The same thing could be said of the London fog, which kept spurring us out of the stage gratings every time anybody took a walk anywhere. And there was a lot of walking.

Scenes. Novels are made up of "shots," like movies. Plays are made up of scenes. The Rep's *Jekyll* had far too many "shots." The narrator would tell us that somebody did something. We would then see the person do it. Walk through the London streets; fog. Knock on the door. "Is Dr. Jekyll at home?" "No, sir!" Walk back through the London streets; more fog. The whole thing took forty seconds. And to achieve this totally undramatic and negligible vignette, huge set pieces had to be trundled on, trundled off, the character had to walk this way across the stage, back the other way across the stage, and fog, fog, fog. What? Dickens wrote novels like a dramatist. He created full-fledged scenes, with strong objectives, conflicts, rising actions, climaxes. Stevenson did not have that stage sense. Consequently, any effective staging of his novel would have to revise the entire

structure by creating real scenes. Not this one.

The set. Czech stage designer Ladislav Vychodil did the Rep's sets. He actually did two different things in the production. For all those trivial vignettes, he devised stunning set pieces to be used on and off, rooms, houses, places redolent of atmosphere, time, and lived life. The constant scene-changing horribly cluttered and cluttered the action, but the set pieces themselves were beautiful. In addition to these more or less realistic set pieces, Vychodil designed a permanent set decorated with off-the-wall, post-modern, irrational-expressionist artifacts: nude statuary, sphinxes, a suspended crocodile. These objects made their fuzzily suggestive points in the very first minute, something about the unconscious, or the history of culture, or the animal behind civilization. Thereafter they grew more and more tedious, for they had nothing to do in the play except stand there and make us admire the designer's imagination. After two and a half hours, one hated them. Even that smiling comic-book crocodile, looking so much like Pluto the Pup spotting a cat. Boredom. Flimsy characterization. Plot without tension. Incomprehensible and superfluous narrative devices. Repetitiveness. Abstractness. Incredible, incredible boredom. "I liked it," said one lady, coming out through the lobby after this lamentable show. But surely she must have been talking about her last high colonial irrigation.

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Collection of Rock



David with 1964 Beatles video

JOHN D'AGOSTINO

In the fifteen years since the death of vocalist Jim Morrison, Doors keyboardist Ray Manzarek has accumulated one of the most extensive collections of Doors film clips, recordings, and memorabilia. Just a month ago, however, Manzarek learned of Doors film footage so obscure even he had been unaware of its existence. To fill this void, he went to the appropriate source, one increasingly tapped by rock and roll celebrities in search of hard-to-find film and video clips. He didn't contact the Museum of Broadcasting in New York City, a major record label, TV production company, or publisher. Manzarek placed a call to the upstairs bedroom of a two-story condo in San Diego's East County, where a converted bookshelf serves as the vault

for a twenty-year-old rock-video archivist named David.

One outgrowth of the resurgence of interest in pop music of the Fifties and Sixties is an invisible canal whose unit of currency is the rare, vintage rock video and whose ultimate standard of achievement is the acquisition of a definitive collection thereof. David is fast becoming one of its more important figures. The operative word here is "rare." David and his fellow collectors couldn't be less interested in the slick, cool fare shown on MTV; even that network's *Closer Classics*—clips of Fifties, Sixties, and Seventies bands repackaged to conform to MTV's format—are generally considered of inferior quality and yawningly commonplace.

Instead the rock-video connoisseur concerns himself with those audio-visuals believed to be long lost or not widely known to have existed at all. He is pack rat,

antique dealer, videophile, and rock and roll historian all rolled into one. His obsession with rock music begins with its inception in the mid-Fifties and stretches to a halt at the end of the Sixties, and he lives to acquire the rare or endangered performance clip, whether it be a pivotal television appearance by a rock and roll pioneer, cut taken from a rock movie, rough cuts of rock and roll specials that never aired, clips from European or regional American pop programs, or never-released concert footage.

As a "legitimate" archivist, David belongs to a fraternity united by an appreciation of the intrinsic, rather than monetary, value of their collections. That value is determined by their unspoken concurrence of early rock's superiority to what has come since, by the music's sociocultural significance, and by its comparative lack of documentation. Yet if avarice plays a minor role in motivating these archivists, they are as secretive and as wary as treasure hunters. They fear both theft, which could wipe out substantial investments of time and money, and an ungoverned proliferation of vintage videos that could diminish the inherent worth of their caches. Although he didn't disclose the attention, David was willing to discuss his hobby—on the condition that his anonymity be maintained in order to prevent rock and roll sleuths from ripping him off.

"Sorry about the mess," he apologized, waving at a clutter of tapes, magazines, compact discs, albums, singles, and video cassettes that made navigation of his bedrooms nearly impossible. Only two years removed from high school, David might seem an unlikely candidate for rock curatorship. He wasn't even born when many of the videos in his collection were made, was still a toddler when the artists who made them either disbanded or went to that great tuneful in the sky. His long, lean frame, short hair, thick glasses, computer-quick mind, and spry manner of speech might peg him more as a techno-scientific type who wouldn't know an Otis Redding from an Otis elevator.

Yet there on the shelf were the trophies of David's obsession—neat rows of video cassettes whose insurmountable, unbridled, magnetic record of rock and roll's history as it originally played out on television and movie screens around the world. David's tapes comprise more than 500 clips that mostly feature pop stars of the past. These include spoken public service spots, three-minute performances on British, German, Norwegian, and American variety shows, press conferences, uncut concert footage, and complete versions of such Sixties pop TV programs as *Hallabaloos*, *Malibu U.*

and *Shindig!* But nowhere was David's expertise more evident than in his encyclopedic knowledge of rock lore and trivia. "Are you sure you're only twenty years old?" I asked, perusing the Great Collection. "I was born on May 24, 1966," he replied, "the day Mitch Ryder and the Detroit Wheels appeared on *Where the Action Is*." Right. I knew that.

On one ledge of a stack of electronic components was a snapshot of David with Phil Spector of the *Phil Spector Band*. "Paul really likes Sixties stuff," David explained as he slipped one of the two "missing" Doors clips into a VCR. "When he heard about my collection, he told me to look him up the next time I was in New York. So last year, I took him some tapes I thought he'd like. After lunch he took me to Ronnie Spector's apartment so she could see my footage of the Ronettes on a 1963 *American Bandstand*."

Although he has yet to become blasé about having pals in the entertainment business, David dropped names with the unaffected air of someone accustomed to receiving calls from the likes of Billy Preston, Bo Diddley, Peter Buck of R.E.M., and radio personality Casey Casen. Usually, the celebs call hoping to obtain copies of rare footage, either for their own collections or for professional use. "Preston wanted a video I have of him doing 'Jenny, Jenny' on *Shindig!* in 1965," he said. "Manzarek is interested in clips of the Doors on the L.A.-based, Casen-hosted, Sixties pop show *Sherbang* and on a Murray K special from the fall of 1967."

After watching a few minutes of the latter, I understood why Manzarek would covet the tape. After the late deejay Murray "the K" Kaufman nervously introduced the Doors as one of the "hottest" bands representing the "West Coast sound," the quartet sauntered into a deserted plaza as Morrison performed a live vocal to the backing track of "People Are Strange." But Kaufman insisted on doing several takes of his intro. By the time he'd pulled a "keeper," the cameramen had begun to have technical problems, and the Doors were growing weary. "Are we getting paid for this?" asked a dour-faced Morrison at one point. Drummer John Densmore playfully responded, "Manzarek on the air." "If you do that again, I'll smack you in the nose," warned the keyboardist. By capturing the enigmatic Doors in such unguarded moments, the clip provided a fascinating video verité glimpse of a band that still remains shrouded in an almost occultic mystique.

"What else would you like to see?" David asked, and I drew a kid-in-a-candy-store blank.

"How about the Beatles on Ed Sullivan?" I offered at last.

"That's an easy one," he snuffed. "Which appearance—the first, second, or third?" The kid was playing hardball. He even played me the sound check the Beatles did prior to performing "All My Loving" on the show. Others of my favorites paraded across the monitor. Aretha Franklin singing "Respect" at a famous New York City club in 1967. Jerry Lee Lewis in his chair-kicking, growl-barking appearances on *The Steve Allen Plymouth Show* in 1957, the Yardbirds playing "The Train Kept A-Rollin'" and "Shapes of Things" in front of a British show audience in 1965; the Who performing on a Swedish television show that same year; and an especially poignant clip of Otis Redding's December 10, 1967 performance of "Respect" and "Try a Little Tenderness" on *Upbeat*, a Cleveland program. Only two hours after that performance, his chartered plane would crash, killing all on board.

Unwittingly, I said the magic words. "Do you have the Beatles' Stones in that, only appearance on *The Dean Martin Show* when Martin takes verbal pot shots at them?" David's eyes lit up. "The Stones are my all-time favorite band. But it wasn't Martin's show. It was *The Hollywood Palace*, and he was the host that night." When Martin had finished making a jassack of himself ("I don't know what the Rolling Stones are singing about, but they're leaving for London right after the show to challenge the Beatles to a hair-pulling contest"), the neck-tied, boyish-looking Stones went on to perform "I Just Want to Make Love to You" and "Not Fade Away."

With his eyes on the monitor, David explained how his fanaticism for that band led him to his avocation. "A couple of years ago, I met a sales clerk at a local record store who was as much of a Stones fan as me. He said he had some videos of their early appearances on television. I'd heard people talk about the Stones being on Ed Sullivan and whatever, but I never knew such tapes really existed." David secured copies of the videos and began what for a while was a fruitless search for more obscure Stones clips. One day he answered a "videos for trade" advertisement in *Goldmine*, a record-collector's publication.

"I wrote to this guy, who told me about another guy in Ohio, who told me where he'd gotten his videos. One contact would lead to another, and gradually I accumulated all this. It's quite an extensive network of traders out there—these are files of the people I correspond with." He gestured to a rack of folders bulging with paperwork.

It's difficult to believe that a collection as comprehensive as David's could have been accumulated in only two years. "I've managed to build a bigger collection than people who've been doing it for seven or eight years because I deal fairly with people, and I take chances," he explained. "I've sent tapes to people not knowing whether or not I'd get anything in return. I've developed such a reputation for straight dealing that I've managed to get rare tapes from guys I'd been told would never part with anything. See, the idea is to get something that's really rare, but the more rare something is, the harder it is to get someone to give it up."

With good reason: if an archivist unwittingly gives a rare video to the wrong person, it propagates so rapidly that those few

who owned the tape in the first place have lost their bargaining leverage. "Even I find it hard to land certain videos. Anyway, I've reached a point where there aren't that many people out there who have what I need." Among those rarities currently being pursued by David are additional, complete episodes of *Hallabaloos*; extremely rare footage of Bob Dylan on *The Steve Allen Westinghouse Show* in 1964; copies of the local teen shows *K.A.A.R. Go-Go* (K.A.A.R. were the early call letters for Channel 39) and *Dance Time* (the latter hosted by a young Bob Dale); and footage that would add to what already totals three hours of early Stones appearances on television.

According to David, a clip's rarity is not always proportionate to its age. "The reason why these things are so hard to find is because the people who worked on television shows in the Fifties and Sixties lacked the foresight to realize that the performances would be worth keeping. Tapes of entire shows would be erased or even thrown in the garbage. For example, I've managed to build a bigger collection than people who've been doing it for seven or eight years because I deal fairly with people, and I take chances," he explained. "I've sent tapes to people not knowing whether or not I'd get anything in return. I've developed such a reputation for straight dealing that I've managed to get rare tapes from guys I'd been told would never part with anything. See, the idea is to get something that's really rare, but the more rare something is, the harder it is to get someone to give it up."

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One of the difficulties of coexistence after a serious illness is the distortion of time. Because I was recently compelled to

abandon my normal schedule after traumatic surgery, I would find myself awake and reading at three o'clock in the morning, while on glorious sunny days, I would be napping at noon. The simplest routines I had taken for granted, such as taking a shower, washing my hair, and using the blow dryer, loomed as enormous tasks.

While I was hospitalized, my dog never left the window, responding neither to loving impressions nor to being lifted away from his post. He sat or stood at the window, day and night, waiting for me to come home. When I did, with my hospital gown under my coat, I immediately walked him to the street. From then on, regardless of how wretched I felt, I walked him three

times daily. This minimal schedule of keeping myself clean, walking the dog, and eating the food so lovingly prepared by family and friends seemed to fill the day. A moment after I had mentioned the beauty of the sunlight on the leaves of a nearby tree, it would be sunset and time for my pain pills, time for my vitamins, time to ease into mindlessness. Even the dog lying beside me would sigh, knowing neither of us had to sleep in motion for hours. Under the sway of this limited existence, I could scarcely delineate one day from the next.

One morning, a little rough with pain, I woke to the ringing telephone. My friend Steve, who is originally from Hong Kong and is now a local scientist, was calling. He invited me to attend a Chinese banquet that was to be held two nights later. I accepted with alacrity, turned over in bed, and went back to sleep.

Not that I would have forgotten the appointment. To the contrary, the prospect of going to a Chinese banquet whose dishes had been ordered from someone of Chinese origin kept my spirits buoyed. Steve had told me that many of the dishes did not appear on the menu, and this added to my anticipation. On the evening Steve arrived, I thanked him for inviting me to dinner, adding that I loved Chinese New Year's feasts. He gave me such a glance of bewilderment that my mind slid out of the fog. I realized that it was late October. Chinese New Year did not occur until January or February.

Nevertheless, a banquet is a banquet, and I had as much cause for celebration as anyone. We drove to the Canton Seafood Restaurant at Forty-first and University Avenue, where a large table had been set up to accommodate approximately fifteen of us. I sat next to Steve so I would have the "drawings of learning about the preparation of each dish. Canton Seafood Restaurant, which I had reviewed in these pages some months ago, is noted for the excellence of its seafood dishes. But I was delighted to learn we were to begin with the same. These individual "sea cakes," or

appetizers, range in price from a dollar to about \$1.80, and the ones we had were first-rate. The outer shells were thin and glossy and were filled with chopped shrimp or seafood or meat; they were all gorgeous to behold, some folded intricately so that they appeared like baskets holding colorful bits of food. Others were deep fried and akin to the Indian samosa.

The dim sum is normally served Saturday and Sunday from 11:00 a.m. to 3:00 p.m. To order dim sum for an evening meal, you have to call in advance and have it prepared as part of a banquet. Every one that I sampled was excellent, and I would willingly hazard any selection prepared by the chef at Canton Seafood. Next came trays of pot stickers, or fried dumplings, filled with chopped pork. These were good, though not as delicate as the dim sum offerings — the outside shells were a bit thick (approximately \$3.50 a serving).

To do justice to this meal, we had to pace ourselves, and when the crab meat with bird's nest soup arrived, I took only a taste of it (\$6.75). In China it is believed that consuming bird's nest soup will keep you perpetually young, which makes it a great favorite among women. But some of the women at our table said, "The soup isn't really made from bird nests, is it?" It is. Only certain parts of the nests are used, and they tend to make the soup somewhat gelatinous. The chef's attempt to produce an unusual soup led him to use too many nests, and while the flavor was good, the soup tended to be too thick. It was not one of the favorite dishes of this banquet.

While Steve and I discussed the menu, he confessed he was apprehensive about ordering Peking duck. Chalk who are expert at Cantonese food are often less skilled with Peking dishes. The duck itself was delicious and had a splendid flavor, but the crisp served with the duck was as heavy as tar. I would agree that it's not wise to consider Peking duck at such an establishment — Steve had requested it at the insistence of our host (\$60.00).

The duck dispensed with, we had some stir-fried shrimp in seasoned salt. These

were terrific and should not be overlooked in planning a banquet or in having an ordinary dinner. The shrimp arrive with their skins and should be peeled and eaten by hand. The outside coating of salt does not affect the interior of the shrimp, which remain sweet and mild (\$7.75 per order). Another unusual dish was abalone with black mushrooms, placed over lettuce and served with oyster sauce. The cooked lettuce proved to be a fine complement to the abalone, but you must bear in mind that abalone used in the preparation of Chinese dishes is invariably canned and does not have the same flavor as fresh abalone. This particular dish is quite interesting and worth ordering (\$12.95).

We had begun to groan from so much food, hoping we had come at last to the end of these many dishes, but there were at least a half-dozen more to sample. One of them was called "bird climbing a tree" and consists of a whole chicken, which is steamed

and served with its head. Chicken heads are served in a variety of Asian preparations, and this dish looked especially authentic. It derives its name from the fact that stalks of Chinese broccoli are placed parallel to the bird so that it does appear that the bird is climbing a tree. In China this dish is served with a special ham not available in the United States. The chef had to make do with American ham. The broccoli tasted terrific, but the chicken was bland because it was merely boiled, and the skin was not crisp (approximately \$20.00). A big hit was the whole, steamed rock cod prepared with ginger. Canton Seafood prepares the best steamed fish, and if you are planning an evening meal, you should include the sauté shrimp, the clams in black bean sauce (not available that night, but which I remember with fondness, \$5.75) and the cooking steamed fish, which varies in price from \$8.00 to \$14.00.

The next to the last entrée consisted of

pork chops in tomato sauce (\$5.75). These pork chops were tasty but not as crunchy as those done at the Royal Peking on Kearny Villa Road. Still, the pork chops were a great favorite at the table, and I offered the comment that they had been served last because they were sweet and would thus serve as dessert. I was wrong. We were incredulous when two huge platters of Yan Chow fried rice were brought to our table as the last entrée. I have been to Chinese banquets with people from Shanghai where the soup was served last. In Hong Kong it is the custom to end the dinner with fried rice. No rice had been served throughout this elaborate meal, but by the time it came to our table, we couldn't eat it. Our host took most of it to bring to his lab the next day, and I brought home a carton full. I recommend it heartily for all fried-rice lovers — it was full of shrimp and vegetables and constitutes a meal in itself (\$4.25).

We did have two desserts, baked custard tarts, which were wonderful, and lotus-seed fried puff filled with bean curd (\$3.00 each serving). The fried puffs were addictive and vanished in a trice, despite our protestations that we couldn't eat another tart.

When the chef came out, we gave him a huge ovation. He deserved it. Steve assured me that steams at home had at least as many dishes as we had, and often more. The object is to taste every dish but never to gorge oneself. I urge you to try a banquet here by calling in advance and ordering it. The bill came to \$243 for fifteen people, without tip, or about \$16.00 each, which is uncommonly inexpensive. Moreover, I do believe the food had healing properties. The next day, I had more energy than usual and realized that although I had initially made a mistake in the date for the occasion, the banquet had indeed been like the beginning of a New Year for me. □

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Peggy Sue Got Married

DUNCAN SHEPHERD

Peggy Sue Got Married — and high time, too, Mr. Movie Critic! — is competently professional, adequately inventive, abjectly commercial, and, considering it comes from Francis (except the Ford) Coppola and capped off the 24th Annual New York Film Festival, moderately embarrassing. It avoids none of the usual potholes of logic in the path of any time-travel tale (the heroine lets out a whiny of hilarity over her father's purchase of an Edsel, as if this were a new revelation to her instead of, what it would naturally be, a long-standing and florid family joke), and the alternative explanation that the whole thing is Only A Dream would be no better than a cheat — not to mention that it would run into a whole new literary of potholes as dream depiction. And anyway, there is the one solid, if inconclusive, bit of evidence for the time-travel theory: that the high-school beatnik in 1960, with whom the old married heroine has always regretted that

she didn't "make it," and then actually does "make it" when she goes back in time and gets a second chance, has just dedicated his new volume of poetry to her in 1985.

On the other hand, it must be granted that the mechanism by which the heroine is hurled back a quarter of a century (if "mechanisms" can be applied to something so imprecise as a kaleidoscope of colored lights, soap bubbles, and cake candles at the Twenty-Five-Year Class Reunion, and a swoon under the weight of the Prom Queen crown) is suggestive more of a dream than of a time-travel device. And the mechanism by which she eventually returns to the present day — if, again, a wistful fadist in the midst of making love to her future husband qualifies as a "mechanism" — is suggestive of nothing. The preceding locus-pocus in the Masonic Lodge would have been better, but this just turns out to be a redemptive gag on credulous occultists: credulity, I guess, like everything else, must be relative.

Either way, dream or time travel, the big question, as we scrutinize the very beginning

up Kathleen Turner and her still-growing torso and upper arms, is: do the people on screen see her as we do? Or in other words: is she (what she looks like, and talks like, and drinks like) a mature and middle-aged woman of the Eighties marooned among Sixties teenagers, or is she meant to be actually and biologically seventeen again but with all the knowledge and experience and of course "precoziness" of a middle-aged woman of the future? If it's the first (and this is after all a movie, where appearances are supposed to count for something), why don't any of her contemporaries, or former contemporaries, or whatever, notice and react to her as that? And if it's the second, or even if it's the first, why doesn't she react to them as that? In either case it might be imagined that such Eighties anachronisms as "Get lost, you macho schmuck" ought to throw up a few barriers to the social intercourse between this shanghaied time-traveler and her peers. But no, none, or none that couldn't be hurdled by a toddler.

The posturing and mugging of Nicolas Cage and Kevin O'Connor as the pompous B.M.O.C. and turtle-necked rebel, respectively, are delightfully and devastatingly portrayed, but this only provides all the more reason to wonder why a mature and knowledgeable and experienced woman, or a girl with the mind of a mature and knowledgeable and experienced woman, would want to pass her time with them. The idea of such a woman getting an advance (or retroactive) opportunity to take revenge on her philandering husband is a promising one, but this tends to go out of focus once she resumes her fascination with the teenage dating game.

But no idea, come to that, is pondered for long, and here Coppola hits upon the usual solution to the usual potholes of logic in time-travel stories: not to think too much about them. For the heroine to seek out and share her secret with the four-eyed math-and-science whiz (and of course social pariah) is a start in the right direction, but this is not pursued far either: the pursuit stops very much short of any sign of shared intimacy, whereas the science whiz, having made a fortune on tips from the time-traveler, encounters her again at the Class Reunion. (But oh, that's right: maybe it was Only A Dream.)

It fits right in with the rest of the movie that the characterizations in it should be quick-stroke caricatures of stock figures: if good old Dad is to be shown to be a square (what else?), his favorite meal will be identified as creamed chipped beef on toast, with rutabagas. This sort of joke, removed from reality by a couple of parsecs, erodes some of the pleasure of getting to see Don Murray in the role, or of getting to see Barbara Harris, the smallness of whose film career I will never understand, in the role of his wife — but it's a

pleasure, of some mixed kind, to get to see them under any conditions. The collection of old cars, all of them buffed up to a preposterously beautiful shine, is likewise worthy of employment in a better movie than this one, and John Barry's lush romantic score sets an achingly nostalgic tone that another time-travel project might profitably try to live up to. As a matter of fact, another one, with an almost interchangeable John Barry score, did try and did succeed. It was called *Somewhere in Time*.

David Byrne's obtainment of a director's hat, in addition to his on-screen cowboy hat, does not quite signal the transfusion of fresh blood and fresh ideas which rock-and-rollers everywhere must feel sure Hollywood could use from them. MTV has no doubt done much to swell the ranks of Directors In Their Own Minds, possessed of the view that making movies is something anyone can do. Prince has already had his turn. David Lee Roth, unless I am misinformed, will have his, too. And neither of these has been as prone to be called an all-around genius as David Byrne.

His *True Stories*, neither exactly true nor stories, is modestly subtitled, with tongue planted as disfiguringly in cheek as a baseball's tobacco plug. "A film about a bunch of people in Virgil, Texas." And in truth it is little more than that, a sort of sketch-book in cartoon style of the citizenry of a mythical and typical American small town, with perhaps a disproportionate number of pages given over to a desperate wife-hunter (John Goodman) who bears a faint resemblance to Jerry Falwell: the beady eyes, the pursed lips that seem to proclaim their absolute inability to eat more bite, and the general posture that tells of a raging inner debate on the merits of Alka-Seltzer vs. Rolaids. The town as a whole has lately grown fat on a diet of microelectronics industry, and has the bright new shopping centers and expanding suburbs to show for it, and it is currently in the throes of celebrating the Texas sesquicentennial.

The absence of truthiness in any of this is nothing to carp at. Quite the contrary. If anything, there is perhaps too much of the stuff here and not enough of its opposite. Were Byrne only a little more inclined toward invention, had he availed himself just a little less of the most well-documented artifacts of American kitsch, or had he at least availed himself of these with a little sharper and more differentiating eye, the level of effort in the movie might have risen more often above that of a sophisticated city slicker suppressing a smirk among rubes. The absence of stories need have been no problem either, although the presence of these can sometimes come in handy in sustaining interest in the

absence of the above-mentioned inventiveness.

No: the real problem is that the prevailing tone of design impishness, though it might get by in a film-clip interlude on *Saturday Night Live* or the David Letterman show, does not wear well over feature length. And this is impishness, at that, that weighs seventeen around two tons. Byrne, who doubles (or, since he also wrote the songs and co-wrote the script, perhaps we should say quadruples) as the ubiquitous host and narrator, cuts a funny figure on screen. With wide eyes, tight skin, and either oversized head or undersized shoulders, he suggests a cartoon hero in the ingenious and inquisitive mold of a Gerald McBoing-Boing; and that wide-brimmed Stetson, to make himself feel at home among Texans, is a twinkling crowning touch. (That it makes him instead into a sore thumb, that no one else in this Texas town can be caught wearing one, is surely part of the mythic quality of the place. We all know very well that the item of fashion has spread at least as far as the streets of Southern California and the head of Brent Musburger: it's got nothing to do with cowboys anymore; everything to do with Willie and Waylon and the boys.) Byrne is let down, however, by a reedy and monotonous speaking voice, nearer a dew whistle than a tuneful woodwind, and also by some terribly nonchalant comic writing: "I have something to say about the difference between American and European cities. But I forget what it is. I have it written down at home someplace."

Even more he is let down by the lack of a satisfactory persona for himself. Who is this gregarious outsider, tooling the streets of a Texas town in a red convertible, welcomed into a private home for supper, filling up any half-occupied restaurant table? Is he supposed to be merely the widely acclaimed genius behind the Talking Heads rock band? A free-lance rival to Charles Kuralt? What? Around and through the uncertainty on this point, a feeling of condescension begins to leak in like nerve gas. (See, if you possibly can, Albert Brooks's *Real Life*, a comparable



True Stories

black-documentary, for its sportiveness and artlessness in putting its star-director in the same frame of reference as his "subjects." I'm sure the whole thing was done in a spirit of wonderful geniality and fun, or anyway I'm sure that someone will assure me of that. If only that spirit had actually moved me! The climax at the sesquicentennial Talent Show, when the wife-hunter takes the stage as The Country Bachelor, is unforeseeably rousing, and there must have been other, unrecalled good moments along the way. But the clemency period for two-ton deadpan impishness had expired at roughly the five-minute mark.

David Byrne's director in *Stop Making Sense*, Jonathan Demme, is back now with a fiction film, and with no harm done to a reputation that has grown steadily since *Handle with Care*, A.K.A. *Citizen Band*. To my mind, the steadiness of this growth has far exceeded the exploitability of it. If Demme had anything inadvertent to do

with helping to give Byrne the idea that anyone could make a movie, I would be quick to understand.

His new movie, *Something Wild* (with an opening-credits song, incidentally, by Byrne), is a Hipper-Than-Thou romantic comedy centered around a woman who sports a Louise Brooks haircut and accordingly calls herself "Lulu," listens to a steady diet of Third World rock, reads biographies of people like Frida Kahlo and Winnie Mandela, sips Seagram's 7 from dawn till lights-out, makes left-hand turns across three lanes of traffic, helps herself to money from unprotected cash registers, has a tattoo on her backside — oh, wait, that's the actress, Melanie Griffith, isn't it? Anyway, you get the idea. And all this in the interest of self-expression and self-fulfillment and other forms of self-ies. She fashions herself onto a button-down-collared Wall Street type played by Jeff Daniels and soon fastens him to a motel-room bed with a pair of handcuffs-for-fun) after his furthest attempt to waltz on a lunch check at a greasy-spoon diner reveals him to her

discerning eye as a "closet rebel." All she really wants with him (at first) is to pass him off to the folks back home in Pennsylvania as her husband.

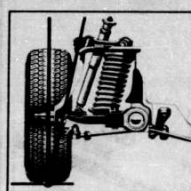
The movie never adequately addresses the question of why a woman like this one would feel compelled to present an image of normality to her mother (who instantly sees through the ruse) and her roommates at the Ten-Year Reunion. The staging of this latter event, as cursory and unconvincing as the one in *Peggy Sue*, provides no helpful hints. Possibly the thinking was that comedy so conventional, with evanescent sparks thrown off by the familiar friction between the hip and the square, would need no basis in logic, would be swallowed out of unthinking habit. And anyway, the comedy is not all so conventional, or rather the conventionality is not all so comic. This first stretch of the movie, however, goes on much too long to serve as a mere lulling set-up to the serious turn of events when the reunion party is crashed by another unlikely attendee, the heroine's high-school flame (Ray Liotta, a Method School version of young Jeffrey Hunter), fresh out of prison.

Events then turn very ugly indeed, much more so than necessary for mere jarring contrast, and much more so than reasonable for a final return to comic conventionality. The closing-credits sequence, a regatta rendition of The Troggs' "Wild Thing" in a graffitied alley by someone in native costume called Sister Carol, was far and away my favorite part of the movie (and not just because the movie was so clearly coming to an end). But this is strictly a matter of personal taste. In purely cinematic terms, although the song and its treatment blend in nicely with the "revolution" theme, there should be no advantage given to the use of Sister Carol over that of, in some other context, Barbara Mandrell or Helen Reddy. Just as there would have been no advantage if the cameo appearances by director John Sayles as a motorcycle cop and John Waters as a used-car salesman had been entrusted instead to Jean-Luc Godard and Ingmar Bergman.

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QUARTER NOTES

BY JONATHAN SAVILLE

CHAMBER MUSIC ENSEMBLES

I've commented before about the pleasures of variety in chamber music concerts, and about the way the La Jolla Chamber Music Society has been striving to make those pleasures possible for San Diego concert-goers. The society's most recent offering illustrated their method. The Guarneri String Quartet was joined on the stage of Sherwood Hall by the Kalichstein-Laredo-Robinson Trio for a program of works for various chamber combinations: a piano trio, a piano quartet, a string quartet, a string sextet. The playing was, as one might have expected, of high quality. But what was most pleasing was the opportunity to hear pieces of such diversity on a single program.

The works spanned a range from the late Eighteenth Century to the early Twentieth Century. Haydn to Schoenberg, with Beethoven and Dvořák in between. The Haydn was one of those delightful violin-cello-piano trios that have been virtually rediscovered by the recordings and performances of the Beaux Arts Trio, in this case the Trio in C Major, Hob. XXV. What an extraordinary work! Haydn's musical imagination was gloriously quirky and unpredictable, and this apparently "small" trio showed it at its most eccentric. Who could ever have predicted the rany structure of key relationships in the first movement, or the uncanny chromaticisms in the piano part of the second? One could be sure, of course, that the

final movement would be exuberant and witty, but there was nothing about it or formulaic about what happened in this particular finale. Everyone, naturally, swears by the Beaux Arts in this repertoire, but Kalichstein-Laredo-Robinson need fear nothing by comparison with the older and better-known group. This is a superb ensemble, with each of the musicians treasured in his or her own right, and with the three of them wonderfully integrated. Pianist Joseph Kalichstein is a master of shading and nuance, violinist Jaime Laredo has a sweet, warm lyricism; cellist Sharon Robinson is forthright and passionate; and together they offer an exceptional combination of stylishness and feeling, united by what is evidently a great joy in their common music-making.

The same group was joined in the Dvořák Piano Quartet in E-flat, op. 87, by violinist Michael Tree from the Guarneri Quartet, and in this performance one heard again the same qualities that had made the Haydn so charming. In addition (in response to the music, one of Dvořák's major scores and a masterpiece of the chamber repertoire), there was a powerful sense of the dramatic. One could also admire the balance of the four instruments, and in particular the beautifully calculated dramatic contrasts between Kalichstein's noble pianism and the impassioned playing of the string instrumentalists. The Guarneri Quartet was on its own for only one piece on the program: the F Minor Quartet, op. 95, of Beethoven. My experience of the Guarneri



The Guarneri String Quartet and the Kalichstein-Laredo-Robinson Trio

over the years has been of a quartet more interested in savviness of articulation and lushness of sound than in dramatic intensity, but this performance certainly belied my prejudiced expectations. This is one of Beethoven's most intense and concentrated works, and the Guarneri, rather than smoothing things out (as I would have expected them to do), seemed to underline every effect of structural tautness, driving rhythm, and snarling tone. The overtly dramatic sections (for example, the opening sections of the first and third movements) were volcanic, and even the contrasting, lyrical sections had a smoldering quality one does not usually associate with this rather cool and elegant group. This informing concept gives the performance extended, with what I thought was a rather deleterious effect, to the final movement, which was played at an unusually fast tempo. The result was a slighting of

the romanticism of the movement in favor of a supererogatory explosiveness, with the phrasing dry and abrupt where the score seems to call for a more surging and expansive effect. It may be that the Guarneri were saving their surges and expansiveness for the performance of Schoenberg's *Verklärte Nacht* in its original version for string sextet, a performance in which they were joined by the two string players of the Kalichstein-Laredo-Robinson Trio. Based on one can say about this momentous potboiler? What can on a sickeningly erotic and noble poem by Richard Dehmel, in which a "sinful" pregnant woman is forgiven by the magnanimous man who loves her. Schoenberg's excessively long composition gives the composer a chance to indulge himself in the emotional dissolutions suggested in Wagner's *Tristan*, but restrained in the earlier composer by his inherent

sense of structure and drama. Here, tormented anguish and selfless saintliness are given unrestrained treatment, and chromaticism is explored to the brink of that destruction of the key system that Schoenberg himself was to accomplish a few years later. The musical ideas, while obvious, have a certain real effectiveness: the translation into musical terms of such literary phrases as "I grew ashamed, then horror-stricken, I let my sex be taken by a stranger." "The child that you conceived to be your soul no burden, oh look, how clear the universe glitters," and even "He holds her around her strong hips." But there is too much of everything, too much of each theme, too much thickness of texture, too much slithering in and out of the shadows, too much. Nevertheless, if the work is to be played at all (and I suspect it is usually programmed as the only work by this acknowledged twentieth-century master that ordinary audiences can take without throwing up), it deserves a performance as committed and idiomatic as that given by the combined forces at Sherwood Hall last week.

Even the breaking of a string by Michael Tree right in the middle of the performance, and the subsequent interval while everyone waited for him to repair things, could not break the spell of murky, decadent dramatization that is so perfectly embodied in this profoundly nauseating score. If one wanted *Verklärte Nacht* in all its overripe, succulent, one could not have asked for anything more. □

CITY LIGHTS

DISSONANCE

(continued from page 5)

If I didn't feel he was a serious musician, or if I didn't think this was an excellent, first-class orchestra. Frankly, I didn't think there was that much of a rift between the players and David until the negotiations started. I think a lot of it is accumulated emotion and anger, and I don't think I have to be in it. Cardenas says he has been offered jobs in other orchestras, and he is seriously considering leaving San Diego. "But that decision will not be influenced by David Atherton. It may be influenced by this antagonistic feeling in the air. I'd rather make music than fight disputes over labor."

From the heady concert evenings of 1980 and 1981 when Atherton's arrival in San Diego infused the orchestra with a nerve and discipline that was critically acclaimed by reviewers and musicians alike, relations have degenerated to the point that musicians were openly hissing at the conductor on-stage during last summer's Pops concerts. The large-scale loss of respect for Atherton developed by slow accretion of his seemingly small slights and tantrums, and it appears to have been catalyzed by his actions involving symphony violinist Eleanor Roth and her former husband, Damian Bursill-Hall, who is the orchestra's principal flute player and is considered to be among the orchestra's best musicians. Last March 6, in an article in the San Diego

Tribune, Atherton was quoted as saying, "We have one of the finest principal flute players in the country." Less than three weeks later, Eleanor Roth left Bursill-Hall, telling him she was moving in with Atherton. Atherton and Roth have made no secret of their affair, and although it scandalized some orchestra members last spring, others who were interviewed at the time felt that it was a private matter that had nothing to do with music making. But now that's changed. Since April Bursill-Hall has refused to play in about thirty concerts conducted by Atherton. And through his attorney, Michael

Prairie (both of whom refused to comment), he has been haggling with the symphony association over the issue of how much he should be paid for those missed concerts. The association has been paying Bursill-Hall under his sick leave entitlements, which were nearly exhausted September 15, when the musicians received their last paycheck. Currently, Bursill-Hall's attorney and symphony board president Herbert Solomon are still trying to work out a compromise that would settle Bursill-Hall's contention that Atherton has in effect deprived him of the ability to work for the San Diego Symphony.

The symphony's managers continue to view the affair as a strictly personal matter. "We will not comment on the personal lives of any of our employees," Solomon and Brundage wrote in their reply to queries. But to some of the

musicians, the private affair has affected the musical product in ways that are clear and undeniably damaging to the orchestra.

"Atherton's actions meant we lost our key player in the woodwinds," explains Alice Goodkind, who plays first violin. "I used to think that [Atherton] had the orchestra's best interests at heart, but I

some of the musicians. "The best conductors have a way of rising above their own egos and drawing the players out of their own egos and into the music, but David can't do that anymore, and that detracts from the music," says Dennis Michel, who plays principal bassoon.

This lack of trust for Atherton extends to his selection of players for the orchestra, and it

could even suggest such an arrangement. They viewed this as a power grab that was drawing the players out of their own egos and into the music, but David can't do that anymore, and that detracts from the music," says Dennis Michel, who plays principal bassoon. This lack of trust for Atherton extends to his selection of players for the orchestra, and it

proposal only worsened relations.

But management has held fast to Atherton's demands to alter audition procedures in other ways. The system now gives orchestra members on an eight-person audition committee more voting power than the conductor in selecting new players. This system, which is heavily weighted in the orchestra's favor, was adopted in the early 1970s as a reaction to the auditioning procedures of the Zoltan Rozsnyai, the San Diego Symphony's conductor in the late 1960s. Old-timers say Rozsnyai routinely staffed the audition committee with his cronies and "fixed" the auditions, but even some musicians admit that the present system goes too far in constricting the conductor's ability to select players. Atherton is asking for at least equal power in this process, which is common among most major orchestras. And no music lover would contend that the conductor shouldn't have a free hand to out-musique players and further his aim of creating a better orchestra. But the musicians, who twice turned down management's contract proposals by unanimous votes, have two arguments against

(continued on page 38)

"A lot of the rift is accumulated anger, and I don't hold Atherton liable for it"

don't think that anymore.

What's the point of getting all these great musicians together if you're going to destroy them?"

Zoltan Rozsnyai, the San Diego Symphony's conductor in the late 1960s, already gone when he did this to Damian. But what it caused is a loss of trust in the conductor. Now, nobody trusts him as a person. "Other musicians say Atherton violated a basic tenet of business by becoming romantically involved with an underling, much less the wife of one of the orchestra's best players, and it has precipitated a universal loss of heart. "His position as music director simply demands that he rise above personal involvements like that," says one player. "He placed himself ahead of the good of the orchestra, and that's an insult to all of us."

The effect, musically, of this demoralization has been unmistakable, according to

explains in part why the musicians refused to accede to management's demands for changes in auditioning procedures. One of

management's early proposals in the contract negotiations stipulated that the music director would have the exclusive power to hire his principal players, assistant principals, and associate principals — about one-fourth of the orchestra's approximately eighty members — bypassing the current practice of individual auditions held before a committee made up of orchestra members and Atherton. "This is something that doesn't occur in any major orchestra in the world," says Greg Beron, the chairman of the musicians' orchestra committee. Although that proposal was later dropped, many musicians are still outraged that the conductor

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2. Entries should be submitted by mail to: Reader Writing Contest, P.O. Box 80803, San Diego, CA 92138. They must be received no later than 5:00 p.m. Friday, November 28, 1986.
3. There is no residence requirement and no entry fee. Age verification may be required. You may submit as 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.
7. Winning articles will be published in the December 11 and December 18 issues of the Reader.

SAN DIEGO READER



"With regards to vacancies among the principal seats, none of us, including Mr. Atherton, is happy with the present situation," wrote Solomon and Brustad. "That is one of the

It was vintage Atherton; he didn't discuss the problems, just fired him without comment.

regular season began, and Siebert played three weeks under Atherton. On December 26, he received a

musicians' union and the symphony association, and Siebert was reseated in a lesser position in the trumpet section. Whether or not he was qualified to play the instrument at all is beside the point now; many musicians perceive the incident as illustrative of Atherton's arbitrary exercise of power.

"I say they say it was vintage Auden," he had once taken Siebert aside to discuss deficiencies in his playing or leadership style, he just fired him without comment. Since then, I have been told by other trumpet players through that chair, and some of them have been terrible," explains one musician. "Atherton is just like that. He can fire you if he finds you simply because [Atherton] lost out to the musicians in the audition. He was trying to make a point about power." Geoffrey Payne, the highly regarded principal player who was invited to remain in

Outside observers may be inclined to argue that the artistic decisions should reside with one man, the conductor, and that it should be his orchestra to move as pawns. "I've been playing relevant thirty years ago, but no anymore," responds one player. "There's an entity greater than the conductor, which takes the orchestra to the next level. It doesn't belong to anyone. We're as much interested in having a great orchestra as he is. And when he leaves, we'll still be here. We have to live a long time with his decisions."

Outsiders might also observe that many conductors have been despised by their orchestras. Legend has it that the musicians of the New York Philharmonic Orchestra once pulled a coat over the head of former conductor Fritz Reiner, mugged him, and then took his wallet to the nearest police station. "I've made a lot of mistakes on a street crime."

Great conductors such as

And the musicians acknowledge that they were completely enamored of the man when he first arrived in 1980.

Through the 1980s and '90s, under the direction of conductor Peter Erös, the orchestra had developed from a group of part-time moonlighters and over-the-hill deadwood into a respected ensemble, one of the best in the world for excellence. According to the critics, it had reached an artistic plateau, and new, world-class blood was required to take it to the highest possible level. That's where Atherton's credentials for such an assignment were outstanding: musical studies at Cambridge University, the youngest conductor (in 1968) at the age of 25, and a 1970-71 season as chief at the London Opera House, founder of the London Sinfonietta, guest conductor all over the world, winner of many prizes, and even a contract to be hired to be San Diego's top

(Continued on page 39)

controls over marketing of concert series, and he was given the power of final approval of all advertising copy, according to Chuck Love, who was director of group sales and then marketing director of the symphony between late 1982 and last February. "Given his role for technical personnel and his position as a senior executive, David Ascheron walks very heavily and carries a very big stick, administratively," says Love.

"I was told I would market what I was told to market," Love explains. "When I would complain bitterly and object to the music director's incursions into my area of expertise, I was told by the board that the music director, Dick Biss that was his right and privilege.

Many of the musicians say that Atherton's programs are interesting and fun to play, but they are also too obscure and too lacking in the classical literature. "A lot of performers are in contemporary music because it's someplace to hide," remarks one player. "We're finding as the years go by that he has a limited repertoire," says another musician. "His strength is Stravinsky, because he excels at rhythm, but he shuns Mozart, because it requires a singing, musical style." Another musician says Atherton is "like a wicked old English schoolmaster who raps your knuckles if you don't get it right." He had scheduled the Shostakovich Symphony No. 7 to open the current season.

from a charming, funny disciplinarian into a boorish dictator. One musician describes Atherton's style as "play my beat or die." During concerts, he is known to give the face, a twisted, furious grimace that is sure to make a mistake and to go out of his way to make hurtful remarks later. "He never does truly relax in a performance," says bassoonist Dennis Michel, "and he won't let the orchestra relax. Everybody has to have a mean look on their face." The face it creates a mentality of you're not trying to do everything right but trying only to do nothing wrong." Comments Alice Goodkind, "We've decided it's a bad idea to look at the face of the conductor in spoiled performances. I just try to avoid his face and watch the [baton]."

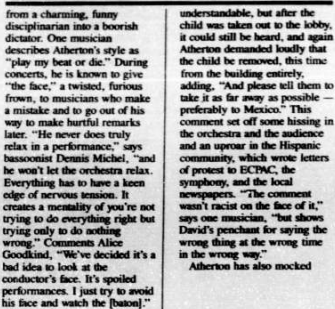
understandable, but after the child was taken out to the lobby, it could still be heard, and again Atherton demanded loudly that the child be removed, this time from the building entirely, adding, "And please tell them to take it far away as possible—preferably to Mexico." This comment set off some hissing in the orchestra and the audience and an uproar in the Hispanic community, which wrote letters of protest to ECRAC, the symphony, and the newspaper. "The comment wasn't racist on the face of it," says one musician, "but shows David's penchant for saying the wrong thing at the wrong time in the wrong way."

Atherton has also mocked

turned very slowly toward the audience, delicately fished out a cigarette from his white tuxedo jacket, blew his nose very loudly, put the handkerchief away, then turned back to the audience. It was a very embarrassing moment.

Although many musicians believe that Atherton has taken the music business too far musically and has reached the limits of his abilities here because of his personality, the fact is that the Chicago Symphony remains firmly in support of his continuing leadership. Obviously, the last time he was asked to resign was the music director at this crucial period. The managers commonly refer to Atherton as a "strong man" and the musicians refer to him in the language of accumulated anger and even hatred. Atherton is a man who has been taking too much of the credit, and too much money, for the artistic advances made by the orchestra. Atherton and his managers themselves are asked to take a pay cut. In a way, the public image of Atherton as portrayed by the media is a caricature of itself being an equal and opposite portrait of the man in the hearts and minds of the musicians.

(continued on page 40)



(continued on page 40)

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(continued from page 4)

Evans does acknowledge that his department's decision to resurface the unpaved streets gives the appearance that "we're almost speaking out of both sides of our mouth" by telling city residents that road crews won't maintain their streets and yet doing the same work in Point Loma. "Once we've done it, we've altered our policy. Now we're going to have to live with it," laments Evans.

First to demand equal treatment will probably be residents of the Del Mar Terraces above Carmel Valley Road, who have lobbied for years to get their unpaved streets repaved. Evans says he hopes to ward off any future calls for resurfacing, but last week his subordinates agreed to dispatch a slurry seal truck to Garden Lane in Point Loma after home owners there complained that the resurfacing crews ignored their unpaved

street while working on nearby Albion, DuPont, and Silvergate. ■

POACHED LOBSTER

(continued from page 3)
much blame on the divers. "How many bugs [lobsters] can a diver carry?" he asks. The big, heavy lobster traps can be trawled those who pull up the traps and empty them into boats, he says. Some of these thieves are renegade lobster fishermen, according to Shackelford. The losses this year are bad, he agrees; his office has been receiving poaching reports against divers "practically every day." The complaining fishermen, he says, "don't want to point the finger at each other."

That's not true, says lobster spokesman Miller. Fishermen can tell whether their traps have been pulled up by boats or opened by divers. Boats will

replace the traps in the wrong spot or position, while divers will close the traps in a telling way — if they bother to close them at all. While the fishermen fasten the lids so that they can't be easily opened, the divers tear apart the traps, which cost about forty dollars. Ned Crustacean (not his real name) was once a lobster-poaching diver. He remembers the year when the fishermen crimped the trap lids shut with a piece of metal. "I started carrying a pair of needle-nosed pliers," he says. Crustacean favored the traps near Shelter Island, and he sometimes stole from the La Jolla Cove area or the North County coast. (Lobsters migrate along the shore, and fishermen relocate their traps accordingly.) But the spot Crustacean best remembers is the end of the Ocean Beach pier, where he got his wet suit caught on a trap he was raising

in the struggle to free himself, the ex-poacher accidentally inflated his buoyancy vest. He and the trap floated to the surface together. Luckily there were no fishermen around; Ned might have been one dead Crustacean. "I heard that lobster fishermen would sneak up [poaching] divers with shotguns," he says. "That's when I swore it off." Crustacean is lucky he wasn't convicted of a misdemeanor and fined as much as \$500 — or his thievery. But maybe not that lucky. It's hard to prove that a diver stole a lobster, says Captain Shackelford. Some divers go down to the ocean floor and find their own lobsters. The problem is that the ocean is only so big. "There's no way in the world [a diver] can go out in the water and not be near somebody's trap," Shackelford says. "If a lobster fisherman sees bubbles coming up from his trap, he assumes that the diver is raiding

it." Which is what Michael MacDonald claims happened on November 2. But the lobster fisherman who grabbed him claims otherwise. According to Randy Miller, who relayed the fisherman's version of the story without identifying him, the divers were poaching, and one of them got his hand caught in the trap. He disengaged himself after cutting the line running to the buoy, which resulted in the fisherman losing his trap. MacDonald denies that he was poaching but declined to discuss the case further. Joseph Meyers would not confirm or deny that he was taking lobsters from the trap. "I don't want to comment," he said. "It was an isolated incident involving an unstable person." Meyers did say that neither diver was pressing charges against the fisherman because it was "too much hassle." The Carlsbad police said the case was closed but declined to give a reason. ■

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LETTERS
(continued from page 3)
also apply for awards in an insult to the unemployed artists of San Diego. I, therefore, now volunteer to serve on next year's panel in theater, and I hope that this time, all of my friends apply, mean, that is how you play the game, isn't it?
Frederick Edmund
North Park

Peer Panel Pressure
Paul Krueger's article of October 30 on peer panels and grant awards in COMBO's NEA/City funding program is sadly uninformed and lamentable, particularly in its criticism of the dance panel. It demonstrates a lack of knowledge and investigation as to the nature of the peer-panel review process which Krueger sophomorically refers to as a "contest." Worse yet, this monitory (by Krueger's own admission, no member of local dance complained of any awards) undermines public credibility of the arts and badly damages the ability to secure qualified participants in this nationally recognized dispensation process. Here are a few facts: contrary to what Krueger apparently perceived, COMBO did not invent the peer-panel process, in which volunteer working artists with broad involvement and expertise determine which applications in their field are funded. Peer-panel review is used to determine recipients of virtually every program of the California Arts Council, the National Endowment for the Arts, and numerous state and regional public funding agencies. None that I am aware of restricted participation to peers who haven't applied for funds. Indeed, given the criteria for selection, it is unreasonable to assume that an artist or an organization with which he or she might have past, current, or future employment wouldn't be applying. Thus, the rules dictate, as personnel are reviewed, panels with conflicts of interest (e.g., personal or organizational gain) are dismissed from the room. This allows free, impartial, and confidential discussion and rating by those remaining. Admittedly, the process depends on a degree of trust and objectivity on all parts. It is a gut-wrenching experience to any who've participated and, as proven thousands of times nationwide, it works! Panelist selection attempts to balance all aspects of a given field by choosing from a wide range of participating artists. In the dance panel, for example, each director was seen in ballet versus modern dance, professional versus educational, performing groups versus service organizations, dancers versus choreographers, directors versus independent artists, and ethnic versus nonethnic representation. The varied background, caliber, and knowledge of the panelists make peer review the fairest method yet developed for dispensing public funds. The logical alternatives are indeed grim: using only "inexperienced peers" (students? former artists?) or relegating the process to a board of directors or staff not directly involved in the art forms, the latter's sole criteria for selection generally boiling down to how neatly the application forms were filled out. Hardly sensible methods of determining the merits of a particular artist or needs of a given field. Or perhaps we do as Krueger reportedly suggested to one of his interviewees and have Los Angeles-based artists come

and make the selection for us. (Oh, please.) Krueger's implications about fellowship awards were really the most disturbing. These awards were created by the advisory council to recognize artists considered exceptionally accomplished. Krueger challenges the dance panel by pointing out that a ballerina from California Ballet and a director of 3's Company and Dancers were awarded fellowships and had direct ties to the panel. Let it be made clear that in no way do the companies mentioned financially benefit from these grants. Panelists do not represent organizations with whom they are affiliated — they are individual artists representing the field. To suggest "cronyism" because of connections among "colleagues" is ludicrous — Krueger's logic implying that outstanding artists should be someone no one has ever heard of before! We are all colleagues in our respective, fine-art professions, and Krueger spreading disinformation demeans the well-intentioned purpose of the awards. Developing peer-panel funding review has been a long and delicate process of evolution. Expansive and nonfactual reporting damages the ability of all funding agencies to attract those most qualified to provide informed, sensitive, and objective distribution of highly competitive, usefully small, visual, and performing arts public support. Constructive criticism can strengthen any system. Mangled rhetoric only hurts public perception of the arts community and our ability, to a small extent, to manage our own destiny. In closing, Krueger's article is shamefully ignorant of the reputations and motives of those serving on panels, let alone of the peer review process. Such journalism benefits none at the expense of all. Criticizing an accepted and respected method of funding requests (Krueger's "contest") in such a superficial manner promotes provincialism in San Diego's approach to public arts support. "Contests" are for baby shows and amateur competitions. Mr. Editor: Peer-panel review and public funding is for professionals. Perhaps Krueger has won some contests among the arts staff at the Reader, but he is a real "no show" among most of us peers.
Tom Corcoran
Business Manager
3's Company and Dancers
San Diego

On This Necessary Avenue
As illustrated by the "City Lights" article "As Long As You're Up, Get Me a Grant," a solution must be investigated to remove the taint of "cronyism" from the COMBO grant-selection program. While there are both good intentions and helpful assurances from COMBO president Jennifer Spencer, clearly, new procedures must be developed to select the recipients of COMBO grants without relying solely on judges from their respective fields to evaluate their colleagues' (and competitors') works. Impartiality can be an elusive and precious commodity in these situations. Perhaps the judging panels could be advised from a (hopefully) impartial group of professionals from specific artistic support areas. For instance, a representative from a wardrobe supplier to advise on drama and dance awards; an art gallery owner or art material supplier for artists, of course. Within my own experience as owner/engineer for Equinox Productions, a company which produces recordings for dance, drama, and fashion, I feel because I work with most of the major groups in San Diego that I could be relatively impartial in terms of evaluating the merits of different groups within the realm of musical production. I believe

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other professionals in related fields would lead their expertise to this worthy cause, thereby allowing COMBO to place more emphasis on acquiring funds and promoting the artists, which is most critical to local artists' success. For many groups to continue performing, the COMBO grants have become so essential that we cannot risk jeopardizing the whole program simply for lack of a decent, rational reward system.

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Section 2 Events, Theater, Music, Film



Philip-Dimitri Galas

The Galas Tribute

"Avant vaudeville" is what he called it. A grab bag of purely American literary and theatrical styles taken apart and re-assembled into his own crazy quilt performance pieces. Playwright, novelist, director, and performer Philip-Dimitri Galas has for the past several years been recognized as a singular creative voice in West Coast theater and performance art. His highly original style marked him as a writer and director with staying power. In the world of experimental theater, where creative risks are the staff of life, Galas clearly had the combination of style and content that made audiences and critics peg him as a "keeper."

When Galas died late this summer at the age of thirty-two, he was just beginning to assemble a permanent repertoire of theatrical pieces and to receive formal recognition for his work. He had already received two Hollywood Drama-Lodge awards and an award from the L.A. Weekly for his theatrical concepts and direction. This Saturday the La Jolla Museum of Contemporary Art is sponsoring a memorial tribute to Galas in a program of excerpts from three of his most recent works: *Performance Hell*, *Mona Rogers in Person*, and *Baby Rabbits' Revenge*. On-stage will be actress-choreographer Helen Shumaker, a five-year veteran of Galas's theater company; film, television, and theatrical actor Sean Sullivan, also a long-time associate of Galas's; and Sando Counts, a vaudeville



Helen Shumaker

and circus performer. The range of performance skills represented in this cast gives some indication of the flavor of Galas's work. It is generally humorous and biting, fast paced, and full of literary and theatrical contrasts, true to the term "avant vaudeville."

Performance Hell is both the oldest and the newest of Galas's permanent repertoire. This sharp, ironic commentary on American society has changed and evolved constantly over the years it has been staged. *Performance Hell* was presented here several years ago under the sponsorship of Sushi Gallery, and Helen Shumaker was featured in that early performance.

Mona Rogers in Person had its premiere in San Diego at the La Jolla Museum of Contemporary Art in March of 1985. Shumaker, as burlesque

Margaret Randall's Risk

In an eerily McCarthy-like judgment, poet, oral historian, photographer, and feminist Margaret Randall was recently ordered deported on the grounds that her work was subversive and intended to "spread international communism." Such famous writers as Norman Mailer, Kurt Vonnegut, and John Irving have rallied to support Randall's case, which is under appeal, viewing it as a threat to every American's freedom of expression. Ironically, the case probably has served to direct more attention to Randall's intriguing and highly emotional body of work, which is

respected in many circles as a work of art. Her courage is among the things I find most interesting," said SDSU professor of creative writing Harold Jaffe. "She moved in circles that seemed to most inconceivable." Randall will certainly discuss her highly publicized legal problems when she visits San Diego State University tomorrow, Friday, November 14, to read from her work. The fifty-year-old, New York-born Randall renounced her American citizenship in 1967 in order, she says, to secure employment in Mexico. Randall was the co-founder in the States of the quarterly bilingual publication *El Correo Emplumado* ("The Plumed Horn"). Later she lived and

(continued on page 18, col. 1)



Margaret Randall

Illustration by John Warkentin

No More Mr. Mean Guy

Betrayal is the operative word here. Betrayal and loyalty, because these words are twins, one nestling in the other. I refer, of course, to the tag team of Rowdy Roddy Piper and Hulk Hogan, whose match against archrivals Don Muraco and Cowboy Bob "Ace" Orton tomorrow, Friday, November 14, is the highlight of a weekend of professional wrestling in San Diego.

There are those who sneer at professional wrestling, who find such displays of brutality unseemly. But what do they know? All they hear is the surface noise; they neglect the elegance of a flying drop kick, the simple crossing of an opponent's forehead. And they

forget the fans, the little people, the you and I who form the solid center of a culture. More than that, however, they neglect the human dramas that rival those of Sophocles in philosophical dilemma and duplicity of character. For example, let's examine the transformation of Rowdy Roddy Piper from obnoxious loudmouth into "good guy."

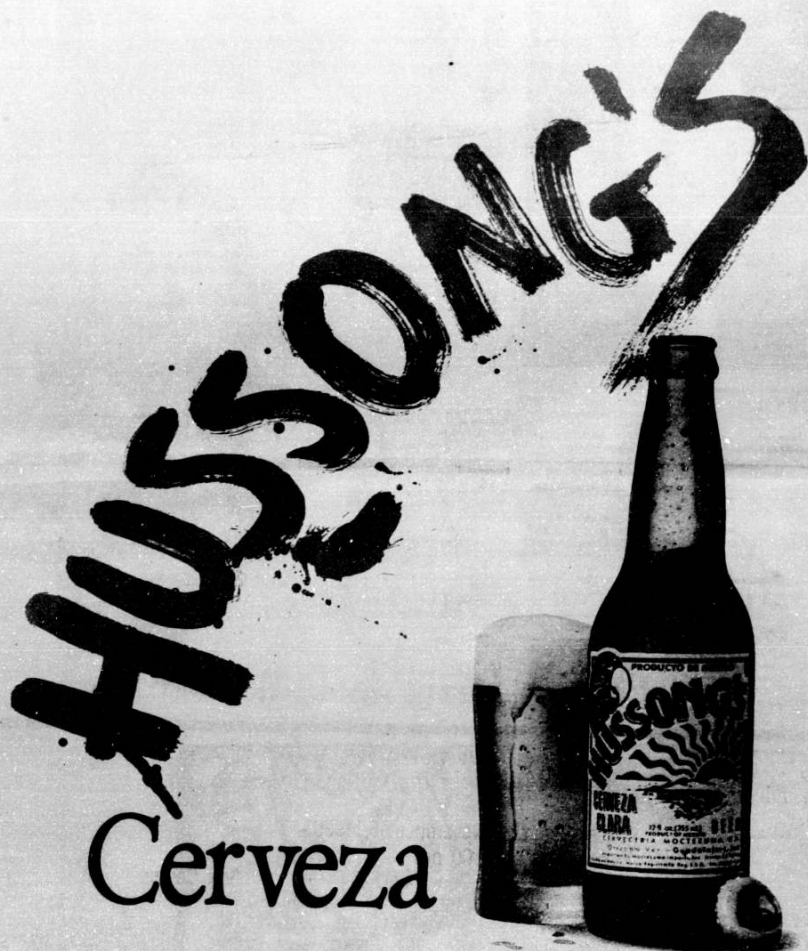
There is no describing how loathsome Piper was before his transformation. He hosted a program titled *Piper's Pit*, where Piper, dressed in a ruffian kilt and T-shirt emblazoned with a snarling black panther, would verbally assault his guest with the high-pitched mewling voice of a psycho killer double-dosed on sarcasm and methamphetamines. His most famous encounter was with rock songstress Candi Lauper. He took a folding chair to her. Piper relinquished Piper's Pit to wrestler Adrian Adonis when a movie script and



Illustration by David Price

contracts to wrestle in Japan beckoned. (The Land of the Rising Sun is even more wrestling crazed than the U.S. There, "Dumpruck" Marumoto, a young, 200-pound female, reigns over an audience consisting entirely of pubescent girls.) Adonis used the caretaker position to further his own career and renamed the Pit to Adrian's Flower Shop. Perhaps even more perditious were the actions of Cowboy Bob "Ace" Orton. Piper's bodyguard, who joined Adonis in his usurpation of Piper's place in the pantheon of bad guys. When Piper returned, he wanted his show back. Adonis laughed. On TV Piper challenged Adonis to a debate that would allow the fans to rule who would host the show. Even though they are 200-pound-plus examples of hypermuscularity, most professional wrestlers are emotional sorts, and the

(continued on page 18, col. 4)



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READER'S GUIDE TO LOCAL EVENTS

Contributions to READER EVENTS must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Do not phone. The Events Editor reserves the right to take all material, send complete information, including a description of the event, the date and time it is to be held, the precise address where it is to be held, a contact phone number, and a phone number for public information to READER EVENTS EDITOR, P.O. Box 8083, San Diego, CA 92108.

Dance

Traditional African Dance. Classes are held each Thursday, 7:30 p.m., 526 Martin Luther King Jr. Way, downtown, Fridays, 6 p.m., 230 Burnham Drive, Cardiff, and Saturdays, 3 p.m., 526 Fifth Avenue, downtown. For more information, call 457-5185.

Salsa Dance Lessons. Couples of all ages are invited to participate in a beginning salsa dance class sponsored by the U-C Salsa Salsa Dance Club every Thursday, 7:30 p.m., Lindbergh Elementary School, 4133 Mount Albertine Avenue, Claremont. Call 560-5861 for more information.

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

The Ballroom Dance Club of San Diego hosts classes each Friday, 7 p.m. to 10:45 p.m., at

the Ballroom Park Club building in Ballroom Park. Sunday evening practice classes (also 7 p.m. to 10 p.m.) are free. This month the waltz and rumba are the featured dances. For more information on the non-profit club, phone 451-4860 or 278-8445.

"Dance Jam," create your own dance style in an evening of freestyle expression and recreational dancing every Friday, 9 p.m., 3255 Fifth Avenue, Hillcrest. 239-1713.

Polka Dance, the Polish-American Association of San Diego hosts a dance featuring the Polka Family Band, Saturdays, November 15, 7:30 p.m., St. John of the Cross Social Center, 3512 Washington Street, Lemon Grove. Call 469-6449 or 462-4663 for more information.

Salsa-dancing. Ken Reid and Don Platter call the do-si-do and all-around, Saturdays, November 15, 7:30 p.m., Emerald Ballroom, 9184 Gramercy Drive, Mission Village Shopping Center. 463-2727.

The San Diego Swing Dance Club meets each Sunday at Lehi's Greenhouse, 2528 Camino del Rio South, Mission Valley. A beginners' class begins at 3 p.m., followed by a dance to live music at 4 p.m. For details phone 274-1235.

Round Dance, a beginning round-dance class takes place every Sunday, 4:30 p.m., Silverado Ballroom, 4752 University Avenue, East San Diego. No prior dance experience is necessary. Call 469-9125 for details.

Jitterbug, the San Diego Jitterbug Club meets Sunday, November 16, 7 p.m., Emerald Ballroom, 9184 Gramercy Drive,

Mission Village Shopping Center. For details call 281-5361.

More Scottish Dancing takes place each Monday, 7 p.m., room 207, Casa Del Prado, Ballroom Park. No classes are held Tuesdays and Fridays, 7:30 p.m., at the same location. Interested? Call 549-4377, 278-2084, or 488-2617 for more information.

International Folk Dancing takes place each Monday, 6:45 p.m. for beginners, 8:15 p.m. for intermediate-level dancers. MiraCosta College, North Street and Stratford Court, Del Mar. No partners necessary. 475-2776.

"Circle Dancing," Salsa dancing continues on Mondays at 7:15 p.m., 4072 Jacklow Street, Mission Hills. 295-9677.

San Diego Folk Dancers invite all intermediate dancers to join in no-partner and couples' dances each Monday, 7:30 p.m., Recital Hall, Ballroom Park. 463-7529.

Israeli Dancing is conducted every Monday, 8 p.m., Lawrence Branch Jewish Community Center, 4126 Excelsior Drive, La Jolla. 457-3030.

Folk Dances are held each Tuesday and Thursday, sponsored by the Cabrillo Club. The group meets at 7:30 p.m. in the Ballroom Park Club Ballroom. Interested? In joining? Phone 463-7529.

Ballet Espagnol de Madrid, twenty Spanish dances and musicians perform regional, traditional, and flamenco dances, as well as modern dances set to music by Federico Garcia Lorca. Tuesday, November 18, 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. Call 440-0372 for ticket information.

Cord, Improvisational Dance classes are held every Wednesday from 7 p.m. to 8:30 p.m. at the Studio, 3535 Adams Avenue, Kensington. For details phone 283-0446.

More International Folk Dancing is held each Wednesday, 7 p.m., no experience and no partners are necessary for the classes, held at the Ballroom Park Club Building in Ballroom Park. For details phone 569-4955 or 422-5540.

Tango, the Tango Argentina dance club sponsors an evening of dance every Wednesday, 7 p.m., Emerald Ballroom, 9184 Gramercy Drive, Mission Village Shopping Center. Call 563-2727 for more information.

Film

"Political Film Series," this venerable series, sponsored by the Committee for World

Democracy, presents two forty-five minute films about corporations in America. Friday, November 14, 7 p.m., room 107, Third Lecture Hall, UCSD. The first, *Bombos of America*, contrasts two Pittsburgh steelworkers, their faith in private enterprise, and their trust that corporations will make the right decisions. The second film, *Global Assembly Line*, examines the flight of manufacturing plants from unionized American cities to "free-trade zones" in the Third World. Free. 534-2216.

Tibetan History Film, the street life and religious ceremonies in Tibet before the Communist Chinese invasion in 1950, as well as documentary footage of the dalai lama's flight to India, are included in this film about Tibetan art and culture. Saturday,

November 15, 7 p.m., Center for Total Health, 312 South Cedros, Solana Beach, and Sunday, November 16, 7 p.m., the New Age Bookstore, 4016 Alhambra Street, Ocean Beach. Call 459-5066 for reservations.

"Un Chien Andalou," director Luis Buñuel's first film, a collaboration with Salvador Dalí, that is regarded as the film of the surrealist movement, as well as *Simon of the Desert*, a 1965 short feature made during Buñuel's tenure in Mexico, screen Monday, November 17, 7 p.m., third floor auditorium, San Diego Public Library, 820 E Street, downtown. Free. 236-5849.

"My Man Godfrey," this screwball comedy, starring Carole Lombard and William Powell, is the next entry in the Nostalgia Family Film Series, Tuesday, November 18, 7 p.m., Room Assembly Room, Coronado Public Library, 640 Orange Avenue, Coronado. Free. 522-7390.

"Yugoslavia and the Slavic Race," MiraCosta College's travel film series' next film, produced and narrated by Gene Wiancko, goes beyond the popular tourist spots on the Dalmatian coast and provides insights into the various "nations" of Yugoslavia. Tuesday, November 18, 2 p.m., Flowerhill Cinema, 2650 Via de la Valle, Del Mar, and 7:30 p.m., Carlsbad Union Church, 3715 Harding Street, Carlsbad. Call 757-2121 or 942-1352 for more information.

"Utah," a travel film about the home of the Great Salt Lake is the next feature in the Cinema 55 film series. Wednesday, November 19, 1 p.m., National City Public Library, 200 East Twelfth Street, National City. Free. 336-4260.



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READER'S GUIDE TO LOCAL EVENTS

Swashbuckling Film Series, in conjunction with the "Time Tunnel: Sailing Design Today" exhibit, the La Jolla Museum of Contemporary Art presents four high-seas adventure films. The third film, *Mutiny on the Bounty*, which stars Charles Laughton as Captain Bligh and Clark Gable as Fletcher Christian and which won the Academy Award for Best Picture in 1935, screens Wednesday, November 19, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-0267.

"On the Wing," Sacred Site and Sunlight, a trio of new Omnimax features, continue an open-ended run at the Reuben H. Fleet Space Theater and Science Center. On the Wing explores the "dynamic" relationship between natural and mechanical flight using ultra-high resolution and high-speed photography to film an insect's first leap or follow the flight in eighteenth-century, color-controlled

replica of a pre-digital. Sacred Site is a seven-minute film by the creators of *Chorus* and *Kinamagata* that uses time-lapse photography to capture, among other things, Hall's Comet traversing the Milky Way. *Sunlight*, another seven-minute film, is about the difficulty of photographing celestial bodies. Show times are daily at 11:40 a.m., 2 p.m., 3 p.m., 5 p.m., 7 p.m., and 8 p.m. There is no 11:40 a.m. show on Mondays. An extra 11:30 a.m. show is added on Saturdays. The alternate features, *Grand Canyon*—The Hidden Secrets and *The Valley Chronicle*, screen at 1 p.m. and 4 p.m. daily. Call 238-1233 for details.

Laserium, in addition to *On the Wing* and *Grand Canyon* features, the Reuben H. Fleet Space Theater and Science Center in Balboa Park hosts a series of Laserium laser-light shows. *Lites* Out Laserium, featuring the mellow jazz sounds of Pat

Merhoney, the Manhattan Transfer, and others, screens Thursday and Friday at 9:15 p.m., and Saturday and Sunday at 6 p.m. The schedule for Laserium, which features selections by Peter Gabriel, INXS, Van Halen, and ZZ Top, is Saturday through Wednesday, 9:15 p.m., and Friday and Saturday, 10:15 p.m. Each performance is created live and projected onto the Omnimax screen. For more information, phone 238-1168.

"We Are Born of the Stars" and *Skyward*, two new Omnimax films, are now showing at the Tiwasa Cultural Center's space theater. *We Are Born of the Stars* is the first 3-D film in the Omnimax format and is comprised entirely of computer-generated graphics. *Skyward* follows the growth and development of a flock of Canadian geese. This twenty-three-minute Imax film includes the first cel-animation sequences

in the format, as well as dramatic footage of the Canadian armed forces in a new room.

Music

Organ and Vocal Recital, organist Richard Slater and baritone Stephen Smith perform compositions by Mendelssohn and Bach, as well as Mystical Song by Vaughn-Williams and Vivaldi's "Stabat Mater." Friday, November 14, 7:30 p.m., St. Andrew's by-the-sea Episcopal Church, 1550 Thomas Avenue, Pacific Beach. 273-3022.

Del Mar Jazz, the Art Rensick Jazz Duo performs Friday,

November 14, 8 p.m., the Book Works, 2672 Via de la Valle, Del Mar. Free. 755-3735.

Classical Guitarist Fred Benediti plays music by Albéniz, Barrios, and Narvaez. Friday, November 14, World and Main, 3806 Fourth Avenue, Hillcrest. On Saturday, November 15, the New Expression, a guitar, mandolin, and baby trio, plays folk and bluegrass music. Both shows begin at 8 p.m. Call 298-4011 for ticket information.

Disco Jazz, in an attempt to whet your appetite for the upcoming Great American Discoland Festival, Seaport Village, 549 West Harbor Drive, the Embarcadero, is hosting a weekend of *Discoland Jazz* beginning Saturday, November 15, when Cottonmouth D'Arcy's Jazz Vipers take the stage at 11 a.m., followed by the San Diego Hyphenal Banjo Society at 1:30 p.m., and the South Market

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Street Jazz Band at 4 p.m. on Sunday, November 16, Ira Cobb's Jazzbo performs at 11 a.m. at the Chicago Six take the stage at 1:30 p.m., and the Street Jazz Band plays at 4 p.m. Free. 235-6568.

Contemporary Flutist Ann Laberge performs her jazz composition for solo flute, as well as one by David Drumm, and a piece for flute and prerecorded flute by Larry Polanski, works by Rolf Wallin, and Stockhausen's "Tierkreis," accompanied by guitarist John Siqueros, and Bach's "Pavane," Saturday, November 15, 8 p.m., room B-210, Mandeville Center, UCSD. Free. 452-1229.

Tokyo String Quartet, this sixteen-year-old quartet inaugurates the UCSD Chamber Music Series with a program consisting of Haydn's Quartet in C Major, op. 74; Mendelssohn's Quartet no. 2 in A Minor, op. 13; Beethoven's Quartet no. 13 in B-flat Major, op. 130.

with the "Grouse Page," op. 133, Saturday, November 15, 8 p.m., Mandeville Center Auditorium, UCSD. Call 534-4559 for ticket information.

Spreckels Organ Concerts, San Diego civic organist Robert Plimpton plays works by Bach, Beethoven, and others, Sunday, November 16, 2 p.m., Spreckels Organ Pavilion, Balboa Park. Free. 235-6000.

Wind Symphonies, this seven-member student ensemble of wind and percussion musicians performs "Four Scottish Dances" by Malcolm Arnold, Samuel Barber's Symphony no. 1, Gaudin's "Music for a Festival," Concerto Grosso by Frank Bernacchio, and Northwest Sketches IIA for Flute Oboe, and Wind Ensemble by Greg Smerke, chairman of the SDSU music department, Sunday, November 16, 3 p.m., Dramatic Arts Theatre, SDSU. Tickets will be available at the door. Call 265-6031 for details.

Grand Rosendorter Series, pianist Charles Fern: interprets four works by American composer Edward McCreedy, at the Mission Suite, Sonoma Estate, Woodland Hills, Sunday, November 16, 1 p.m., Mandeville Auditorium, UCSD. Tickets are available through TicketMaster or at the UCSD box office. 534-1229.

The Palomar College Concert Band, under the direction of James Jonsson, plays music by American and English composers, Sunday, November 16, 4 p.m., College Theatre, Palomar College, San Marcos. For details phone 744-1156.

SDSU Sunday Concerts, the music department at SDSU hosts a series of concerts each Sunday. This week the Cardenas-Levenson-Fullington Trio performs Beethoven's Trio, op. 70, no. 2 in E-flat Major, Chopin's Sonata, op. 4 for Piano and Cello, Brahms's Trio no. 1 in

B Major, op. 8, and Debussy's Sonata for Violin and Piano, Sunday, November 16, 7 p.m., South Recent Hall, SDSU. 265-6011.

Organ Concert, the First Presbyterian Church's concert series continues with Jean Guillou performing works by Vivaldi, Bach, Schumann, Liszt, and Stravinsky, Sunday, November 16, 7:30 p.m., First Presbyterian Church, 130 Date Street, downtown. Free. For details phone 232-7513.

"San Diego Mini-Concerts," the Early Music Ensemble of San Diego - Elisabeth Marti, Constance Lawther, Victoria Hains-Shaw, Helen Feeling, and Philip Lanson - perform a cappella Renaissance madrigals from England and Italy, Monday, November 17, noon and 12:30 p.m., lobby of Golden Hall, 202 C Street, downtown. Free. 223-1352.

"What Is Jazz?" Bob Holz attempts to answer that musical question in the next meeting of his continuing series. This week's session, featuring trumpeter Gary Pack, takes place Monday, November 17, 6:30 p.m., Wood and Music, 3826 Fourth Avenue, Hillcrest. Free. 296-4011.

Pianist Rick James performs Monday, November 17, 7:30 p.m., Jazz Mine Records, 5726 La Jolla Boulevard, La Jolla. Call 454-9832 for complete information.

San Diego Pianist Gustavo Romero is the featured soloist in an all-Mozart program at the San Diego Chamber Orchestra's Sherwood Series, Monday, November 17, 8 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. A preconcert dialogue between Romero and

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Susan Quinn • 6:45-9:00 pm • \$12.50

Nov. 25
North of Eden: Modern Women & Me
Jane Via • 6:45-9:00 pm • \$12.50

Nov. Workshops

Nov. 15
Women as Writers: 10:00 am-4:00 pm • \$55.00

Nov. 22
Finding the Grace: 10:00 am-4:00 pm • \$30.00
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SPORTS FITNESS & HEALTH SHOW

Benefiting Cystic Fibrosis

**Del Mar Fairgrounds,
November 20-23, 1986
Thurs. & Fri. 2-9 pm
Sat. 10 am-9 pm, Sun. 11 am-6 pm**

SPECIAL EVENTS

Thursday, Nov. 20, 1986: Free day of seminars on cystic fibrosis held participating in "Health of Life" seminar series. Live demonstration of the new "Health of Life" seminar series. Live demonstration of the new "Health of Life" seminar series. Live demonstration of the new "Health of Life" seminar series.

Friday, Nov. 21, 1986: "Health of Life" seminar series. Live demonstration of the new "Health of Life" seminar series. Live demonstration of the new "Health of Life" seminar series. Live demonstration of the new "Health of Life" seminar series.

Saturday, Nov. 22, 1986: "Health of Life" seminar series. Live demonstration of the new "Health of Life" seminar series. Live demonstration of the new "Health of Life" seminar series. Live demonstration of the new "Health of Life" seminar series.

Sunday, Nov. 23, 1986: "Health of Life" seminar series. Live demonstration of the new "Health of Life" seminar series. Live demonstration of the new "Health of Life" seminar series. Live demonstration of the new "Health of Life" seminar series.

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GOLFING SHOW

Benefiting Cystic Fibrosis

**Del Mar Fairgrounds
November 20-23, 1986
Thurs. & Fri. 2-9 pm
Sat. 10 am-9 pm, Sun. 11 am-6 pm**

Seminars by Top Pros
Top Manufacturers
Computer Swing Analysis
PGA Pros Tips
Skins Tour. Tickets
Door Prizes
Hole-in-One Contest
Long Distance Contest

PROGRAM OF EVENTS TO INCLUDE:

- Low Gibson seminars and workshops given twice a day
- Demonstrations by top manufacturers of golf balls & clubs
- Lady Pros giving female point of view
- Computer Golf Swing Analysis by Sportsch
- Long distance hitting contest with prizes daily
- Hole-in-one putting contest with daily prizes
- Grand prize to be given away Sunday at the Show

Adults \$4.00 • Seniors (60+) \$3.50 • Teens \$2.00
Preschool (5-12) \$1.00 • Under 6 FREE

*Bring copy of this ad for a \$1.00 discount for adults & seniors!
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Chargers vs. Oilers
December 7, 1:00 pm

Chargers vs. Seahawks
December 14, 1:00 pm

GILBERT & SULLIVAN:
November 16, 7:30 pm
Nov. 22, 7:30 pm

Who Wants to Be a Millionaire?
Nov. 21, 8:00 pm
Nov. 27, 8:00 pm

The Muppet Show
Nov. 19, 8:00 pm
Nov. 26, 8:00 pm

SAN DIEGO JAZZ THEATRE:
November 16, 7:00 pm
Nov. 18, 7:00 pm
Nov. 21, 7:00 pm
Nov. 22, 7:00 pm

Other Events:
November 16, 8:00 pm
November 18, 8:00 pm
November 21, 8:00 pm
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4 NOVEMBER 12, 1986

NOVEMBER 12, 1986 7

READER'S GUIDE

General and expert in strategic planning. *Artillery Major*, and *Samuel Benjamin*, retired Rear Admiral and former naval attaché in *Nanking, China*, as well as *Mammoth Archangel*, and *Moscow*, the Soviet Union. They will discuss the growth of Soviet naval operations in the Pacific. Tuesday, November 14, 7:30 p.m., Oaks North Community Center, 12578 Oaks North Drive, Rancho Bernardo. For details phone 455-1138 or 231-4111.

"Can We Trust the Russians?" Since no one is sure which nuclear weapons systems were or were not captured for negotiation at Reykjavik, the Soviet Union's honesty has been called into

question. David Carpenter, executive director of San Diegoans for a Bilateral Nuclear Freeze, moderates a discussion among James Kornbluh, UCSF professor of communication and psychology, Robert Edelman, professor of Russian and Soviet history at UCSD, and Elmer Featherman, of the Lawler Alliance for Nuclear Arms Control. Tuesday, November 18, 7:30 p.m., First Unitarian Church, 4140 First Street, Hillcrest. Free. 298-9978.

"New Views of Women." Aristocrat Harriet of the SDSU drama department discusses "Charlotte: A View of Women in Stridberg and Breen." Wednesday,

November 19, 7 p.m., room 223, Hyatt Hall, SDSU. Free. Call 264-5124 for more information.

"Picking Up the Pieces After Reykjavik." Martha C. Meyster, senior director of the State Department's Office of the USSR and Eastern European Affairs, provides her analysis of what happened at the Reagan-Gorbachev summit at Reykjavik and the impact it will have on future negotiations. Wednesday, November 19, 7 p.m., Admiral Kidd Officer's Club, Naval Training Center, Harbor Drive, the Embarcadero. Call 231-4111 for reservations.

Soviet Refuseniks, for seventy years, the Soviet government has

been trying to force new immigrants into their workers' paradise. Those that refuse to go have been sentenced to labor camps or sent to psychiatric institutions. Vladimir Ashkenazy, violinist, wrote *Le Monde* from a psychiatric prison that "I am going to transform me into an idiot who will not be able to see his death coming or understand it." Donna Wolk, an instructor at Mesa College who recently spent two months in the Soviet Union meeting with Refuseniks, presents a slide illustrated lecture about the plight of Russian Jews. Wednesday, November 19, 8 p.m., College Branch Jewish Community Center, 4079 Fifty-third Street, College Area. Free. Call 583-1500 for complete information.

"Sudden Impact." If nothing else, this Clint Eastwood movie is responsible for the cliché favored by punks and presidents alike — "Go ahead, make me sad." Clint Eastwood's ode to American gunplay will be shown Sunday,

Radio/TV

"The A.L.I.S. Show." In this case, the acronym stands for *Arms Involved with Death and Suffering*, a San Francisco theater troupe that performs a series of comic, dramatic, and musical sketches about AIDS that aims to educate audiences about the disease. This episode of *Survival* airs Friday, November 14, 10 p.m., KPBS-TV, Channel 15.

"West Side Story." This musical network of *Romeo and Juliet*, with a score by Leonard Bernstein and Stephen Sondheim, choreography by Jerome Robbins, and which stars Natalie Wood, Rita Moreno, and Russ Tamblyn, never loses its power and charm to matter how many times you see it. The next airing is Sunday, November 16, midnight, KUSI, Channel 51.

TO LOCAL EVENTS

November 16, 9 p.m., KOTV, Channel 12.

"Newport Jazz '86." Highlights from last summer's world-famous jazz festival, featuring performances by Michael Franks, Stanley Jordan, Wayne Shorter, and others, airs Wednesday, November 19, 10 p.m., KPBS-TV, Channel 15.

Comedienne Lily Tomlin joins *Now* in a search for intelligent life in the universe. Tuesday, November 18, 8 p.m., KPBS-TV, Channel 15. In the guise of Ernestine, the pushy telephone operator, Tomlin leads viewers from Hollywood's alien encounters featuring a visit with

Steven Spielberg to NASA's Deep Space Network Tracking Station in the Mojave desert.

"Jazz Live." A live broadcast of a concert featuring the San Diego jazz-fusion band *Speed of Sound* takes place Tuesday, November 18, 8 p.m., KSOS 68.5 FM.

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practice sessions for jugglers and unicyclists, each Thursday, 6:30 p.m., Federal Building, Balboa Park. For more information, call 293-3482.

"Boxing." "I just want to show my fans that I'm not a quitter," says welterweight Mike "the Warrior" Aguirre about his ten-round comeback bout against Russell Mitchell today. Thursday, November 18, 7:30 p.m., El Cortez Convention Center, 702 Ash Street, downtown. The ten-round seminar event features San Diego junior welterweight Gabriel Ortiz against Robert Numer. The undercard includes featherweights Mike Zena and Russell Morely, middleweights Richard DeMarco and Joe Morten, and middleweights Terry Norris and Wayne McGowan. Tickets are available at TicketMaster. 232-0800.

"Tour de North County." More than 2000 participants are expected at this newsworthy bicycle touring event for both beginners and avid cyclists, who have their choice of five, twenty-five, fifty, and seventy-five mile routes through North County. Saturday, November 15, Palomar College, 1400 West Mission Road, San Marcos. Registration begins at 6 a.m., and the different routes leave at staggered intervals beginning with the seventy-five mile "Watch Out LeMond" ride at 7 a.m. The postcard festivities begin at 11 a.m. Call 726-5870 for registration information.

Bobbuilding Championships. Gold's Gym of Oceanside hosts the 1986 Pacific Shores Bobbuilding Championships, including novice, teen-age, men's, and women's

competitions. Saturday, November 15, North Park Theatre, 7891 University Avenue, North Park. Pre-racing begins at 11 a.m. Formal competition featuring guest pro Mike Santos, 1985 heavyweight California champion, takes place at 7 p.m. Call 433-1704, 472-9420 or 693-8848 for ticket information.

Active Football. If the SDSU team hopes for a spot in one of the Bowls, it has to win the rest of their all-WAC schedule. Their next game is against the passing offense of the Wyoming Cowboys. Saturday, November 15, 7 p.m., San Diego Stadium, Mission Valley. Tickets are available at the stadium box office.

Sockers Open. It's five-time defending indoor soccer

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POINT LOMA: 1220 Rosecrans • 222-1230

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WITH SIR GEORG SOLTI, CONDUCTOR
WEDNESDAY, FEB. 4, 1987 AT 8:00 P.M.

VLADIMIR ASHKENAZY, PIANO
WEDNESDAY, FEB. 11, 1987 AT 8:00 P.M.

JEAN-PIERRE RAMPAL, FLUTE
WITH THE LOS ANGELES CHAMBER ORCHESTRA
WEDNESDAY, MAR. 18, 1987 AT 8:00 P.M.

THE CANADIAN BRASS
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READER'S GUIDE

champions, the San Diego Sockers, open their '86-87 season with a raffle-dazzle, rock-and-roll presentation of players before they take on the Minnesota Strikers, Saturday, November 15, 7:35 p.m., San Diego Sports Arena, 3352 Sports Arena Boulevard. Tickets are available at the Sports Arena box office and through TicketMaster.

Chargers Football. Al Saunders and the boys showed some true grit with their upset victory over Denver. They are sure to be tested when they have to play twice this week. The first game, featuring the Dallas Cowboys' double-threat backfield of Hunchel Walker and Tony Dorsett, takes place Sunday, November 16, 1 p.m. The second game is next Thursday, November 20, 7:35 p.m., when Howe Long and the Silver-and-Black Attack of the L.A. Raiders come to Mission Valley for a special Thursday episode of Monday Night Football. Both games are subject to local blackout and take place at the San Diego Stadium, Mission Valley. Tickets are available at the stadium box office.

Frisee. The International Flying Disk Association hosts freestyle Frisee workshops every Sunday, 4 p.m., La Jolla Cove Park, La Jolla. Free, 237-7441.

Table Tennis. Twenty tables are available for beginning, advanced, intermediate, and champion table tennis players every Monday through Friday, 8 p.m. to 10:30 p.m., Conference Building, Balboa Park. A tournament is held every Thursday night. Call 583-3870 for more information.

Golf. The Mission Valley Women's Golf Club meets each Monday morning, 10 a.m. to 1:30 p.m., interested golfers are invited to phone 497-3391 or 295-4470.

Ski Injury Seminar. The BaySide Sports Medicine Center holds a free seminar titled "Shape Up for Skiing and Prevent Injuries," Tuesday, November 18, 7:30 p.m., 1365 Del Rey Street, Pacific Beach. Call 453-4754 for reservations.

Frisee Golf. It played daily at the Morley Field Disc Golf Course, located at the east end of Morley Field, near Penning Drive and Railroad Street, Balboa Park. Free, 298-0920.

Men's Gold Medal Volleyball. In the 1984 Olympics, the U.S. men's volleyball team beat the Brazilian national team to win the gold medal. A rematch of that game, featuring American player Karch Kiraly, takes place Wednesday, November 19, 7:30 p.m., Peterson Gym, SDSU. Tickets are available through Telecast.

In Person

Funnyman Rich Snyder. Bob Nickman, and Willie Parsons continue through Sunday, November 18, Keeney Wynana and Rick Remicki open Tuesday, November 19, and continue through November 23. Show times are Sunday at 8:30 p.m., Friday and Saturday, 8 p.m., and Thursday 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 463-4522.

Beach. For information phone 463-4522.

Comedian Willie Parsons. Ben Gilbert, Nancy Redman, and Fina Henderson share the stage at the Comedy Store today, Thursday, November 13, 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. 454-9175.

"Help! I'm in Seattle," in the later installment in the life and times of Eleanor Antinova, a fictional character created by performance artist Eleanor Antin, the once-celebrated black ballerina of Chagall's Ballet Russe has been forced to play the backstage towns as a result of "racism, bad art, and loneliness."

This performance piece, directed by Steve Person, continues to San Diego run today, Thursday, November 13, through Friday, November 14 at 8 p.m., Lyceum Theatre, Horton Plaza. Call 315-8466 for ticket information.

Feminist Poet Margaret Randall, who gave up her American citizenship in 1967 and who is appealing a recent deportation order by the INS, reads from her work and discusses her predicament, Friday, November 14, 6 p.m., Little Theatre, 325U, 245-6210. See, too, the "events highlight" on page one of this section.

"Star Tuned," standup comedian Mark Price and singer-songwriter Greg Eno are putting together a pilot for a possible live-broadcast radio show featuring comedy, music, and guest celebrities and need a live audience, Friday, November 14, 7:30 p.m., Lyceum Theatre, Horton Plaza.

down town. Free. Call 563-1553 for more information.

Professional Wrestling. en route for grunts, groans, bodyslams, foreign objects, and general ranting and raving as professional wrestling comes to San Diego for two sets of matches this weekend.

The first, featuring a tag team of Hulk Hogan and Rowdy Roddy Piper against Magnificent Marcano and Cowboy Bob Orton, takes place Friday, November 14, 8 p.m., San Diego Sports Arena.

The second series of matches, which include Sergeant Slaughter and the Wild Samoans, takes place Saturday, November 15, 8:30 p.m., Golden Hall, 202 C Street, downtown. Tickets are available through TicketMaster. Also, see the "events highlight" on page one of this section.

Chilean Poets Ismael Duron and Tonia Calina read from their work Saturday, November 15, 7 p.m., Club Cherie, 4649 Hawley Boulevard, Normal Heights. Call 425-6220 for details.

A Memorial Tribute to San Diego run today, Thursday, November 13, through Friday, November 14 at 8 p.m., Lyceum Theatre, Horton Plaza. Call 315-8466 for ticket information.

"Living Writers Series," poets Joseph Danner, whose most recent collection is *The Light of Common Day*, and Laurence Liebman, who has released five books of poetry through Macmillan, read from their work Tuesday, November 18, 7 p.m.,

Juimta Copeland, writer-performer Susan Garver, and jazz flutist Richard Walker appear Monday, November 17, 7:30 p.m., the Espresso Gallery, 500 Fourth Avenue, downtown. For more information, call 234-1359 or 239-6511.

Poet David Ignatow, who has written, "There must be something wrong with me," will be at UCSD next week to take part in the celebration of the acquisition of his papers and his manuscripts by the university. Ignatow has influenced the current generation of American poets through his poetry and work as an editor for such publications as the *American Poetry Review* and *The Nation*. On Tuesday, November 18, 4 p.m., at the north conference room of the Student Center. All events are free and take place on the UCSD campus. Call 534-3214 for complete information.

"Urban Movie Poets," performance artist Steve Clark, poet Marcelle Brandtler and

Political Activist Karen Silkwood, who died under mysterious circumstances after revealing plutonium poisoning at a nuclear processing plant in Oklahoma, is remembered with a special program, sponsored by the Alliance for Survival, featuring a portrait artist, a showing of the movie *Silkwood*, and a discussion about Silkwood's death, nuclear power, and alternative energy sources, Friday, November 14, 6:30 p.m., Abraxas School, 1366 Harland Street, Pacific Beach, 237-0991.

Organic Farming Conference. The Pacific Southwest chapter of

TO LOCAL EVENTS

Scripts Cottage, SDSU. Free. 265-5137.

"Knight Club," San Diego City College music students perform everything from "Las Vegas lounge acts to contemporary jazz" in a simulated nightclub atmosphere Tuesday, November 18, 7:30 p.m., faculty lounge, San Diego City College. Free. 290-2456.

Special

"An Evening with the Dinosaurs," the San Diego Natural History Museum and the Reuben H. Fleet Space Theater and Science Center join together Friday, November 14, 5:30 p.m., for an evening of entertainment that includes "Return of the Dinosaurs" exhibit, a wine-and-cheese reception and the exhibit in the science center, and a viewing of *On the Wing*, the Onimias feature in the space theater. Participation is limited. Call 232-3821 to register.

Owls, the Natural History Museum is sponsoring a five-hour seminar led by Jon Winter on the behavior, biology, and other aspects of owls, Saturday, November 15, 9 a.m. to 3 p.m., Natural History Museum, Balboa Park. Call 232-3821 x203 to register.

"Food and Culture," Carrie Orr leads a class about the acceptable behavior, values, attitudes about food in different cultures and covers such topics as the reason why foods are treated with chicken soup, Saturday, November 15, 9:30 a.m., Museum of Man, Balboa Park. For more information, call 239-2001.

Point Loma Lighthouse Tours to celebrate the 131st birthday of the Old Point Loma Lighthouse, the National Park Service is conducting tours of the tower and lantern, which are usually closed to visitors, Saturday, November

15, 10 a.m. to 4 p.m., Cabrillo National Monument, Point Loma. Free. 293-5450.

Military History Walks, the navy positioned the cannons on Point Loma to protect San Diego Bay from the Japanese invaders. Park Service volunteer Gretchen Sherwood leads a ninety-minute walk through those military emplacements Saturday, November 15, 10:30 a.m. and 1:30 p.m., Cabrillo National Monument, Point Loma. Reservations required. Call 293-5450. Tours can be provided in American Sign Language. Call 293-5450 x444 for more information.

Mural Art Course, the Chicano Park Art Council sponsors a series of classes for all ages about 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.

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For Kids

"Junior Charger Team Night," Sea World will be reserved for youngsters sixteen and under to raise funds for the Children's Pediatric Trauma Center at Children's Hospital, Friday, November 14, 6 p.m. to 11 p.m., Sea World, 1720 South Shores Drive, Mission Valley. Kids can have their picture taken with Dan Foote, Lionel James, Billy Ray Smith, and other members of the Charger team, and scales will be set up around the park so that parents and their kids can weigh in and contribute a "penny pound" to Children's Hospital. Call 594-2888 for more information.

Puppet Show, the Marie Hitchcock Marionettes present *Fan on Stage*, Saturday, November 15, and Sunday, November 16, 11 a.m., 1 p.m., and 2:30 p.m., Marie Hitchcock Puppet Theater, Presidents Way, Balboa Park. Free. 465-7128.

Huichol Indian Class, the Museum of Man is sponsoring a class on Huichol Indian life for grades three through six, Saturday, November 15, 9:30 a.m., Museum of Man, Balboa Park. For details phone 239-2001.

"Pinocchio," the San Diego Junior Theatre presents the fairy tale of the wooden puppet

brought to life by music, beginning Friday, November 14, 7 p.m., Casa Del Prado Theatre, Balboa Park. Two more performances take place Saturday, November 15, and Sunday, November 16, at 2 p.m. The show continues through December 23. Tickets are available at the Casa Del Prado box office or by calling 253-7328.

Saturday Storytimes. Barbara Garner conducts a storytime for preschoolers every Saturday, 9:45 a.m., Claremont Public Library, 2920 Burngert Boulevard, Claremont. Free. 276-0300.

Goody Bird Class. Karen Wirth leads a class for four through six-year-olds where they can make a feathered friend and learn how to tell stories, Saturday, November 15, 10 a.m., the Children's Museum of San Diego, La Jolla Village Square, 8657 Villa La Jolla Drive, La Jolla. For registration information, call 450-6701.

Kids' Cartoons. four Disney cartoons, *The Sorcerer's Apprentice, Steamboat Willie, Through the Mirror, and Band Concert* screen Saturday, November 15, 10:30 a.m., University Community Branch Library, 4155 Governor Drive, University City. Free. 453-5722.

Spanish Storyhour. an hour of stories in español takes place every Saturday, 11 a.m., Carlsbad City Library, 1255 Elm Avenue, Carlsbad. Free. 438-5614.

"The Corn Giver," in time for Thanksgiving, the Saturday Play Company presents a play by Mickey Mullany based on native American myths about how mankind discovered corn.

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FREE INTRODUCTORY WORKSHOPS:
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Inst. of Oriental Medicine - Hillcrest
Wednesday, December 3 - 7:00 pm
New Age Booksellers - Mission Hills
The official Build Program —
Joy Johnson, A.R.N.A., Certified Instructor
for reservations and information
463-7488 or 442-9505

Self Healing Center presents
Louise L. Hay
at the La Jolla Woman's Club
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Come meet and hear this dynamic speaker as she shares how you can discover and use the full potential of your creative and healing powers.
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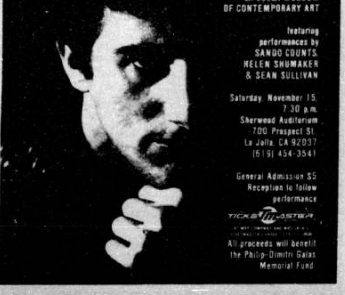
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museum, through TicketMaster, the UNCO Student Center, and SDSU's Aztec Center box office. Proceeds from the event will benefit a memorial fund established by the museum. For more information, phone 454-0267.

— Lydia McRae

Risk

(continued from page 1)
traveled in Cuba, Nicaragua, and North Vietnam, writing about "the revolution," translating Latin American poems, and conducting interviews with Latino writers. Her experiences and insights produced more than forty books.

In 1984 she returned to the United States to accept a teaching position at the University of New Mexico. Despite her marriage to American poet Floyce Alexander, her request for permanent resident status was denied on a "discretionary decision" that her writings and involvement in revolutionary causes "go far beyond mere dissent, disagreement with, or criticism of the United States or its policies."

"There is little doubt of Randall's revolutionary leanings, which shine through almost all her work. 'There are no longer any separations,' she wrote, 'between the poem (or writing of any kind) and the revolution, the changing balance of powers in the world, and the change within the being as she/he struggles to become the 'new man' (or woman) Cht spoke of and was.' But there is also emotion, intensity, and insight in her works. From her *So Many Rooms: How a House but One Roof*:

One side a surface where the hula ferns, open to persimmons look through or change as water runs over the found object. As a poet, she clearly is a product of "the beat generation." Her simple, stark prose presents glimpses of everyday occurrences, not the extraordinary, in a style similar to Allen Ginsberg's or Jack

Kerouac's. She rarely tells stories, she presents experiences, contrasting the communist view in the dusty small villages of Cuba and Latin America with her middle-class American upbringing.

Randall's favored much of seemingly boundless artistic energy to interviews with little-known Latin American authors and poets, acting as historian to chronicle their backgrounds and motivations. In her books and readings, she spotlights the work of other Latin American writers as much as her own.

"The people's culture has survived and grown on this continent," she wrote in the introduction to her 1984 book, *Rising a Somersault in the Air: Conversations with Nicaraguan Writers*. Many of her interviews were collected in the highly volatile, war-torn rural provinces. In analyzing Randall's work in *Contemporary Poets*, Alvin Greenberg wrote, "As in all her work — and in the movement of her life as well — what is pre-eminent is the sense of risk, as of risk as potential for the new, for learning and growth."

Much of her work is devoted to women involved in "the struggle," and, perhaps, the feminist themes transcend ideological differences. "I've always thought her intentions were progressive and humanist, not subversive," said Jaffe. Randall will read from and discuss her work from 6:00 p.m. to 7:30 p.m., Friday, November 14, in SDSU's Heger Hall. A reception will follow from 8:00 p.m. to 10:00 p.m. For further information, phone 265-5204.

— Kevin Brass

Mr. Mean Guy

(continued from page 1)
betrays of his supposed friends prompted Piper to make unkind comments about Adonis's chest size and Orton's masculinity (Orton has lately favored wearing pink cowboy hats). Assisted by Don Muraco, Adonis and Orton assaulted the hapless Piper with a folding chair. Then they

sanitized the set while casting aspersions on the prone Piper. Few things are more painful than to be turned on by one's associates. In the crucible of the dark heart of betrayal, Piper transformed into a "good guy."

It was as if Mikhail Gorbachev were deplored by the Soviet Politburo, defected to the United States, and joined George Bush on the 1988 presidential ticket. There are those who eye with suspicion Piper's transformation, and foremost among them is Hulk Hogan, Piper's longtime rival and San Diego tag-team partner. The coats of hatred still burn the sudden death of her young husband in an automobile accident. Martin Benson has directed this chronicle of family life in troubled times.

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

ALONE TOGETHER
The Fiesta Dinner Theatre is offering the comedy by Lawrence Roman (author of *Under the Vic* and *Yarn*) about an elderly couple who are finally alone together after having just sent their youngest son to college. Randomness ensues, however, when the oldest son comes home, then the second eldest, and finally the youngest, with his girlfriend. Herman Frank has directed this comedy about the relationship between parents and children.

South Coast Repertory Theatre, through November 14, 8:00 p.m., at the San Diego Sports Arena. Tickets are available at TicketMaster and by calling 234-4176.

In another example of loyalty and betrayal, Sergeant Slaughter, who was drummed out of the WWF for being a Coke commercial without the federation's approval, wrestles the Russian Assassin at the top of a bill that includes Wendy Richter and the Wild Samoans, Saturday, November 15, 8:30 p.m., in Golden Hall, 202 C Street, downtown. Call 234-6510 for more information.

— Orlando Ramirez

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READER'S GUIDE TO THE THEATER

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

ALL THE WAY HOME
The South Coast Repertory Theatre is staging the Pulitzer Prize-winning drama by Tad Moser, based on the novel *A Death in the Family* by James Agee. Set in rural Tennessee in 1915, the play traces the reactions of an expectant mother and her six-year-old son to the sudden death of her young husband in an automobile accident. Martin Benson has directed this chronicle of family life in troubled times.

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

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— Orlando Ramirez

at 5:30 p.m., curtain at 7:15 p.m. Matinee Saturday and Sunday, 1:15 p.m.

ANOTHER PART OF THE FOREST
For one evening only, the East County Performing Arts Center is hosting a production of this Lillian Hellman drama performed by a troupe from Houston's Alley Theatre. One of this country's major regional theaters, the play, about a prodigal son and his calculating wife, and the calculating Negra. The play centers around Ben's repeated attempts to obtain control of the family fortune, among which is blackmailing his father. Cast members for the production are: Rosemary Prinz, James Jeter, Brandon Smith, Cynthia Rider, Jim McCauley, Charles Bigham, Jeff Bennett, and Bonnie Black. Another Part of the Forest is replacing a touring production of *The Ragged Dicks*, which has been canceled.

East County Performing Arts Center, through November 16, at 8:00 p.m. For information call 440-3272.

BENT
Martin Sherman's critically acclaimed drama will be presented at San Diego State University's Experimental Theatre. Bent is a strong, compelling play about the treatment of homosexuals in Nazi Germany. Mack Owen has directed this production. Matinee Saturday and Sunday at 3:00 p.m.

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BUS STOP
USDA's Legler Benbow Theatre depicts its first season with the same comedy-drama by William Inge that takes place in a roadside diner. A severe snowstorm brings an interstate bus to a halt in a small Kansas town in the middle of the night. Among the passengers are Cherie, a brassy saloon singer, and Ben, a rambunctious, lecherous cowboy intent on shanghaiing Cherie to his Montana ranch. Cherie has a mind of her own, however, and Ben had better mend his ways by tempering his caustic approach if he hopes to win Cherie's love. Dore Tomberlin has directed the production. Principal cast members are Rachel Jackson, C. Nicholas Westburn, Susan Mosher, William Doyle, Ken Ross, Richard Irving, and Beverly Lynn Miller. (Sm.)

Legler Benbow Theatre, United States International University, through November 15, Thursday through Saturday at 8:00 p.m. For information call 693-4636.

THE DEADLY GAME
The Scripps Ranch Community Theatre is staging the drama adapted from *Thaps*, a novel by Friedrich Durrenmatt — about two retired jurists on a remote mountain in Switzerland who amuse themselves by re-creating the famous trials of history. An American traveling salesman is their guest on a snowy evening. Although their game seems foolish to him, he agrees to play to humiliate his hosts, and gradually a "deadly game" ensues. Members of the cast include Andy Andrews, Marie Angela, Dennis Gutter, Michael Murray, and Jerry C. Jack. Q. White has directed the production. (Sm.)

Scripps Ranch Community Theatre, Mira Mesa High School auditorium (on Mira Mesa Boulevard, east of Camino Ruiz), Mira Mesa, through November 22, Friday and Saturday at 8:00 p.m. For information call 566-7838 x701.

DRACULA
The North County Community Theatre presents the durable chiller about "the fiend in (almost) human form." Count Dracula, based on the novel by Bram Stoker. John Douglas has directed the production, and Robert Pluchack has been the assistant director.

North County Community Theatre, 2778 E. El Camino Boulevard, La Mesa 92040
466-7469

SHOWTIME DINNER THEATRE
2778 E. El Camino Boulevard, La Mesa 92040
466-7469

SOUTHWESTERN COLLEGE
Armed Theatre, Haven Hall
600 Clay Latta Road, Chula Vista 92011
421-1180

STARLIGHT
Starlight Bowl, Balboa Park
235 S. 54th or 234-5748
235-5748

THEATRE IN OLD TOWN
4040 Teague Street, Old Town 92036
296-0062

THE DEVIL'S DISCIPLE
The Palomar/MiraCosta College Theatre Association opens its new season with the George Bernard Shaw play about young Richard Duguid. Set in Puritan New Hampshire in 1777, the play follows Duguid's fortunes as he is attracted by the so-called "good" people of his hometown. Jon Sweeney has directed the production. Cast members include: Rick Peters, Sonja Swerney, Bonnie Bennett, Denise Ryan, Rick White, Bobby Fish, Rick Lorenz, Ed Mitchell, Tom Sherman, Dan Gary, Dan Zait, Kevin Mann, Mary Nelson, Edith Browne, Jennifer Dean, and Woody Bidy. (Sm.)

MiraCosta College Theatre, through November 16, Thursday through Saturday at 8:30 p.m. Matinee Sunday at 2:00 p.m.

DIAL "M" FOR MURDER
The San Diego Community Theatre is offering the popular mystery with a twist. A blackguard has married for money. Now, he wants — and has arranged the perfect murder to get it. Blackmailing a scoundrel he used to know into strangling her for a few of 1000 pounds and arranging the perfect alibi for himself. But then things get weird. The murderer is murdered, the victim survives, and the husband attempts to have his wife convicted for the murder of the murderer. Pat White has directed this production of the Frederick Knott mystery. (Sm.)

San Diego Community Theatre, Friday, November 14, through November 26, Friday and Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

DRACULA
The North County Community Theatre presents the durable chiller about "the fiend in (almost) human form." Count Dracula, based on the novel by Bram Stoker. John Douglas has directed the production, and Robert Pluchack has been the assistant director.

North County Community Theatre, 2778 E. El Camino Boulevard, La Mesa 92040
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Armed Theatre, Haven Hall
600 Clay Latta Road, Chula Vista 92011
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STARLIGHT
Starlight Bowl, Balboa Park
235 S. 54th or 234-5748
235-5748

THEATRE IN OLD TOWN
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296-0062

Theater Directory

ADAMS AVENUE THEATRE
3325 Adams Avenue, Normal Heights
524-7361

ALPHA OMEGA PLAYHOUSE
1531 5th Avenue, San Diego 92101
460-1470

THE BOWERY THEATRE
480 Elm Street, San Diego 92101
235-4000

CIVIC THEATRE
202 C Street, downtown
234-6510

CLOSE-UP THEATRE
2244 Fourth Avenue, Suite D, San Diego 92101
236-5743

CORONADO PLAYHOUSE
1750 Strand Way, Coronado 92009
435-4850

MISSION PLAYHOUSE
Mission Valley
1230 Quince Way, San Diego 92108
226-0518

NORTH BEACH REPERTORY THEATRE
1300 E. Vista Way, Vista 92083
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1300 E. Vista Way, Vista 92083
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NORTH PARK THEATRE
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PERFORMING ARTS CENTER
3130 La Jolla Village Drive, San Diego 92037
524-7361

OLD GLOBE THEATRE
204 Globe Theatre, San Diego 92101
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READER'S GUIDE TO THE MUSIC SCENE

Please send concert information and photographs to Reader Music Scene, P.O. Box 80893, San Diego, CA 92138.

BY JOHN D'AGOSTINO

For a Baby-Boomer, there's something sobering in the realization that these days the "oldies" revues are as likely to package acts from the Sixties as from the Fifties. I know I was moved to lower the wattage on the light over the bathroom mirror after hearing the lineup for the upcoming British Invasion Tour '86. The imagined prospects of a jowly, wrinkled Gerry Marsden of Gerry and the Pacemakers or a paunchy Freddie Garrity of Freddie and the Dreamers are bad enough, but to think that these gents are dragging me along with them as they flip through the calendar is unthinkable. I can't bring myself to forgive them for reminding me that more than twenty years have elapsed since those of us captured in the original British Invasion glued our eyes to the tube to catch every Brit nuance when those chirpers pranced and mugged on *Shindig!* or *Hullabaloo*. It's enough to make one burn his Cuban boots and wide-wale cords. Yet both of those bands, as



BRITISH INVASION TOUR '86

well as Chad and Jeremy, the Mindbenders (minus Wayne Fontana), and the Searchers will be creaking into town for a concert this week, and I have to admit that more than a trace of nostalgia will force me to take in the show.

It's fitting that the Pacemakers should head the list of invaders. But allow me momentarily to digress by

saying that every time I think of this band, I'm reminded not of bandleader Marsden but of a virtually unknown Londoner named Mitch Murray. In 1963 young Murray came this close to realizing what in retrospect should be every pop songwriter's dream: to have composed a Beatles song. At the time, the London music scene was just beginning to

swing like a pendulum, do what with the Beatles and a few other bands replacing their schlocky, crooning predecessors on the charts. George Martin, the Beatles' producer, wasn't convinced by the Fab Four's initial success that the fledgling songwriting team of John Lennon and Paul McCartney could continue to cut the mustard as hit makers.

He tried to persuade the Beatles to release a song written by local boy Murray; but the four were so determined to do their own material that they purposefully did a half-assed job of recording "How Do You Do It?" and Martin relented and gave the tune to his other new act, Gerry and the Pacemakers.

By such whims are music careers made or broken; Martin's decision precluded Murray's being able to coattail the Beatles legend by penning one of their early hits and undoubtedly cost the tunesmith a sultan's ransom in potential royalties. But Murray did all right: "How Do You Do It?" became a number-one hit for the Pacemakers, and another Murray tune, "I Like It," followed it to the top of the charts.

If anyone could relate to Murray's lack, it would be Marsden. He and his band were destined forever to be "second sons" in the Merseybeat rock family, despite the fact that with "How Do You Do It?" the Pacemakers actually had beaten their more celebrated Liverpool pals to the top of the charts. (The Beatles' maiden single, "Love Me Do," peaked at number seventeen.) A widely held misconception, at least in this country, is that the Pacemakers were a cavity-causing pop confection dreamed up by some British entrepreneur to

(continued on page 25)

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San Diego Sports Arena

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FRIDAY - DEC 26 - 8PM
Civic Theatre

WF WORLD WRESTLING FEDERATION PRESENTS
101 KGS FM WELCOMES
FRIDAY - NOV 14 - 8PM
HULK MANIA
MAIN EVENT!
Hulk Hogan & Rowdy Roddy Piper VS Don Muraco & Bob Ace Orton
San Diego Sports Arena
THIS FRIDAY!!
Tickets Still Available!

INTERCONTINENTAL CHAMPIONSHIP CHALLENGER:
Randy "Machoman" Savage VS Koko B. Ware
PLUS!
Jake The Snake Roberts VS Tito Santana
Dick Slater VS Hercules Hernandez
B. Brian Blair VS Jim Neidhart
Jim Brunzell VS Brett Hart
Si Kafi VS Nikolai Volkoff

TICKETMASTER

TICKETS AVAILABLE AT: SPORTS ARENA, MAY COMPANY, JACK'S PLAZA MUSIC SHOPPE, FLEET EXCHANGE, BOX OFFICES. TICKETMASTER CHARGE 250-0000.

Fahn & Silva presents

FOR MORE INFORMATION ON ANY OF THESE SHOWS CALL: 483-6339

91X WELCOMES
IN CONCERT

BOINGO BOINGO

New Year's Eve Party



DECEMBER 31
San Diego Sports Arena
TICKETS ON SALE FRIDAY!!

TICKETS AVAILABLE AT: SPORTS ARENA, MAY COMPANY, BOB JACK'S, BLAZE MUSIC, BROWNE AND SWEET, CHANGERS, FOX OFFICE, FORT WORTH GAMING, DOWNS

Fahn & Silva
presents

For more information on
this show call 483-6339

of a time persuading his career
helmsmen that thereafter he
should write the band's singles.
This he did, and "I'm the One"
and "It's Gonna Be All Right"
earned him inescapable
credentialed from the
Merseybeat school of pop.

If fate played a role in the
Pacemakers being
rigidly scheduled, irony was its
conspirator. The popularity of
"Don't Let the Sun Catch You
Crying" and "Ferry Cross the
Mersey" (the latter
commissioned for the theme of
a movie of the same title that
starred the Pacemakers) erased
all doubts of Manden's ability
to write hits. But the tunes
peaked the band as purveyors
of sweet ballads, and their
string-laden arrangements
made them seem a throwback
to pre-Beatlemania crooners
favored more by mom and dad
than by young rockers. (I can,
nonetheless, recite a list of
names of eighth-grade boys
who were infatuated with the
Pacemakers for providing
perfect excuses for protracted
slow-dancing with certain
eighth-grade girls.)

Unlike the Beatles, the
Pacemakers were unable to
progress beyond the narrow
scope of the Merseybeat sound,
and their string of hits was
snapped in 1965. Manden
disbanded the Pacemakers in
1969, spent the next few years
acting in theater and British
television, and since 1973 has
been touring with a new lineup
of Pacemakers. Irony again
raised its sniggering head three
years ago when the latest hot
band out of Liverpool, Frankie
Goes to Hollywood, put a
campy version of "Ferry Cross
the Mersey" on the flip side of

their mega-hit "Relax." Even if
the flip side of a single never
gets played on the radio, sales
of the record bring past as
much in mechanical royalties to
the author of the B side as to
the author of side A. As a
result, one of the Eighties'
weirdest acts is largely
responsible for putting
\$250,000 in annual royalties
into the pockets of one of the
Sixties' "sadist" artists. At any
rate, I'm eager to see these
guys in concert, even though
today the term "pacemaker"
has a frightening connotation
to an aging rocker.

Serious rockologists might be
more excited by the prospect of
hearing the Searchers.
Considering how little mention
this more-cloistered band gets
in retrospective essays, one
might suggest that their niche
in pop history be putted-in and
forgotten. The relative lack of
recognition given the Searchers
is puzzling, since they not only
left a trail of hits that stretched
from the Merseybeat era to the
early days of this decade but in
the process directly or
indirectly influenced a great
many successful bands.

There must have been
something in the water in
Liverpool that gave that city's
bands so distinctive a sound
and induced them to follow
similar behavioral patterns.
Like the Beatles and the
Pacemakers, the Searchers
played in Hamburg, toured
England's working-class clubs,
and favored a cork-light
treatment of melody.
American-style pop laced with
Everly Brothersish vocals. The
Searchers, however, had little of
the talent for songwriting that
would distinguish their

counterparts. For them, then,
the timing of the Beatles'
eventual breakthrough was
important because it catered to
a particular "sound" that was
the Searchers' specialty.
without at first requiring artists
to prove their originality in
tunesmiths (perhaps at the root
of the comparative lack of
regard accorded the Searchers
is the fact that even at the peak
of their popularity, most of their
songs were either covers
or songs written for other
artists).

Considered collectively, the
band's first singles seemed to
have been sponsored by the
Sugar Advisory Board. Such
invasion-period tunes as
"Sugar and Spice," "Sweet
Nothings," and "Sweets for My
Sweet" could have easily
coated the band into a
conceptual corner if it weren't
for the even more popular hits
that followed. "Don't Throw
Your Love Away," "Ain't That
Just Like Me," "Somewhere We're
Gonna Love Again," "When
You Walk in the Room," and
"Love Potion No. 9" were solid
charters and great radio fare.
But the single with which the
Searchers are probably most
identified is "Needles and
Pins" (pronounced "pin-a"), a
folk-rock prototype that was co-
written by industry vet Jack
Nitzsche and a very young
Sourin Bone.

Inevitably, those Eighties
bands inclined toward a jangly
R.E.M.-like guitar sound are
rightly said to have been
influenced by Sixties-vintage
Byrds. But almost never is it
noted that the Byrds and even
the Beatles were influenced by
the Searchers. Ever the
gracious champions, the

Beatles admitted at one point
in 1964 that the Searchers
were their favorite band,
despite the fact that in that
year "Needles and Pins"
pushed their "I Wanna Hold
Your Hand" from the top
position in the British charts.
Anyone interested in more
specific evidence of the
Searchers' effect on those more
famous bands can check out
the group's 1964 hit, "When
You Walk in the Room," which
opens with the sort of twelve-
string guitar riff that years later
would be associated with the
Byrds and which sounds like a
first-cousin of the intro to the
Beatles' "Ticket to Ride" and
"I'll Need You Sometime." If only
it were partially right an old wrong.
I'd go so far as to say that the
Searchers' sound came closer
than that of any band to
capturing the quintessential
"Sixties sound." They make a
great addition to this show's
roster of talent.

The other acts on the bill are
more garish than anything,
although in the proper
temporal context, their hits
were every bit as important in
defining the borders of Sixties
style. Chad and Jeremy's folk-
pop hits — "A Summer Song,"
"Scarlet and Green," and
"Willow Weep for Me" — for a
brief time placed them in a
near dead heat with the Beatles
among American teen-agers and
preached the "soft-rock"
movement of the early
Seventies. The Mindbenders, at
the time fronted by Wayne
Fontana, had big hits in the
mid-Sixties with "The Game of
Love" and "Groovy Kind of
Love." And Freddie and the
Dreamers' out-castened even-

comment on page 26

MONDAY NIGHT FOOTBALL

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

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

Tuesday, Nov. 18, 7:00-11:30 pm

Live Out
JAZZ

NEON

Wednesday-Saturday

CHAIN REACTION



Anthony's
Harborside

Accurately rated as one of the finest showrooms lounges
Larger dance floor • Wide screen TV • Move room to dance & party
Free validated parking • Check it out! 232-6358

TRITON PUB



The Paladins



SAT., NOV. 15 9 PM



AS/SDSU
CULTURAL ARTS BOARD
presents

MONDAY, NOVEMBER 24 - 8:00 PM.
BACKDOOR
**COMMON
SENSE
DEFENSE**
with
LISA SLIWA

MONDAY, NOVEMBER 24 - 8:00 PM.
MONTEZUMA HALL
**DRUGS IN
SPORTS**
A Panel Discussion
with
TOMMY LASORDA and FRED MILLER

POSTPONED UNTIL THURSDAY, DECEMBER 4 - 8:00 PM.

EVERY
THING
BUT
THE
GIRL



SATURDAY, DECEMBER 6 - 8:00 PM.
BACKDOOR
A.S.C.A.B.B.O.B.
Battle Of The Bands

THURSDAY, DECEMBER 18 - 8:00 PM.
MONTEZUMA HALL
LOVE & ROCKETS



"ALL AGES ALWAYS WELCOME"
Tickets available at Adtec Center Box Office (265-6947),
and

TICKETMASTER

at the May Co., Mad Jack's, Plaza Music Shoppes,
and Fleet Exchange. Ticketmaster charge
(619) 232-0800.

Produced by the
ASSOCIATED STUDENTS
of San Diego State University

(continued from page 25)
Herman's Hermits with their
"I'm Telling You Now" and "Do
the Freddie." Freddie's antics,
which included the silly,
tumbling-jacks-like dance that
brought his name, seemed inspired
more by comedian Peter Sellers
and the Goons than by any
musical artists. The group's
cloving approximation of the
Merseybeat sound didn't wear
well, and their presence on this
bill is to be tolerated rather
than celebrated. Still, even
Freddie and the Dreamers can't
put a damper on one's
enthusiasm for this show. The
British Invasion Tour '86 will
be presented tonight, Thursday,
at the Bacchanal.

In other concerts this week,
former Bluesbreaker and
Rolling Stone **Mick Taylor** will
bring his band to the Belly Up
Tavern for a gig with the Jacks
tonight, Thursday. A relatively
quiet Friday is enlivened by the
appearance of the **Dick Braun**
Band in the South Pacific
Room of the Ball Hall on
Shelter Island; and by the first
night of a two-night stand
featuring the **Tom Grant Band**
at the Bella Via in Cardiff.
After an unusual Saturday off,
initially cause celebre **Dwight**
Yonkman picks things up on
Sunday with a show at the
Bacchanal that also features
the **Lonesome Strangers**,
while the **Coasters** and the
Wanderers are reliving the
sounds of the Fifties at the Old
Del Mar Café.

On Tuesday, **Black Foot** and
Black Oak Arkansas with **Jim**
Dandy share billing at the
Bacchanal, while the "Jazz
Live" series continues with a
performance by fusion band
Speed of Sound at the
San Diego City College
Theatre; and **Molly Hatchet**
rocks the Bacchanal. The week
closes back at the Bacchanal
with a Wednesday-night
performance by the
Smithereens.

CONCERTS

British Invasion Tour '86,
featuring **Cory and the**
Parameaters, **Freddie and the**
Dreamers, **Chad and Jeremy**,
the Mindbenders, and **the Searchers**:
Bacchanal, tonight, Thursday,
8 p.m., 8022 Clairemont Mesa
Boulevard. 560-8022.

The Mick Taylor Band and the
Jacks Belly Up Tavern, tonight,
Thursday, 9 p.m., 143 South
Cedros Avenue, Solana Beach.
485-8022.

The Dick Braun Band: Ball Hall's
South Pacific Room, Friday,
November 14, 8 p.m., 2230 Shelter
Island Drive. 462-6538.

The Tom Grant Band: Bella Via,
Friday and Saturday, November 14
and 15, 9 p.m., 2591 Highway 101,
Cardiff. 942-1108 or 942-1487.

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

The Coasters and the
Wanderers: Old Del Mar Café,
Sunday, November 16, 9 p.m.,
2730 Via de la Valle, Del Mar.
435-0920.

Black Foot and **Black Oak**
Arkansas with **Jim Dandy**:
Bacchanal, Monday, November 17,
8 p.m., 8022 Clairemont Mesa
Boulevard. 560-8022.

"Jazz Live," featuring **Speed of**
Sound: San Diego City College
Theatre, Tuesday, November 18,
8 p.m., Fourteenth and C streets,
downtown. 225-9504.

**Belly
Up**

PROUDLY PRESENTS

TONIGHT, Thursday, November 13 9:00 pm
Tickets available at the Belly Up & all TicketMaster agencies

Former Rolling Stone
**MICK
TAYLOR**
and guest **THE JACKS**



Friday, November 14 9:15 pm
San Francisco Bay Area & Blues
**RON
THOMPSON**
& THE RESISTORS

Saturday, November 15 9:30 pm

Mr. Everything
**PRESTON
SMITH**



Sunday, November 16
**SORRY, CLOSED
FOR REPAIRS**

Monday, November 17
NFL FOOTBALL 6:00 PM
2 giant screens • \$50 hot dogs • \$75 draft • Free popcorn

Nostalgic Rock & Roll
9:00 pm

Featuring
**THE
MAR DELS**

Tuesday, November 18 9:30 pm

De Reggae Music
**INTERNATIONAL
REGGAE
ALL STARS**



Wednesday, November 19 9:15 pm
Tickets available at Belly Up, Don's & Telecast

Benefit for Don's
benefactor Kix Kennedy
Featuring
**THE
MAR DELS**

Thursday, November 20 9:15 pm

"One By One"
Epic recording artist
JEF SCOTT



Plus guests
Capital Records
WEDNESDAY WEEK

Concerts:

Friday, November 21 - **SPENCER DAVIS GROUP**
Saturday, November 22 - **DAVID LUBET & EL BAYO X**
Wednesday, November 20 - **CHRIS MILLMAN**
Thursday, December 4 - **BAR HUNTER**

**THIS WEEK'S
AFTERNOON CONCERTS**

Fri. Nov. 14 5:30 p.m. - **CHICAGO 6** - Overland Jazz
Sat. Nov. 15 5-8 p.m. - **CHICAGO 15** - Big Band Swing
Wed. Nov. 19 6-8:30 p.m. - **TOBACCO ROAD** - Vintage Jazz & Swing



**NFL MONDAY
NIGHT FOOTBALL**

FOR INFORMATION CALL 481-9022
143 SOUTH CEDROS AVE • SOLANA BEACH, CA 92075



ON SALE
SATURDAY
10AM

JOURNEY

Special Guest

**GLASS
TIGER**



**DECEMBER 30-8:00PM
SAN DIEGO SPORTS ARENA**

TICKETS: \$17.50, \$16.00

including May Co., Plaza Music Shoppes, Mad Jack's, Movie Video Bank, Civic Center
Box Office, Special Services, Select First World Travel Centers, and the Sports Arena Ticket Office.
CHARGE-BY-PHONE (619) 232-0800, (714) 740-2000, or (213) 480-3232.

Limit 6 tickets per person first day of sale
No lineups prior to 6:00 am. Priority numbers will be issued.

ANOTHER **PACIFICCONCERTS** PRESENTATION



Thursday, November 13
Drink specials & surprises • 1/2 price potato
skins & nachos • \$1.25 Margaritas & free
popcorn • 1/2-price admission with student I.D.

HEROES



ROCKIN' WEEKEND

Friday, November 14
KIEMO JAZZ HAPPY HOUR
with guest host Art Good • 5:00-7:30 pm
Complimentary hors d'oeuvres
904 Champagne & Chablis

featuring

ELLA RUTH FIGGEE



Friday & Saturday, November 14 & 15

HEROES

Two bands • Two dance floors
Three bars • Four video big screens
with music videos mixed by Lehrs' VJs

\$3

2 for 1 covers 7:30-8:30 pm Friday,
8:30-9:00 pm Saturday, \$1.25 Blush
Wine & Iced Teas 'til 9:00 pm

SUNDAY

Sunday, November 16

SUNDAY BRUNCH

featuring **ZZAJ**

FOOTBALL BRUNCH

LEHR'S KITCHEN • **LEHR'S OUT** • **LEHR'S**
CHANGERS BUS BRUNCH PACKAGE
LEHR'S FAMOUS RAMOS FIZZ SUNDAY BRUNCH
(NEW & EXPANDED)

Includes—A Ramos Fizz or cocktail
plus much more...

• Live jazz band • Dues to and from game

• Souvenir drink coin

Reservations recommended • 299-2828

In Lehrs' Garden Theatre, Sunday night



SEMI-FINAL #2

featuring

CIRCLES • FRANCE
ROBYN BANX

Congratulations to Semi-Finalists #1—SCARLET

Proceeds to benefit the
Muscular Dystrophy Association

MONDAY

Monday, November 17

MONDAY NIGHT FOOTBALL

S.E. 49ers vs. WASHINGTON REDSKINS
Drink specials, carved roast beef sandwiches
75¢ Coors Light or Bud Drafts

TUESDAY & WEDNESDAY

Tuesday & Wednesday, November 18 & 19

HEROES

\$1.25 Iced Teas • 1/2-price appetizers all night long
No cover 8:30-9:30 pm

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

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

Everything but the Girls: Bacchanal,
Thursday, November 20, 8 p.m.,
8 p.m., Auto Center San Diego
State University campus, 265-6947.

North Coast Jazz Society Jazz
Benefit, featuring Joe Marillo,
Joe Azarelli, Ian Wilmet, Ron
Ogden, and various artists: Bella
Via, Thursday, November 20,
8 p.m., 2591 Highway 101, Cardiff,
436-2958 or 942-1108.

Jef Scott and Wednesday Week:
Belly Up Tavern, Thursday,
November 20, 9:15 p.m., 143
South Cedros Avenue, Solana
Beach, 481-9022.

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

The Spencer Davis Group and
Little America: Belly Up Tavern,
Friday, November 21, 9:15 p.m.,
143 South Cedros Avenue, Solana
Beach, 481-9022.

The San Diego State University
Jazz Ensemble with Gary
Poster: SDSU's Smith Recital
Hall, Saturday, November 22,
7:30 p.m., Music Building,
San Diego State University
campus, 265-6031.

The Bolinas Brothers:
Bacchanal, Sunday, November 23,
8 p.m., 8022 Clairemont Mesa
Boulevard, 560-8022.

David Lindsay: Belly Up Tavern,
Sunday, November 23, 9:15 p.m.,
143 South Cedros Avenue, Solana
Beach, 481-9022.

Redskins Heart and Wild Choir
featuring Gail Davies: Bacchanal,
Monday, November 24, 8 p.m.,
8022 Clairemont Mesa Boulevard,
560-8022.

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

Jeffrey Osborne: Civic Theatre,
Wednesday, November 26,
7:30 p.m., 202 C Street,
Community Concourse, downtown,
236-6510.

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

Chris Hillman, Herb Pedersen,
and Jack Tempchin: Belly Up
Tavern, Wednesday, November 26,
9 p.m., 143 South Cedros Avenue,
Solana Beach, 481-9022.

Barbara Morrison: Bella Via,
Saturday, November 29, 9 p.m.,
2591 Highway 101, Cardiff,
942-1108.

Bob Weir: Bacchanal, Monday,
December 1, 8 p.m., 8022
Clairemont Mesa Boulevard,
560-8022.

Pat Travers: Bacchanal,
Wednesday, December 3, 8 p.m.,
8022 Clairemont Mesa Boulevard,
560-8022.

Coco Luna Jambel and
Dramarama: UCSB Gym,
Saturday, December 6, 8 p.m.,
UCSD campus, La Jolla, 232-0800.

Eddie Harris: Bella Via, Friday
and Saturday, December 12 and
13, 9 p.m., 2591 Highway 101,
Cardiff, 942-1108 or 942-1487.

General Public: Golden Hall,
Tuesday, December 16, 8 p.m.,
Community Concourse, downtown,
224-4176 or 232-0800.

David Lee Roth and Cinderella:
Sports Arena, Thursday,
December 18, 8 p.m., 232-0800.

RedDance: Bella Via, Thursday,
December 18, 8 p.m., 2591
Highway 101, Cardiff, 942-1108.

Journey Sports Arena, Tuesday,
December 30, 8 p.m., 232-0800.

Bacchanal

8022 CLAIREMONT MESA BLVD. 560-8022

FRIDAY & SATURDAY, NOV. 14 & 15

PRIVATE DOMAİN



Plus a Beatles tribute with
QUARRYMEN

SATURDAY NIGHT
hosted by John Leslie
\$1.00 OFF cover charge with KGB CARD

SATURDAY FROM 5:00 TO 9:00 PM

LADIES CALL FOR
RESERVATIONS

BACCHUS DANCERS

TONIGHT! THURSDAY, NOV. 13

BRITISH INVASION TOUR 1986

STARRING—DIRECT FROM ENGLAND!
GERRY & THE PACEMAKERS
"Don't Let The Sun
Catch You Crying"
"Ferry Across The Mersey"
THE SEARCHERS
"Needles & Pins"
"Love Potion #9"
THE MENDS
"Green" Kind of Love, "The Game of Love"
FREDDIE & THE DREAMERS
"Do the Freddie"
"I'm Telling You Now"
CHAD & JEREMY
"Yesterday's Gone"
"Summer Song"

SUNDAY, NOV. 16

DWIGHT YOAKAM

With special guest: LONESOME STRANGERS

TUESDAY, NOV. 18

KGBS FM PRESENTS

MOLLY HATCHET



With special guest: NOT GUILTY

WEDNESDAY, NOV. 19

THE SMITHEREENS



With special guests: CONCRETE BLONDE

UPCOMING CONCERTS

Sunday, Nov. 23 FELLAMY BROTHERS

Monday, Nov. 24 KESTLESS HEART

plus WILD CHOR

featuring GAIL DAVIES

BRANFORD MARSALIS

BODEANS

BOB WEIR

PAT TRAVERS

CARY MORRIS

BUNNY G

DAVID & DAVID

Attention waitresses! Applications now being accepted.

All tickets available at **RENTAL**, and the Bacchanal

CLUBS

Club listings are compiled by Ron
Jennings. If you wish to be
included, please call 265-9307.
Thursday afternoon or Friday
before 5:00 p.m. The listings are
free.

North County

Barr-N Ranch House, 119 East
Broadway Vista, 724-0010. The
Country Rejects, country rock,
Friday and Saturday.

Bella Via Restaurant and

Nightclub, 2591 Highway 101,
Cardiff, 942-1108. Peter Sprague
and Kevin Lettice and the Dance
of the Universe Orchestra, jazz,
Thursday, Tom Grant, jazz, Friday
and Saturday, Rita Carrasco,
rhythm and blues and soul music,
4-8 p.m., Sunday, Hollis Gentry's
Neon, jazz, Wednesday live jazz is
featured during the Sunday brunch
also.

Belly Up Tavern, 143 South
Cedros Avenue, Solana Beach,
481-9022. The Mick Taylor Band,
rock and rhythm and blues, and
the Jacks, rock, Thursday, Ron
Thompson and the Restitutions,
rhythm and blues, Friday, Preston
Smith and the Crocodiles, ska,

blues, and rock, Saturday: the Mar
Dels, vintage rock, Monday: the
International Reggae All-Stars,
reggae, Tuesday: the Mar Dels,
vintage rock, Wednesday
Afternoon Concerts: The Chicago
Six, Cleveland jazz, 5:30-8 p.m.,
Friday: the Chicago Six, big
band swing, 5-8 p.m., Saturday,
Tobacco Road, vintage jazz and
swing, 6-8:30 p.m., Wednesday.

BookWorks/Panathia
Coffeehouse, Flower Hill Center,
2670 Via de la Valle, Del Mar,
755-3735. The Art Resnick Jazz
Duo, jazz, 8 p.m., Friday.

Borelli's Back Room, 2677 Vista
Way, Oceanside, 721-5400.

Midnight Delight, contemporary
Tandem through Saturday live
music, Monday call club for
information.

Coffee-by-the-Sea, 1953 San
Diego, Cardiff-by-the-Sea, 436-8231.
Live music, Friday and Sunday
evenings, call club for information;
Friday, Pragg Shannon, folk,
Saturday, Mark and Sarah
Schlebecker, classical guitar duo,
Sunday brunch.

The Country Side Restaurant
and Lounge, 450 Douglas Drive,
Oceanside, 757-0860. New
Country country, Wednesday
through Sunday, Lorie Star

Country, country, Monday and
Tuesday.

El Coco Loco Mexican
Restaurant and Lounge, 3296
Mission Avenue, Oceanside,
757-7757. Live Afro-Cuban and
Latin music, Thursday through
Sunday, call club for information.

El Comal, 323 Encinitas
Boulevard, Encinitas, 944-1575.
Wavy Latin dance music, rhythm
and blues, Latin, jazz, and Top 40,
Friday and Saturday.

Firehole Lounge, 439 West
Washington, Escondido, 745-1901.
Cinema, rock, Thursday through
Saturday: the Procrastinators,
rock, Wednesday.

New
appearing
at
Elario's
RESTAURANT

JESSIE DAVIS
Appearing Wednesday-Sunday 9pm-1am
Coming December 10
MOSE ALLISON
Jazz & Contemporary Music • Dancing
459-0541 Bar & Grill Menu served
until 10pm

Along the Summer House Inn
7955 La Jolla Shores Dr.

Get Jazzed at Bella Via

92FM presents
Fresh, cool pop jazz with

Tom Grant

A master of the keyboards
Friday & Saturday
November 14 & 15
2 shows, 9:00 pm & 11:00 pm

Tickets available at
TicketMaster or Bella Via

Coming attractions
Hollis Gentry's Neon every Wednesday in November
North Coast Jazz Society Benefit November 20
Lila Brown & Bruce Cameron Quartet November 28
Barbara Morrison November 29
Eddie Harris December 12 & 13

ITALIAN RESTAURANT & NIGHTCLUB
Have dinner before the show 942-1108
2591 Highway 101, Cardiff-by-the-Sea, California 92007 (619) 942-1108

KEEPER
Thursday
HOLLIS GENTRY'S NEON
Friday & Saturday
D.J. NITE
Every Tuesday & Wednesday night
with B-10's Dave Sniff & Tony Pepper
Drink specials & free hors d'oeuvres
Monday-Friday, 4:00-7:30 pm No cover—No minimum
Crickets Lounge • Holiday Inn
595 Hotel Circle South • Mission Valley • 291-5720

MIARI
Fantasy Fashions
Auction every Friday • 7 pm

Ducktail Revue Tuesday
FRESH LOBSTER
served Puerto Nuevo® style. Includes one whole 1-1/4 lb.
lobster, rice, beans, tortillas, salsa and drawn butter.
\$10.95

Puerto Nuevo® lobster style dinners served daily
Fresh fish, seafood, chicken, steaks
• Sunday Champagne Buffet Brunch
Open weekdays for lunch, daily for dinner
4014 Bonita Road, Bonita 479-3537
(One mile east of 805)
For booking information contact Rickit Talent Agency • 456-ROCK

Bahia

RESORT HOTEL • 990 W. Mission Valley Dr. • 468-0551

EVERY THURSDAY JAZZ DANCE NITE

with Mark Walton of Channel 10

HOLLIS GENTRY'S NEON

Complimentary hors d'oeuvres beginning at 6:00 pm
Gemini Productions presents their Fashion Auctions 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 14-17
 Dancing begins at 9:00 pm

EVERY MONDAY MONDAY NIGHT FOOTBALL

November 17 • SAN FRANCISCO AT WASHINGTON • 3 big screens • Free hot dogs, chili & popcorn • \$1.00 well drinks & draft beer

EVERY TUESDAY CLASSIC OLDIES PARTY

Tuesday, November 18



MAR DELS

Complimentary hors d'oeuvres beginning at 6:00 pm
Gemini Productions presents their Fashion Auctions starting at 6:30 pm
 Dancing begins at 9:00 pm

EVERY WEDNESDAY KIFM 98.1 WBS Out JAZZ

With Art Good of KIFM 98.1. Wednesday, November 19

ELLA RUTH PIGGEE

ELLA RUTH'S Jazz Dance Contest

Cash prize \$100 weekly, based on originality, style and dance
Gemini Productions presents their Fashion Auctions starting at 6:30 pm
 Dancing begins at 9:00 pm

BAHIA BELLE MOONLIGHT CRUISE

Sailing every Friday & Saturday night
 7:30 pm and every hour on the half hour until 12:30 am
COCKTAILS • DANCING
 LIVE MUSIC BY "THE ROCKAWAYS"
 Passage \$5.00 • Board dockside at the Bahia Hotel, Mission Bay

The Flying Bridge, 1103 North Hill Street, Oceanide, 722-1994.
 Tony Carmon, instrumental music. Wednesday through Sunday.

George's, 641 First Street, Encinitas, 942-7049. Inmate music, jazz fusion, 9:30 p.m., Saturday.

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

The Grove, 3232 Mission Avenue, Oceanide, 757-7711. Sound investment, contemporary Wednesday through Sunday.

Harbor Lights, 264 Harbor Drive, Oceanide, 722-4855. Don Timmons, 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 Ames, Tuesday and Wednesday; the Belar Boys, vintage rock, Sunday and Monday.

Hungry Hunter/Rancho Bernardo, 11940 Bernardo Plaza Drive, Rancho Bernardo, 566-2400. The Rodeaux Brothers, contemporary Friday and Saturday.

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

Japanese Restaurant Yae, 11616 Berta Place, Rancho Bernardo, 485-0590. A man named Roby and yellow tunes, 5:30 p.m., Friday.

Jelly Rollers/Oceanide, 1900 North Harbor Drive, Oceanide, 722-8533. Sewall Preston, contemporary, Wednesday through Saturday.

Jingling's, 927 First Street in the Lumberyard Shopping Mall, Encinitas, 942-6181. Live music, nightly, call club for information.

La Tapatia, 340 West Court, Escondido, 747-8282. Live Latin music, Friday through Sunday, call club for information; the Mariachi La Tapatia performs Friday through Sunday beginning at 7 p.m.

Leo's Little Bit of Country, 680 West San Marcos Boulevard, San Marcos, 744-4120. Greg Goad and Holly Cox, country, Wednesday through Sunday; Free clogging lessons, Monday; and country dance lessons Tuesday through Thursday.

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

Mille Fleurs, 6099 Paseo Delicias, Rancho Santa Fe, 756-3485. Just Nash, piano show tunes, Wednesday through Saturday; Types, jazz, Sunday through Tuesday.

Winston Inn, 502 East Mission, San Marcos, 471-2509. The Belar Boys, vintage rock, Thursday through Saturday; the Sunday Edition (Harry Paul and Tim Connors), country, light rock, and Philles music, Sunday through Tuesday.

Monterey Bay Cannery, 1325 Harbor Drive, Oceanide, 722-3474. Barker and Ore, mirth and music, Wednesday through Saturday.

Mulaney's, 340 East Grand Avenue, Escondido, 741-0535. Two Much Fun, variety music from country rock to rock to Top 40, 4-7 p.m., Friday and Saturday; Mulaney's gives rock starting December 2.

TIM MAZE PRESENTS

bad brains

MAS WASTED YOUTH

INSOLENT BLOOD LAKE

FRIDAY • NOV. 21 • 8 PM
 CARPENTER'S HALL
 23rd & Broadway • Downtown

TICKETS AVAILABLE AT OFF THE RECORD, LOU'S RECORDS, BERLIN WALL AND TICKETRON

the Spud Brothers

Tuesday-Saturday from 8:30

LEI'D BACK JAZZ

with
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 Sunday & Monday

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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!

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After Dark can come to your party with our mobile unit. For more information call 741-4055 and leave your name and number.

Come see why we were voted #1!!
 Corner Midway & E. Valley Parkway, Escondido
 6 miles east of I-5
 OPEN WEDNESDAY-SUNDAY 8:30 UNTIL 7 • 741-4055

Oakvale Lodge, 14900 Oakvale Road, Escondido, 749-3153. North Forty, country, Friday and Saturday; and hosting a jam session, 4:00 p.m., Sunday.

Old Del Mar Cafe, 2730 Via de la Valle, Del Mar, 753-6614. Scatlet, rock, Thursday through Saturday; the Counters, older rock, and the Woodlens, vintage rock, Sunday; Ella Ruth Piggie, jazz and blues, Monday and Tuesday; the Outdoors, rock, Wednesday.

Old Time Cafe, 1464 North Highway 101, Lencadia, 436-4630. Soling, traditional music of South America, 6:30 and 8:30 p.m., Thursday, and 7 and 9 p.m.,

Friday; Mary McCullin and Jim Ringer, country and folk music, 7 and 9 p.m., Saturday; Magic Wright and Pam Camm, jazz, 7 p.m., Sunday (Old Time 11 and 12). Tuesday: Tim and Judy Carlsborn, folk music on the hammer dulcimer, 7:30 p.m., Wednesday; Sunday brunch concert: Catherine Espinoza, harp music.

Poa Soap Anderson's, 850 Palomar Airport Road, Carlsbad, 438-0880. Frank Ricci and West Wind, show tunes, contemporary music, and more, Tuesday through Saturday; free country dance lessons, Wednesday, with Frank

and the boys providing country tunes.

Pomeroado Club, 12337 Pomeroado Road, Poway, 748-1135. The Savory Brothers, country, Thursday through Saturday.

Ralph and Fiddle's, 390 Grand Avenue, Carlsbad, 729-2989. Jack and the Ropers, rock, Friday and Saturday.

Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo, 272-2146. Darc Daniels and Fladback, contemporary Tuesday through Saturday; the Rod Credit Band, older music, Sunday and Monday.

The Red Couch Inn, 135 North Pine, Escondido, 743-0796. The Agents, rock, Thursday; the Rhythm Method, rock, Friday and Saturday; the Thrusters, rock, Sunday and Monday; the Rhythm Method, rock, Tuesday and Wednesday.

Radi's Hidden Acres, 3700 Carmel Valley Road, Del Mar, 485-9656. Red Lane, country and rock, Friday and Saturday.

San Luis Rey Dances Golf Course Country Club, 31474 Golf Club Drive, Bonita, 758-3762. Dan Connors, older, country, and contemporary, Tuesday through Thursday; The Crescendos, band

dance music, 8-12 p.m., Friday and Saturday; and 7 p.m., Sunday.

Stage Couch Inn, 1126 South Highway 101, Encinitas, 753-1124. Jack Johnson and North County country, Friday, C.W. Express, country, Saturday.

Sunset Lounge, 2328 Escondido Boulevard, Escondido, 741-9541. The Sunday Edition (Harry Paul and Tim Connors), country, light rock, and Philles music, Thursday Saturday.

Tropics Room, 1270 Main Street, Ramona, 789-3755. Key Largo, contemporary rock, Friday and Saturday.

BULLFROGS

LIVE ROCK N' ROLL NIGHTLY

TONIGHT THROUGH SATURDAY

SUNDAY THROUGH WEDNESDAY

PRIME SUSPECT

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

NIGHTLY SPECIALS—7:00 PM TO MIDNIGHT

THURSDAY: IMPORT NIGHT \$1.50 FRIDAY: KICK TEAS \$2.00
 SATURDAY: KICK TEAS \$2.00 SUNDAY: WELL DRESSED \$1.50

WEDNESDAY: DOMESTIC BEER NIGHT \$1.00

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THROWS THE BEST DAMN PARTY...

Friday—SAIL BOAT — Come out with us for the 2-3 p.m. sail on the San Diego Bay. We'll have the best food and drinks on the water. You'll love it! Call 297-1101 for tickets. \$10.00 per person. \$5.00 per person if you're 18 or under.

Saturday—CASH PRIZES — Come out with us for the 2-3 p.m. sail on the San Diego Bay. We'll have the best food and drinks on the water. You'll love it! Call 297-1101 for tickets. \$10.00 per person. \$5.00 per person if you're 18 or under.

Wednesday—WINTER WONDERLAND LADIES' NIGHT — 5 to 8 p.m. Featuring a dazzling holiday bar and fashion show. THURSDAY NIGHT LIVE — Unforgettable party fun with costumes, decorations, dancing and \$1.25 SHOOFER MADNESS.

Saturday—NON-STOP PARTY — San Diego's hottest dance rage all night long!

Monday—MONDAY NIGHT FOOTBALL — \$1.00 draft and free pizza and chili dogs during the game. MONDAY MADNESS — 9 to midnight. ANY drink in the house, only \$4.95!

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During November

AUBREY FAY

Wednesday & Thursday, 8:00 pm—midnight
 Friday & Saturday, 9:00 pm—1:00 am
 Coming December—Zaxx!

Every Sunday night — Jazz 8:00 pm-12:00 am
 Joe Marillo Quartet

Lunch Monday-Friday 11:30 am-2:30 pm with daily seafood specials
 Dinner 5:00-11:30 pm, La Jolla's finest steaks, prime rib and seafood
 Happy Hour 4:00-6:00 pm, Monday-Friday

Reservations suggested
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thurs. november 13 — "big city production"

fr. november 14 — "cassie" — \$1.25 beers — \$1.25 wells

sat. november 15 — "cassie" — \$1.75 coronas — \$1.25 beers no cover till 9:30 p.m.

sot. november 15 — "saturday sandwich" — no cover for any male accompanied by two females! wear a skirt and heels and be admitted! drink special — "menage a trois" — 3 shots for \$3.00! — doors open at 7:00 p.m. — november 18 & 19 800 beer and wine — 750 well free buffet — all you can eat till 8:00 p.m. — doors open at 8:00 p.m. — \$1.00 all combination with this and plan your holiday party now. call 460-0367 for details

tues. & wed. — doors open at 8:00 p.m. — \$1.00 all combination with this and plan your holiday party now. call 460-0367 for details

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The Top Spin, 205 Laurie Lane, Fallbrook, 728-9108. The Quad Mirage, rock, Thursday through Sunday. Striker, rock, Wednesday.

Valley Fort Restaurant, Red Dog Saloon, 3757 South Mission Road, Fallbrook, 728-4797. Crossover, country, Thursday through Sunday.

Vista Entertainment Center, 435 West Vista Way, Vista, 941-1033. Jockey Room: The Agents, rock, Friday and Saturday; audition night, Wednesday.

Whiskey Flats, 1260 West Valley Parkway, Escondido, 745-8640. The Edge, rock, Thursday through Saturday; Striderock, Sunday and Monday. France, rock, Tuesday and Wednesday.

Winner's Circle Bar, Marvin's, 550 Via de la Valle, Del Mar, 735-7855. Don Tension, country and contemporary, 10 p.m.-1:30 a.m. after dinner theater, Thursday through Sunday.

Beaches

Asanti's Restaurant, 875 Prospect Street, La Jolla, 434-4288. George Reno, pianist

performing pop, jazz, blues, and boogie, 7 p.m., Monday through Saturday.

"Babie Belle", at the dock, Bahia Hotel, 908 West Mission Bay Drive, Mission Bay, 488-0551. The Rockaways, contemporary music for dancing, Friday and Saturday.

Bahia Hotel, 908 West Mission Bay Drive, Mission Bay, 488-0551. The Rockaways, contemporary music for dancing, Friday and Saturday.

Bullington, 5046 Newport Avenue, Ocean Beach, 222-5300. Exquisite, rock, Thursday through Saturday; Prime Suspect, rock, Sunday through Wednesday.

Charles Murphy's, 4303 La Jolla Village Drive, La Jolla, 434-4170. Tommy Rocker, comedy and music, Thursday through Saturday; The Star Maker Machine, recorded audio and video audience participation presentation, Sunday through Tuesday; The Hypnotic Revue with Karl Santos, Wednesday.

Charles Murphy's, 1904 Quivira Road, Marina Village, 223-8961. The Hypnotic Revue with Karl Santos, Thursday; recorded music

with DJ Drew, Friday and Saturday; Star Winds, contemporary rock, Sunday and Monday; Robert Windholz, new wave pop, Tuesday; G.C. and the Lap of Luxury, Tullio and Saxes surf rock, Wednesday.

Casey's Pub, 714 Garnet Avenue, Pacific Beach, 273-9555. Tim Price, contemporary, Wednesday through Friday; David Lee's Spaghetti Western, rock, Saturday and Sunday.

Chuck's Steak House, 1250 Prospect Street, La Jolla, 434-3225. Aubrey Pig Jazz, Wednesday through Saturday; the Joe Marillo Quartet, jazz, Sunday through Wednesday.

Elario's, 7955 La Jolla Shores Drive, La Jolla, 459-0545. The Bob Campbell Trio, jazz, Wednesday through Saturday; with vocalist Margo Reed, Friday and Saturday; Connie Alderman, contemporary piano music with vocal accompaniment, 5-8:30 p.m., Friday.

Haley's, 4258 West Point Loma Boulevard, Loma Portal, 225-9559. Indoor fireworks, rock, Thursday through Saturday; Crossover, rock, Sunday and Monday; the Beat

Club, rock, Tuesday and Wednesday; with Drop Control, rock, Tuesday; Secrets play jazz during the Friday happy hour.

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

Hilton Hotel, Cargo Bar, 1775 East Mission Bay Drive, Mission Bay, 278-4010. The People Movers, contemporary, Wednesday through Saturday; Triple Play, contemporary, Sunday through Tuesday.

Hotel del Coronado, 1550 Orange Avenue, Coronado, 435-4611. Ocean Terrace Lounge: The Elements, contemporary Tuesday through Saturday; tea dance with the Variations, contemporary, 2:30-5:30 p.m., Sunday; "Mr. Lucky" pianist, performs at 9 p.m., Sunday evening. Crown Room: James Parish pianist, 5:30-9:30 p.m., Friday and Saturday; Sunday brunch and from 5:30-9:30 p.m., Sunday evening. Palm Court beginning at 5 p.m.: Jimmy LaVelle, pianist, 5-10 p.m., Friday through Monday; Ron Singer, pianist, 5 p.m.-midnight, Tuesday through Thursday.

Hyatt Islandia Hotel, 1441 Quivira Basin Road, Mission Bay, 224-2234. Scottie, contemporary and jazz, Tuesday through Saturday.

Jazz Muse Records, 5726 La Jolla Boulevard, La Jolla, 454-9832. The Bobby Gordon Quartet, jazz, 2-4:30 p.m., Sunday; Rick James, jazz, 7:30 p.m., Monday.

Just Murphy's, 4302 Mission Boulevard, Pacific Beach, 270-3220. The Siers Brothers, rock, Tuesday through Saturday; the Reflectors, rock, Sunday and Monday; the Blonde Bruce Band featuring saxophonist Johnny Viaz plus boogie, blues, and rhythm and blues, from 4-8 p.m., Sunday.

Judson's, 3111 Sports Arena Boulevard, 222-9098. Dale Vernon, pianist, performs Wednesday through Saturday.

La Avenida, 1301 Orange Avenue, Coronado, 435-4262. The Jaime Moran Latin Jazz Ensemble, Latin jazz, 8-12 p.m., Sunday.

La Jolla Village Inn/Shotter's Lounge, 3299 Holiday Court, La Jolla, 435-5500. Piano Bar: Michael Furek, Tuesday through Saturday.

La Valencia Hotel, 1132 Prospect Street, La Jolla, 454-9771. B-B MacLeod, piano and vocal variety, 6-10 p.m., Tuesday through Saturday.

Mary's by the Pier, 710 Garnet Avenue, Pacific Beach, 483-7844. The Snowball Effect, rock, Thursday through Saturday; He Wild and Crazy blues jam sessions Tuesday and Wednesday.

McKidd's Pub, 1921 Bacon Street, Ocean Beach, 222-6622. Starline, rock, Thursday; William Clarke, blues and rhythm and blues, Friday and Saturday; jam session, 6 p.m., Sunday. Hard Times former members of the King Biscuit Blues band, blues and rhythm and blues, Wednesday.

McP's, 1107 Orange Avenue, Coronado, 435-4262. Live music, nightly, club call for information.

Mexican Village, 120 Orange Avenue, Coronado, 435-4262. Recorded music with Dean Atkinson, Friday and Saturday; Piano bar: Randy Beebe, Sunday through Thursday.

Money Money's, 3596 Sports Arena Boulevard, Loma Portal, 223-5596. Frantz, rock, Thursday through Saturday; Evening rock, Sunday and Monday; Scarlet, rock, Tuesday and Wednesday.

Mulvaney's, 1031 Orange Avenue,

Coronado, 435-4660. Bing Cosey, contemporary, Friday, Saturday, and hosting talent night, Sunday.

Old Pacific Beach Cafe, 4267 Mission Boulevard, Pacific Beach, 270-7222. Ella Ruth Piggee, jazz and blues, Thursday through Saturday; Patterhopper, jazz, Sunday; Private Domain, rock, Monday and Tuesday; Kat's Caravan, blues and rhythm and blues, Wednesday.

Paradise Bay, 1925 Quivira Road, Marina Village, Mission Bay Park, 223-2335. The Reflectors, rock, Thursday through Saturday; Four Eyes, rock, Wednesday.

Pax Bar and Grill, 1025 Prospect Street, La Jolla, 454-9771. Elliot Lawrence presents a singer's workshop, with Joe Asarelli on keyboards, Thursday, and performs jazz, Friday and Saturday.

Ricky's Ballroom, 4636 Albuquerque (at Garnet Avenue and Mission Bay Drive), 270-4550. Live music in the dining room, Friday and Saturday; club call for information; live sports via television are offered daily.

Rusty Pelican, 4340 La Jolla Village Drive, La Jolla, 587-1886. Rockabilly, Beatles music and oldies, Thursday through Saturday; the Most Valuable Player, danceable jazz, Sunday and Monday; Jam Track, contemporary, Tuesday and Wednesday.

The Salmon House, 1970 Quivira

Road, Marina Village, 223-2234. Floyd Gaines, contemporary, Thursday through Saturday.

Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay, 271-3214. Ed Ellis and Tapestry, jazz, nostalgic blues and contemporary Thursday through Saturday and early evening Sunday.

Silver Fox Lounge, 1833 Garnet Avenue, Pacific Beach, 270-1343. The Score, rock, Friday and Saturday.

Spice Rack Restaurant, 4315 Mission Boulevard, Pacific Beach, 483-7666. Robert Wetzel, classical guitar, Wednesday through Saturday.

Stage Door, 4500 Ocean Boulevard, Pacific Beach, 483-6374. Jonathan Murry, acoustic guitarist performing oldies, contemporary music, and requests, Tuesday through Saturday; Christie Peak, oldies, everything and anything else, Sunday and Monday.

Steamer's, 1165 Garnet Avenue, Pacific Beach, 274-2323. Jerry Melnick, piano variety nightly.

Tablao Flamenco Nightclub and Restaurant, 2567 Del Rey Street, Pacific Beach, 483-2762. Live flamenco music and dancing, 7:30 and 9:30 p.m., Wednesday, Thursday, 7:30, 9:30, and 11:30 p.m., Friday and Saturday.

Teas Teahouse, 4970 Voltaire Street, Ocean Beach, 222-6895. Tim "Café" Courtney, blues, Thursday; the Sidewinders, blues, rock, and country rock, Friday and Saturday; Colored Rain, music of the Grateful Dead, Sunday; van Orbsen, folk, Monday; Fred Heath and the Sidewinders, boogie and blues, Tuesday; live rock, Wednesday; club call for information.

Top of the Cove, 1236 Prospect Street, La Jolla, 454-7779. Bill Wright, Broadway and London show tunes on the piano, Wednesday through Sunday.

Vacation Village Hotel, Bay Lounge, Vacation Isle, Mission Bay, 274-4530. Oh! Rock, comedy and music, Tuesday through Saturday.

Victor's Bar and Restaurant, 7825 Pay Avenue, La Jolla, 456-3789. The Don Glaser Trio, jazz, Wednesday and Thursday; Mel Goff and Friends, jazz, Friday and Saturday.

Victor's, 1403 Rosecrans Street, Point Loma, 226-1871. Downstairs: Norman Clifford and Frankie Perlin, contemporary, Wednesday through Saturday evening; and the Quartetmen, Victor's Deck: Gary Jennings, contemporary ballads, Thursday through Sunday evening.

W.D. Pabst and Co., 2901 Nimtz Boulevard at Rosecrans, 228-3655. The Imposters, vintage rock.

Thursday through Saturday; Star Party, recorded music and video audience participation presentation, Tuesday and Wednesday.

San Diego North

The Athens Country Saloon, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131. Bramble, country, Tuesday through Saturday; Jim and Joe, country, Monday; country dance lessons, Tuesday through Thursday.

Beechnash, 8022 Clairemont Mesa Boulevard, Kearny Mesa, 560-8022. British Invasion Tour 1986 featuring Gerry and the Pacemakers, Freddie and the Dreamers, the Searchers, Chad and Jeremy, and the Mindbenders. Thursday: Private Domain, rock, and the Quartermen, Beatles tribute group, Friday and Saturday; Dwight Voakum, country rock, and the Lone Star Strangers, country rock, Sunday.

Harvey Stone Pub, 5617 Balboa Avenue, Clairemont, 279-2033. Cahn O'Doherty, Irish music, Wednesday through Sunday.

Rogey's, 3353 Mission Center Road, 297-8361. Windamin' (with Preston Coleman and Jim Store), jazz, Monday and Tuesday happy hours.

The **DICK BRAUN BAND**
With Joni Wilson & the Trio
Jazz • Contemporary
Swing Dance
Friday, November 14
8 pm • \$6.00
Bali Hai • South Pacific Room
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Mon. — KGB FM Night • Tues. — Restaurant Employee Night
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Performing oldies from the '50s and '60s 9:00 pm-1:00 am
Door prize • \$2 cover charge
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to the hits of the '60s and '70s
Tuesday-Saturday, 9:00 pm-1:30 am
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A toasts, rolled taco, rice, beans and salad, all for only
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Borel's, 5323 Mission Center Road, Mission Valley 295-6900. Reven Melton, pianist, 5-8 p.m. Monday through Friday

Bunbury's, 9006 Mira Mesa Boulevard, Mira Mesa 578-8066: The Procrustean, rock, Thursday through Saturday; The Ricky Wells Band, vintage rock, Wednesday

Carriage House, 7945 Balboa Avenue, Clairemont, 278-2567: Tony Irvine, contemporaries, Thursday through Saturday

Celebrity Room, 4805 Convo Street, Kearny Mesa, 279-2444:

Star Parts, recorded music and video audience participation presentation, Thursday; the Jets, featuring Kenny Morrill, vintage rock, Friday and Saturday; recorded music, Tuesday and Wednesday

Crystal T's Emporium, 500 Hotel Circle North, Mission Valley 294-9010, Shine 10 on, contemporaries, Thursday through Saturday; Circles, rock, Tuesday and Wednesday

The Godfather, 7878 Clairemont Mesa Boulevard, Kearny Mesa 568-8956: Scott Skinner, variety music on the piano, Friday through Sunday evenings

Gourmet Lounge/Town and Country Hotel, 500 Hotel Circle North, Mission Valley 291-7131: Sharon, singing with piano accompaniment and honoring requests, Sunday through Thursday; Jonelle Rock, jazz pianist, performs Friday and Saturday

Haji Baba, 104 Mission Valley Center West, Mission Valley 298-2010: Live Arabic music and entertainment, Wednesday through Sunday; the Flamenos Four, flamenco music, Tuesday

Hindquarter, 7040 Miramar Road, Mira Mesa, 566-4292: Jo Theodor, piano variety sing-along

music, Wednesday through Saturday

Holiday Inn, Cricket's Lounge, 595 Hotel Circle South, Mission Valley 291-5720: Keeper, contemporaries, Thursday; Hollis Gentry's Neon, jazz, Friday and Saturday

Islands Lounge, Hanalei Hotel, 2270 Hotel Circle North, Mission Valley 297-1101: The Spud Brothers, swing, Motown, oldies, and modern standards, Tuesday through Saturday; Windows, jazz, Sunday and Monday

Kelly's Steak House, 284 Hotel Circle North, Mission Valley 296-2131: Piano Bar, Paul Gregg

and Don Libbey, Monday through Thursday 5-6 p.m.; Craig Jones, sing-along favorites, jazz, ballads, and a bit of country, Monday through Thursday, 6 p.m. on; Marge Harmon, Friday and Saturday; Don Libbey, Sunday

King Luis Inn, 5125 Linda Vista Road, Linda Vista 291-4279: The Bobby Gordon Trio, jazz, Friday and Saturday

La Hacienda Cantina, Mission Valley Inn, 878 Hotel Circle South, Mission Valley 298-8281: Michael Murphy, comedy and music, Wednesday through Saturday; the Rita, contemporary, Monday and Tuesday

Lehr's Greenhouse, 2928 Camino del Rio South, Mission Valley 296-2828: The Heroes, rock, Tuesday through Saturday, with

Circles, rock, Friday and Saturday; Zizi plays jazz during the Sunday brunch, and on Sunday evening, rock bands perform in the New Talent Showcase, call club for information; Ella Ruth Pigge, sing-along and blues during the Friday happy hour

Monk's, 18475 San Diego Mission Road, Mission Valley 563-0060: Forward Motion, Top 40 dance music, Thursday through Sunday; the Border Tones, nostalgic rock, Monday; the Basement Blues Band, blues and rhythm and blues, Tuesday

Tuesday, Ippo Facto, rock, Wednesday

The Moonlight, 4615 Clairemont Drive, Clairemont 277-0122: Live contemporary music, Tuesday through Saturday, call club for information; live country music, Sunday and Monday, call club for information

Navejo Inn, 8515 Navejo Road, San Carlos 402-1720: Scal, rock, Tuesday through Saturday; the Procrustean, rock, Sunday and Monday

Pal Joey's, 5147 Waring Road, Allied Gardens, 296-7873: Pro Brigham's Preservation Band, Dixieland jazz, swing, and oldies, Tuesday

Friday and Saturday

Pavilion Lounge, Town and Country Hotel, 500 Hotel Circle North, 291-7131: Precious Cargo (featuring Jon Sandoval and Lisa McDowell), contemporaries, Tuesday through Saturday; Thruing Room: Kathy Lloyd, contemporary harp, Friday and Saturday

Peter D's, 5149 Clairemont Mesa Boulevard, 277-4217: Accent, Top 40 dance music and a little bit of everything else, Friday and Saturday; the California Cabaret, lets you be the star in an audience participation sing-along presentation, Wednesday

Radisson Hotel, 1433 Camino del

Rio South, Hotel Circle, 260-0111

Intermezzo Cafe, Melissa McCracken, acoustic guitarist and vocalist, performs from 8 p.m. to midnight, Tuesday through Saturday

Rock Runner Inn, 9379 Mir Mesa Boulevard on the Oak Tree Plaza, Mira Mesa, 566-0570: David O and Lita, featuring Gina E-kating, Top 40 dance music, 8 p.m., Friday and Saturday

Smuggler's Inn, 402 Fashion Valley, Fashion Valley East, 291-7170: Dumm and Warren, contemporaries and oldies, Friday and Saturday evenings; Jesse Gomez, light solo jazz, variety, Tuesday and Wednesday

Tuesday and Wednesday

Spirit, 1130 Buena Vista, Bay Park 276-3963: Thin Ice, rock; Drop Control, rock, Quik, rock, and 1021, rock, Thursday; the Accelerator, rock, Saturday; Komix, rock, the Hitters, rock, and the Jaguars, rock, Friday; the Jacks, rock (two sets), the Flecky Curtis Band, blues and rhythm and blues, F Ticket, rock, and Mail 4, rock, Saturday; Jim Call presents the Electric Snakes, eclectic rock, Tuesday; Infernal, rock, Arrogance, rock, Chalice, rock, and Sanctuary, rock, Wednesday

Starburst Hotel, 950 Hotel Circle North, Mission Valley 298-0511

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VERY FRESH SEAFOOD • LIVE ENTERTAINMENT

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CONTEMPORARY HITS
TUESDAY, WEDNESDAY, THURSDAY 8:00-12:30
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DANCING MOST VALUABLE PLAYERS

JAZZ FUSION
SUNDAY & MONDAY 8:00-12:30
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Every Thursday
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Every Friday
10:00 PM Night
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Jim
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Fun • Games
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This Sunday & Monday
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YAMAHA EM-300
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3 piece system—
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DANCE TO THE '50s

WITH THE
JETS
AS THEY
PRESENT
THE
RAMA LAMA
ROCK 'N' ROLL
REVUE



EVERY FRI. & SAT. IN NOV., 8:30 PM

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

The **STAR PARTY** Show
Make your own
Music Video **\$1** celebrity
shooters!

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SUN., NOV. 16, 8:00 PM
The L.A. band

Hammer Smith
(Heard on over 40 million No. 1 albums)
With special guests

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CONCERT, 2 BANDS, DANCING 'TIL 7:35

4805 Convo St., San Diego, 279-2444

Great jazz & dancing
with
The Denise Jeter
and
Bob Morss Quartet



Tuesday through Saturday 9 pm to 1 am

**PORTHOLE
Lounge**

Holiday Inn

San Diego Embarcadero
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INTERMeZZO
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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.

Enjoy yourselves!
Hear Melissa McCracken through January 3, Tues.-Sat., 8-midnight.

Radisson Hotel San Diego
1433 Camino del Rio South, San Diego, CA 92108
(619) 260-0111

Coral Room: Passion from San Diego, contemporary, Tuesday through Saturday; the Dick Lopez Trio, swing, contemporary, and week, Sunday and Monday; Crane Room: Bert Torres, contemporary, Tuesday through Saturday.

The Leo's/Mix: Mesa, 10787 Camino Ruiz, Mira Mesa, 695-1461: Private Session rock, Thursday through Saturday, Mingo Stral, contemporary, Sunday and Monday; Serious Guise, rock, Tuesday and Wednesday.

The Leo's/Mission Gorge: 6333 Mission Gorge Road, Mission Gorge, 296-9944: Dusty Best, contemporary, Sunday, Tuesday, Wednesday and Thursday; First Effort, contemporary, Friday and Saturday.

The Wellhouse: 10789 Terrazas Boulevard, Terrazas, 560-4677: Ray and Laine Correa, swing, pop, nostalgia, and contemporary dance music, Tuesday through Thursday; Backstreet, vintage rock, Friday and Saturday; Dan Connors, country and contemporary, Sunday and Monday.

Wrangler's Roost: 6608 Mission Gorge Road, Mission Gorge, 296-6263: Steve Cray, country, Tuesday through Saturday; Haywire, country, Sunday and Monday.

San Diego South

Abbey Restaurant: 2825 Fifth Avenue, Hillcrest, 291-4779: Restaurant: Mike Lamy, elegant dinner music, 6-9 p.m., Tuesday through Sunday.

Anchor Inn: 2222 San Diego Avenue, Old Town, 692-0653: Jerry Burdard, originals and contemporary music, Friday and Saturday.

Anthony's Harborside: 1355 North Harbor Drive, downtown, 232-6358: Chain Reaction, contemporary, Wednesday through Saturday; Hollis Gentry's Neon, jazz, Tuesday.

Aster Bowl: Turquoise Room, 4356 Thirtieth Street, North Park, 283-3135: Sheri and the City Street Band, contemporary, Wednesday through Saturday.

Bali Ha'i: South Pacific Room, 2230 Shelter Island Drive, 222-1181: The Dick Brown Big Band 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: 1549 El Prado, Balboa Park, 234-8311: Piano Bar: John Garcia, Tuesday through Thursday; Kristi Rickert, Friday through Sunday; pianist Bob MacLeod performs 8-12 p.m., Sunday evening.

Caramaggio's: 1119 Sixth Avenue, downtown, 232-2747: Jay Traylor, classical guitar, Tuesday and Wednesday lunch hours; Mark and Sarah Schlebecker, classical guitar duo, Friday and Saturday.

Club Cui/The Whistle Stop: 2236 Fern Street, Golden Hill, 284-2845: Joyce Brooks and the Zebra Club, rock, Wednesday.

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

Deck Masters: 2051 Shelter Island Drive, Shelter Island, 223-2572: The Ricky Wells Band, vintage rock, Thursday through Sunday; live music, Tuesday and Wednesday, call club for information.

Douglas: 4225 El Cajon Boulevard, East San Diego, 283-6081: Piano bar: Paul Griggs, Tuesday through Saturday; Patti Glenn, Sunday and Monday.

Drewey Magg's: Thirty-first and University, North Park, 298-8584: Richard Glick, finger-picking guitarists, and Chapped Lips, progressive folk rock, Thursday; Tom and Judy Carlstrom, folk songs with hammered dulcimer.

and guitar, Friday; the Perfect Cure, traditional music from the British Isles, Saturday; Poco Sevilla and Rodrigo, concert flamenco guitar in solo and duets, Sunday; Old Town Heat Night: Mowley Mary Adams Rathburn, Irish, international, and folk music on the lawn accompanied with vocals, Tuesday; jazz with Peter Sprague, Wednesday.

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

Fat City/China Camp: 2137 Pacific Highway, downtown, 232-6686: Harvey and the 52nd Street Five, jazz, Thursday through Saturday; on the patio: Paul Montastano's Tropical Jazz Expansion plays contemporary, Brazilian, and world beat music, 7-11 p.m., Sunday.

Gabriel's Grille: 2825 Fifth Avenue, Hillcrest, 291-4779: Mike Lamy sings your favorite show tunes and requests, 9 p.m., until closing, Tuesday through Sunday (Mike performs local stars Wednesday).

Hambergees: 4016 Wallace Street, Old Town in the Bazaar del Mundo, 295-6884: Charlie Morse, contemporary, Friday and Saturday.

Hollis Inn/Endersden: Port Hole Lounge, 1355 North Harbor Drive, downtown, 232-3861: Denise Jeter and Bob Morse, jazz, Tuesday through Saturday.

Hotel San Diego: 339 West Broadway, downtown, 234-0221: Harry's Bar: Live music, Friday and Saturday, call club for information.

Humphrey's: Half Moon Inn, 2241 Shelter Island Drive, Shelter

Island, 224-3577: Indoor stage: Hollis Gentry's Neon, jazz, Sunday and Monday; New Shooz, jazz, Wednesday.

Imperial House: 505 Kalmia Street (at Park Boulevard), Hillcrest, 234-3525: Wayne Jure, jazz, Tuesday through Saturday, with the Imperial House Opera Singers, Tuesday and Saturday; Wayne Jure and Hank Young, jazz, Friday and Saturday.

"The Invader," at the dock, 1066 North Harbor Drive, downtown, 288-8666: 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 hoot night with Elven Hay performing everything from country to folk and contemporary, 7-30 p.m., Wednesday.

Jelly Rogers: 807 West Harbor Drive, Seaport Village, 233-4300: Forrester, jazz and rhythm and blues, Wednesday through Saturday; Polk Salad Annie, contemporary, Sunday and Tuesday.

Kensington Club: 4079 Adams Avenue, Kensington, 284-2848: Rick Gail and His Super Barracudas, rock and blues, Saturday evening.

Mandelis Wind: 308 University Avenue, Hillcrest, 297-3017: The Jacks, rock, and guests, Thursday; "The King Biscuit Boys" (members of the King Biscuit Blues Band), blues and rhythm and blues, Friday and Saturday; Joyce Brooks and the Zebra Club, rock, Tuesday; Secrets, jazz, Wednesday.

New Generation: 1025 Eleventh Avenue (at Broadway), downtown, 234-0505: Little Women, reggae, 9 p.m., Saturday.

Onale Club: 3184 Martin Luther King Way, Southeast San Diego, 237-9772: The Daniel Jackson

PARADISE BAY

Seafood Restaurant & Oyster Bar

November 12-15



REFLECTORS


Coming November 19-22
FOUR EYES

Make reservations now for our
THANKSGIVING BUFFET!

MONDAY NIGHT FOOTBALL

8 Tix and a Big Score
Happy hour drink prices throughout the game
Backstreet Bandstand... J.P.
Oyster Bar, Call Boys, Old Sandwiches and much more

Every Monday 5 pm
CRASH PRODUCTIONS
Mojo DJ's Mike & Dave
Formerly the Windows Restaurant




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- Contemporary
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- Great Happy Hour
- Always A Lively Crowd
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Now Appearing...
BRUCE MCKEITHEN
Tuesday-Thursday 6-11 pm
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Next to Falcione Restaurant, along the La Jolla Village Drive, corner of S and La Jolla Village Drive, 587-0004.
Live entertainment begins at happy hour!



The Trojan Horse

1179 University College & University 582-1070

Thurs-Sat, November 13-15
ACES WILD

Sun & Wed, November 16 & 19
THE FACT

Thurs-Sat, November 20-22
US BAND

OPEN POOL TOURNAMENT
TUESDAY NIGHTS!

HUMPHREY'S

JAZZ

by the bay

Humphrey's presents the best of late New jazz
as two of San Diego's hottest local bands
perform on Humphrey's indoor stage!

Sunday, November 16
HOLLIS GENTRY'S NEON
8:00-midnight

Monday, November 17
HOLLIS GENTRY'S NEON
8:00-midnight

Wednesday, November 19
NEW SHOOZ
9:00 pm-1:00 am

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

HUMPHREY'S
2241 Shelter Island Drive
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Prime Time

Piano & Food Bar

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. 50¢ 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
---	---

Prime Time at Humphrey's...
a great way to end the afternoon...
or begin an evening.

2241 Shelter Island Drive • 224-3577



MONK'S

10475 San Diego Mission Road • 563-0660 (3 blocks east of the stadium)



FORWARD MOTION

Tonight, Thursday through
Sunday, November 16



BASEMENT BLUES BAND

Tuesday, November 18 & 25

Happy Hour prices all night

FIRST TIME AT MONK'S!

WEDNESDAY-SATURDAY, NOVEMBER 19-22

IPSO FACTO

PRIME RIB DINNER FOR 2
including bottle of wine
\$19.95

New Home of the Mission Beach Surf Club

GRAND OPENING

DA KAHUNA'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 14" 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 "Waterless Surf Machine"

SUNDAY
Football and Tandem Surfing Championship Contest

- Every night is Ladies' Night at the Kahuna Surf Bar
- Surfing videos always on display
- Chili cheese dogs 25¢ each during Sunday and Monday sporting events
- Everybody's invited to meet the Great White Kahuna from the Mainland
- \$1.00 Kamikazes served 7 days a week at Kahuna's

FREE NACHOS WITH CHEESE AND JALAPEÑOS
(with this ad)

FREE SALAD BAR WITH ALL SURF BURGERS

873 Turquoise, Pacific Beach • 488-6201
Owned by the Surf Legend Himself-Billy B.

and the Ox Bow Country Lads, country, Friday and Saturday.

Park Place, 1280 Fletcher Parkway, El Caim, 448-4111: Private Session, rock, Thursday through Saturday; live rock, Sunday and Monday call club for information; Flywell, r.c., Tuesday and Wednesday (Dr. Jones' house), hip-hop, perform Monday evening, and comedy is featured at 10 p.m. and midnight, Thursday.

Pelican Pub, 7828 Broadview, Lemon Grove, 464-9284: The Drastics, rock, Thursday and Friday; Mike Wilkes, country and contemporary, Monday and Wednesday.

Pizza Plus, 764 Jamacha Road, El Caim, 444-3300: Live music, Friday and Saturday; call club for information.

Rodent Room, 8300 Broadview, Lemon Grove, 469-5137: The Quark Hillbillies, country, Friday and Saturday.

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

TNT Lounge, 63281 Imperial Avenue, Encanto, 263-2993: The California Executives, danceable rhythm and blues and contemporary, Friday and Saturday evening; The Coterie Band, jazz, 5-8 p.m., Friday; the Red Picou Quartet, jazz, 7-11 p.m., Sunday.

Van Winkle's, 10052 Mission Gorge Road, Santee, 449-0669: Country, country rock, Friday and Saturday.

Viscount Hotel, Palm Grille, 1960 Harbor Island Drive, Harbor Island, 201-6700: The Paul Montano 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 Caim, 449-9347: Jam session, Thursday musicians welcome; Conspiracy, rock, Friday and Saturday.

South Bay

Bonita Casa Restaurant and

Lounge, 4475 Bonita Road, Bonita, 267-7700: The Beat Club, rock, Thursday through Saturday.

Casa Don Diego Restaurant, 2522 Bonita Road, Bonita, 470-3444: The Jaime Moran Latin Jazz Ensemble, Latin jazz, Friday and Saturday.

Country Humpin', 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: Flywell, rock, Thursday through Saturday; Indoor Fireworks, rock, France, rock, and Flywell, rock, Sunday; Toys, rock, Sunday through Wednesday.

De Vito's, 626 E. Street, Chula Vista, 427-8880: Nick Montana, contemporary country, oldies, and Latin music, Thursday through Saturday; live music, Sunday through Wednesday; call club for information; jam session, 2:30-7 p.m., Sunday.

Dock's Cocktails, 317 Third Avenue, Chula Vista, 422-1596: Diane Gilman, 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: Ralph White and Four Star Country, country, Friday and Saturday; free country dance lessons with Russell Maples, 7:30 p.m., Wednesday.

Joey's, 415 Broadway, Chula Vista, 420-4528: Louie and Loose Change, contemporary and oldies, Wednesday through Sunday; City Lights, contemporary and oldies, Monday and Tuesday.

La Maze, 1441 Highland Avenue, National City, 474-3222: Bruce Robinson, contemporary, Tuesday through Thursday; East Coast, contemporary, Friday and Saturday.

Landmark Cocktail Lounge, 2511 Sweetwater Road, National City, 475-7313: Grand Central

Station, country, Friday and Saturday.

The Lantern, 1322 Third Avenue, Chula Vista, 427-4200: Ramirez, rock, Friday and Saturday.

Maribel, 1660 Broadway at Main Street, Chula Vista, 429-8045: Los Lupes, Mexican cowboy music; Corbels, Thursday; Colores, Latino music, Friday and Saturday; Moaisa, salsa and Cuban 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 Store Restaurant, 4014 Bonita Road, Bonita, 479-3537: Myari, rock, Thursday through Saturday; Ducktail Revue, vintage rock, Tuesday; the Agents, rock, Wednesday.

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

PERFORMERS

Performer listings are compiled by Ron Jennings. If you wish to be included, please call 265-9789. Thursday afternoon or Friday before 5:00 p.m. The listings are free.

Rock & Roll

The Accessories: Spirit
The Agents: Vista Entertainment Center, Old Bonita Store Restaurant, Red Couch Inn
Arrogance: Spirit
Rackett: the Wellhouse

The Beat Club: Bonita Casa Restaurant, Halcyon
The Belair Snakes: Spirit
The Electric Snakes: Spirit
The Ergle: Whiskey Flats
E Tickets: Spirit
Evenstar: Many Many's, Bullfrog
The Pack: Tropic House
Flashback: Tuba Man's University Avenue
Flywell: Dance Machine, Park Place
Four Eyes: Paradise Day
Frances: Magnolia Mulberry's
Whiskey Flats
Freddie and the Dreamers: Bacchanal
Rockin' Roll: Spirit, Texas
Trabouca
Conspiracy: Win Cody's Saloon
The Drastics: Pelican Pub
Drop Controls: Halcyon, Spirit

The Ducktail Revue: Old Bonita Store Restaurant
Gerry and the Pacemakers: Bacchanal
The Horace Leher's Greenhouse: The Hitters, Spirit
The Impassioned: W.D. Fisher and Company
Indoor Fireworks: Halcyon
Infrared: Spirit
Ipsa Facta: Hank's
Jack and the Rippers: Ralph and Eddie's
The Jacks: Spirit, Mandolin Wind
The Jagger's: Spirit
The Jels: featuring Kenny Morrill, Sheraton Harbor
Island East: Celebrity Room
Konvix: Spirit
David Lee's Spaghetti Western: G.C. and the Lap of Luxury

Carlos Murphy's Marina Village
Gerry and the Pacemakers: Bacchanal
The Horace Leher's Greenhouse: The Hitters, Spirit
The Impassioned: W.D. Fisher and Company
Indoor Fireworks: Halcyon
Infrared: Spirit
Ipsa Facta: Hank's
Jack and the Rippers: Ralph and Eddie's
The Jacks: Spirit, Mandolin Wind
The Jagger's: Spirit
The Jels: featuring Kenny Morrill, Sheraton Harbor
Island East: Celebrity Room
Konvix: Spirit
David Lee's Spaghetti Western: G.C. and the Lap of Luxury

Casey's Pub
The Lonesome Strangers: Bacchanal
The Mar Dele: Kelly Up Tavern, (Bobby Hots)
Kirk McLeod: Che Cafe
Messengers: New Uni East
The Mindbenders: Bacchanal
Nipari: Old Bonita Store Restaurant
The Other: Che Cafe
The Outsiders: Old Del Mar Cafe
Praxis: Many Many's
Prime Suspects: Bullfrog
Private Domain: Old Pacific
Beach Cafe: Bacchanal
Private Session: Tio Leo's/Mr. Mesa
The Procrustean: Firebird Lounge, Park Place, Navajo Inn



BOLTON/DALLAS
Wednesday-Saturday
at our
Grossmont Shopping Center location
Grossmont
698-9757



TOMMY ROCKER
Thursday-Saturday
Wednesday Nights - The Ducktail Revue
at our
University Towne Centre location
La Jolla
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In the heart
of Del Mar

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Sat. 10-6
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Limited quantities. No rain checks.



Vic's
Bill Wright at the piano
Monday through Saturday
The Don Glaser Trio
Wednesday through Friday
through November
Mel Gool & Friends
Friday & Saturday
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Marie's
Meet me at Marie's
Live music at 10:00 p.m. on late night spot to meet friends. Free admission - no cover charge. Don't miss it! Marie's is the place to be! Open 7-11 p.m. on Sat. 10-11 p.m.

PLAYSKOOL
- A night, a club -
Friday, November 14, 9 pm-2 am
in the
Hotel San Diego
(Broadway & State St.)
17 & over
Full bar 21+
\$5.00 cover
2 separate dance rooms

Club Diego's
PACIFIC BEACH
860 Garnet Avenue
272-1241

Thursday, November 13
GOLD'S GYM NIGHT
First 91 people admitted Free. 91+ Bud Lite Bottles. Brian & Katy will be spinning records and giving away prizes including Gold's Gym membership, shirts and T-shirts plus the first 200 people through the door receive a pair of tickets to the pre-view screening of the movie "Eye of the Tiger" starring Gary Busey.

Every Monday night
NAME YOUR DRINK NIGHT
Beer, wine, house champagne,
well & call drinks—just
\$1.25

CLUB Diego's SOLANA BEACH
635 S. Highway 101
755-4813

Wednesday, November 19
RAGING AT DIEGO'S
Dance Contest Part II
(couples only)
Each week \$100 First Prize, 2nd & 3rd prizes also
GRAND PRIZE: LUXURY TRIP TO MEXICO
Grand prize worth over \$1,000. Sign up begins Wednesday night at 8:30 pm. Different drink specials every week. Listen for ads on KSIO. For information call 272-1241.

DISCOVER DIEGO'S SOLANA BEACH
Grand Opening Week—Monday, November 17 thru Thursday, November 20
• Monday-Thursday, for lunch or dinner choice of beef or chicken fajitas, complete meal only \$3.95
• Margarita \$1.00 all day and night
• Plus surprise entertainment and events
For more information call 755-4281

Grand Opening GUITAR EXCHANGE CHULA VISTA
San Diego's best guitar shop now serving you at 2 locations.

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Guitar & Bass String Sets
3 for 1 — All brands
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Chula Vista
214 3rd Ave.
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San Diego
4035 Pacific Highway
(Next to the old Cousins Warehouse)
291-4555

Join the movers and the shakers.

Come shake it up to the sounds of the popular PEOPLE MOVERS, playing Top 40 music Wednesday thru Saturday. Dancing and entertainment nightly, 9 pm-1 am.
Stop by for Happy Hour and enjoy your favorite libations and complimentary hors d'oeuvres, Monday-Friday, 4-7 pm. It's all happening now at the Cargo Bar, the San Diego Hilton's lively nightclub on Mission Bay. Make your move tonight!

CARGO BAR

SAN DIEGO HILTON BEACH & TENNIS RESORT
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NOVEMBER 13, 1995 4

THIS WEEKEND ONLY INTERNATIONAL Music Center

THE BOSS IS AWAY SALE!

Rockin' Randy sez
"When the boss leaves town
the prices go down!"



COROLLA AMP
\$49.95

CASIO CZ5000
List \$129.00



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That's 62% off!



YAMAHA ELECTRICS
Starting at
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PEAVEY KB15
Why ruin your stereo?
\$89.00

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\$549.00

ACOUSTIC GUITARS • HUGE SELECTION
Yamaha • Fender • Ovation • Martin • Ramirez
\$59.00



LAYAWAY NOW

- Drumsets from \$299.00
- Peavey Portable P.A. \$99.00
- Casio KZ-1 Drum Machine, reg. \$675.00, now \$359.00
- Huge discounts on effects
- All Sunn gear must go
- no reasonable offer refused
- Rickenbacker guitars starting at \$199.00

Sale EVERYTHING is on Sale

3 FOR 1 ON ALL GUITAR & BASS STRINGS IN STOCK. ALL BASSES INCLUDED.
Offer expires 11/16/86.
Limit one coupon per person.



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Just off I-8 in La Mesa
Conveniently located between Fletcher Parkway
and El Cajon Blvd. at 5169 Baltimore Dr.

Layaways and easy financing available.

Open Sundays. Unlimited free parking.
Mon-Fri. 10:00-7:30, Sat. 9:00-5:00, Sun. 12:00-5:00
Sale prices limited to stock on hand.

The Most Valuable Players:

Rusty Pelton
New Shows: Lorenzo's,
Hampshire's
David G. and Lila Road Runner
Jim Lorenzo's
Ben O'Brien: Our Place at
Mik's
The Ted Pious Quartet: TNT
Louise
Ella Ruth Piggier: Old Del Mar
and Pacific Beach Cafe, Leher's
Greenhouse, Bahia Hotel
Randy Porter, Bob Magnusson,
and Jim Plank: Our Place at
Mik's
Margo Reed: Elmer's
George Weiss: Aunt's Restaurant
The Art Resnick Jazz Duo:
bookworks/punkin
Coffinhouse

Secrets: Halcrow, Mandolin Wind
Southwind: Hyatt Island
Peter Sprague: Dringy Maggie's
Peter Sprague, Nevis Lettice,
and the Dance of the
Universe Orchestra: Bella Via
Restaurant
Tobacco Road: Kelly Jay Tavern
Tegart: Mike Flory
John Van Dyke and Nathan
Frye: Escape Lounge, Top of
the Park
Windjammer (with Preston
Coleman and Jim Storey):
Boozy's
Windermere Islands Lounge
Zaaz: Leher's Greenhouse

Everything Else

Mary Adams Rathburn: Irish,
international, and folk music
on the harp accompanied by

recalls, Dringy Maggie's
Connie Alderman: contemporary
piano music with vocal
accompaniment, Elmer's
Barker and Orr: math and
music, Monterey Bay Carriers
Phil Beecher: classical guitar
Shoppers!
Restaurant/Shepherd Harbor
Island East, Horton Plaza
Shoppers, room 3 p.m., Palatium
level
Fred Benedetti: classical
guitarist, Words and Music
Bookstore
Jerry Hurchard: original and
contemporary music, Anchor
Inn/old Burg
John Austin Butsch: classical
and contemporary piano,
Sundowner's Lounge/Shepherd
Harbor Island East
Tony Carmen: nostalgia music,
the Flying Bridge
Chopped Lips: progressive folk
music, Dringy Maggie's
Colson Latino and Top 40 music,
Martini
Dan Conner: contemporary,
country, and oldies, Silver Fox
Lounge, San Luis Rey Deans
Gold Course Country Club, the
Wellhouse
Ray and Laine Correa with Ed
Nixon: swing, pop, nostalgia,
and contemporary dance
music, the Wellhouse
The Rod Credit Band: oldies,
Rancho Bernardo Inn
The Crescendos: highland dance
music, San Luis Rey Deans
Gold Course Country Club
Ed Ellis and Tapestry: jazz,
nostalgic blues, and
contemporary, Sandtrap
Lounge

Catherine Kapinos: harp music,
Old Time Cafe
E-Z Deez: R'n'B and Sixties
rock and country rock, Old
Hogon Wheel
Delores Flaherty: boogie,
swinging, light classical, Top 40,
and nostalgia music on the
piano, Dringy Maggie's
The Flamenco Fever: flamenco
music, Hagi Baba
Patti Glenn: piano bar, Dookies
Richard Glick: reggae guitarist,
Dringy Maggie's
Paul Gregg: piano bar, Dookies
Elmer's Bay: holiday a island show
and hoo night and performing
everything from country to folk
and contemporary, Jim's
Hickory Wood Baroque
Craig Jones: sing-along favorites,
ballads, jazz, and a bit of
country, Hoedocks
Restaurant, Kelly's Steak
House
Peggy Keller: pianist, Westgate
Hotel
Brian Killmer: classical guitarist,
Westside Bistro
Mike Lamy: show tunes, requests,
and elegant dinner music,
Gabriel's Grille and the Abbey
Restaurant
Timmy La Vella: pianist, Hotel del

Coronado
Kathy Lloyd: contemporary harp,
Pavilion Lounge
The Dick Lopez Trio: swing,
contemporary, and vocals,
Standard Hotel
Sylvia Lorraine: pianist, Westgate
Hotel
Bob MacLeod: piano and vocal
variety, Cafe del Rey Mon, La
Valencia Hotel
Jerry Melnick: standards, movie
themes, originals,
contemporary, and jazz music
on the piano, Steamer's
Kevan Nelson: pianist, Dore's
Nick Montana: contemporary,
country, oldies, and Latin
music, Du Vinci's
Paul Montezano's Tropical Jazz
Duo: contemporary, Brazilian,
and world beat music, Viscount
Hotel
Paul Montezano's Tropical Jazz
Expansion: contemporary,
Brazilian, and world beat
music, Fort City/China Camp
Mosaic: salsa and cumbia music,
Martini
Michael Murphy: comedy and
music, La Hacienda Cantina
Joel Nash: piano show tunes,
Mike Flory
New Expression: vocal and
instrumental blendings, Words
and Music Bookstore
Oh! Ridge: comedy and music,
Vacation Village Hotel
James Parikh: piano variety,
Hotel del Coronado
George Reno: pop, jazz, blues,
and boogie, Aunt's
Peter Roberber: pianist, U.S.
Grant Hotel
Tommy Roeder: comedy and
music, Carlos Murphy's La
Jolla
Carl Ross and the Whatever
Bands: variety from country to
rock, Lakeland Resort
Herman Saleroso and the
Saleroso Singers: Italian pop
songs and opera highlights, Via
Veneto Restaurant
Mark and Sarah Schelbeck: classical guitar, Coffee by the
Sea, Caravaggio's Restaurant
Paco Sevilla and Rodrigo:
concert flamenco guitar in solo
and duet, Dringy Maggie's
Sharon: singing with piano
accompaniment, Gourmet
Lounge
Richard Slater: classical guitar
Book Central
The Spud Brothers: swing,
Motown, oldies, and modern
standards, Island Lounge
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Caravaggio's
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CURRENT MOVIES

onto his food in order to disavow it and ingest it, realism has begun to relax its claims. It relishes, though, to relax its grip — and this, as the effects grow more and more graphic, eventually reaches the threshold of pain. Get Groubman, Geena Davis, John Getz. 1986.

* (Carnegie Cinema 4, Century Ten, Sante Viasa 8, South Bay Drive in, from 1114, Studio 3 Cinemas, UA Chula Vista 6, Vineyard Theat)

modest chamber from South Africa, written, produced, directed, "fired" (photographed), and edited by Jamie Uys. A Coca-Cola bottle, crushed out of a passing airplane, lands in the midst of some Kulanin Bushmen, causing unprecedented poissiveness and dissent. The tribal leader resolves to walk to the end of the earth to get rid of "the evil thing," and on his trek encounters white people, political terrorists, automobiles, among other things. The humor is sometimes pushed too hard, through political

techniques or elbow-in-the-ribs music or know-it-all narration, but amusingly pulls the viewer into a bushman's world. With Marius Weyers, Sandra Prinsloo, and an authentic Bushman named Nani. 1986.

* (San Marcos Cinemas)

The Great Mouse Detective — Another animated mouse from the Disney studio, in fact a whole society of them underneath (and a perfect mirror image of the London of 1892). They have their own mouse queen beneath Buckingham Palace who coincidentally happens to be celebrating her own Diamond Jubilee. And they have a portly medical mouse named Dawson, just back from army service in Afghanistan. And they have the legendary Basil of Baker Street, private investigator and self-appointed nemesis of the evil and elusive Prof. Ratigan — actually a rat, passing himself off as a large mouse, who schemes to become "supreme ruler of all mousedom." Basil displays the same sort of mental prodigies as his upstairs neighbor, Sherlock Holmes, but has a much greater tendency to land himself in tight spots. These, as it happens, are the movie's best moments, a being slummed in a toy shop against a peg-legged but named Fidget (who looks too much like one of Joe DiMaggio's girlfriends), a miraculous escape from a Pearl White death-trap, and the climactic battle inside and on the face of Big Ben. The drawing of the characters, unfortunately, is Disney's most inept style, and Ratigan (with voice by Vincent Price)

is too comically hammed-up to take a spot among Disney's better (i.e. more sophisticated) villains. 1986.

** (Vineyard Ten, matinees)

A Great Wall — An American movie shot in mainland China (and San Francisco) and spoken in Mandarin (and English), about a family of Chinese-Americans. All three of whom can speak Chinese, but only one of whom can speak English. That's the face-off between the youngest of them is a high-school girl, while the youngest of the visitors is a somewhat better college boy (who shocks the host paragon at one point by playfully touting his father's hair, and since the girl is already the object of a local boy's affections, some mild tensions begin to stir. They do not go so far as to "snuff." The clash of cultures here is surprisingly rubber-tipped and feather-stuffed, with plenty of smiles and chuckles all around. This, after all, is one extremely a piece of cultural-exchange cinema, and in some ways is as benign, bland, and innocuous as a Bob Hope television special from Peewee (guest star, Crystal Geyl) or an exhibition volleyball match with the U.S. Olympians or perhaps a goodwill tour by Richard M. Nixon. In other ways, however, its observations of contrasting (but once-colliding) lifestyles are unusually sharp, penetrating, intimate, and individual. Blessedly free of the

urge to generalize and summarize, but less take sides, and always in the most subtle of ways. The movie is taken into custody for vigilantism, the former master's entire forces to eliminate him. Guess what. It's a trap. Directed by Joseph Zito. 1985.

** (San Marcos Cinemas, from 1114)

Qung Ho — In the previous movie by this name, the American attitude toward the Japanese (with Randolph Scott showing the way) favored assimilation. This one, forty-four years later, about a Japanese takeover of an American auto plant, inclines toward compromise. Which is not to say that the face-off between Japanese regimentation and American "roadway" won't produce plenty of xenophobic potshots at a people who use chopsticks, eat seaweed, bathe in the river, do jumping jacks before work, and are mystified by such a vivid American idiom as "It's a frog's ass watergrit!" There is a modest amount of crow to be eaten by Americans as well (the movie's bravest moments), but in the end, compromise doesn't stand in the way of anyone's greater happiness or success, popularity, anything. What kind of compromise is that? Michael Keaton, George Wendt, and Gedde Watanabe, directed by Ron Howard. 1986.

* (Carnegie Cinema, New Valley Drive in)

Invasion U.S.A. — America is ripe for terrorist attack, "soft, spineless, decadent." Ah, but they forget about Chuck Norris, who, although no longer with The Company, has kept in shape wrestling alligators in the Everglades. We get to see two successful terrorist strikes, against a sleepy middle-class suburb and a Latino youth center, and these induce some promising paranoia. But after that, Chuck Norris pops up like magic, or a guardian angel, or Superman, or someone, to foil every effort. "For every one I stop," he admits grimly, "a hundred succeed" — but this puny little run of a movie communicates no sense of the scale

of the operation. And indeed the Soviet mastermind (Richard Lynch) becomes so obsessed with the movie that he takes the movie as taken into custody for vigilantism, the former master's entire forces to eliminate him. Guess what. It's a trap. Directed by Joseph Zito. 1985.

** (New Valley Drive in)

Jumpin' Jack Flash — A British secret agent, harbored behind the Iron Curtain with no way out, taps into a computer at the Manhattan First National Bank in search of help. Fortunately for him, but not always for us, the operator of that other computer is Whoopee Goldberg. Much of the action requires her to be alone on screen and talking to herself, and she can't seem to do that without behaving as if she is front of a Carnegie Hall sellout. (Her best "pt" — listening to the Rolling Stones' title track in search of a clue — is a nice comment on the intelligibility of rock lyrics and their articulation.) The plot, oddly enough, is enjoyable when the jokes don't get in the way, with an inventive use of computers as vehicles to a general relationship, and with a predictable but satisfying twist to the plot. With Stephen Collins, Carol Kane, and John Wood and cameo by Michael McKean, Tracy Ullman, and Jonathan Demme, directed by Penny Marshall. 1986.

* (Carnegie Cinema 6, Studio 3 Cinemas, Mira Mesa Cinemas, Plaza Cinemas, San Marcos Cinemas, Sante Drive in, from 1114, Sweetwater 6, UA Cinema 3, UA Grasshouse 6, UA Horton Plaza 7, Weigand Plaza 6)

The Karate Kid, Part II — The resemblance of Part II to the original *ROCKY* is sharpened by there being a Part II. (And this time, John G. Avildsen gets to direct the sequel himself, instead of being replaced by, say, Ralph Macchio or Pat Morita as he was by Sylvester Stallone.) The most attractive parts of the first picture of course, were the bonding between old man and boy, East and West, and the teaching of the ways of karate. With those already accomplished, the sequel is largely given over to two per-hen-in-the-back-villains on the old man's native Okinawa, one old and one young, who certainly try to pad out our pacifist heroes into fights. Naturally there is still a thing or two for the Karate Kid to learn about his art, particularly from a miniature drum on a stick, with two miniature leather balls to beat either side of it. This shows him how, when things really get rough in combat, to strike back with a left and a right. And a left and a right. And a left and a right. And a left and a right. And so on. 1986.

* (Carnegie Cinema 6, Mira Mesa Cinemas, Plaza Bonita)

Men — West German comedy of the sexes, from a new woman director, Dora Dörrie.

(Cove from 1114)

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Menage — A burly burglar with a tattooed right eye on his chest tumbles head over heels for a small, bald, mulattoed man with all the personal magnetism of Wally Cox as Mr. Peepers. This second man has a wife who fancies the burglar herself, but who wouldn't mind a bit if her husband did too. The husband doesn't like the sound of any of this — at first. It's a typical Bertland tier creation: he makes up a situation that might be amusing if it were not made up, or if he himself believed it, or if we could believe he believed it. The actors, Gerard Depardieu, Michel Blanc, and Mimi-Mimi, almost make you believe it, or believe they believe it. In any case they're amusing. And Michel Blanc in drag, sans moustache and self-wig, is something more than that. 1986.

* (Guild)

The Name of the Rose — Jean-Jacques Annaud's adaptation — or "paleontologist," as he prefers to call it — of what must surely be one of the most unread, or partially read, of contemporary best sellers. Umberto Eco's murder mystery set in a 14th-century Benedictine abbey. The mystery element, minus most of the linguistic and historical and philosophical and theological elements, emerges more clearly and ingeniously on screen, and the labyrinthine library of the place is impressively visualized. But a lot has been lost in translation. For starters, it means something less, or different, than it does in the book. 1986.

* (Carnegie Cinema 6, Studio 3 Cinemas, Mira Mesa Cinemas, Plaza Cinemas, San Marcos Cinemas, Sante Drive in, from 1114, Sweetwater 6, UA Cinema 3, UA Grasshouse 6, UA Horton Plaza 7, Weigand Plaza 6)

The Karate Kid, Part II — The resemblance of Part II to the original *ROCKY* is sharpened by there being a Part II. (And this time, John G. Avildsen gets to direct the sequel himself, instead of being replaced by, say, Ralph Macchio or Pat Morita as he was by Sylvester Stallone.) The most attractive parts of the first picture of course, were the bonding between old man and boy, East and West, and the teaching of the ways of karate. With those already accomplished, the sequel is largely given over to two per-hen-in-the-back-villains on the old man's native Okinawa, one old and one young, who certainly try to pad out our pacifist heroes into fights. Naturally there is still a thing or two for the Karate Kid to learn about his art, particularly from a miniature drum on a stick, with two miniature leather balls to beat either side of it. This shows him how, when things really get rough in combat, to strike back with a left and a right. And a left and a right. And a left and a right. And a left and a right. And so on. 1986.

* (Carnegie Cinema 6, Mira Mesa Cinemas, Plaza Bonita)

Men — West German comedy of the sexes, from a new woman director, Dora Dörrie.

(Cove from 1114)

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for a movie, rather than a book, to pay tribute to a book as a motive for murder. (This wasn't too convincing in the movie in the first place.) And it doesn't help to have the characters depicted — with the notable exceptions of the ten and vital Sean Connery as a Franciscan Sherlock Holmes and the smooth-cheeked Christian Slater as his callow Watson — as Felliniesque grotesques. The superior humaneness and humorlessness of the hero are already abundantly apparent without turning all those around him into ghouls and gargoyles. With F. Murray Abraham, Michel Lundade, and William Hickey. 1986.

* (University Towne Centre, from 1114)

Nobody's Fool — The free spirit of Buckle Basin, a bit of balance ever since she was dumped by her boyfriend in mid-pregnancy, and habitually gussied up in the style of either an outlandish flower child or a premature bag lady, finds a kindred spirit in a theatrical touring company out of Los Angeles. "You remind me," she tells him out of the blue, "of a pair of green mittens I had once." Heavy on the spices and light on the underlying ingredients, the original screenplay by Beth Henley is in the "humorous" American Gothic vein, throwing off stuff like a pet bulldog, an albino brook, a graveyard picnic, and incoherent lines like "Can't seem to get rid of these walls over my back." — in short, so much

eccentricity as to swallow up the heroine in the crowd. Rosanna Arquette, Eric Roberts, Mare Winthrop, and Louise Fletcher, directed by Evelyn Purcell. 1986.

* (Sports Arena 6, from 1114)

Peggy Sue Got Married — Reviewed this issue. With Kathleen Turner, Nicolas Cage, Barry Miller, and Catherine Hicks, directed by Francis Coppola.

* (Carnegie Cinema 6, Fashion Valley, Mira Mesa Cinemas, Plaza Cinemas, San Marcos Cinemas, UA Chula Vista 6, UA Cinema 3, UA Grasshouse 6, UA Horton Plaza 7, Weigand Plaza 6)

A Room with a View — Another illustrated classic from the people who gave you *THE EUROPEANS* and *THE BOSTONIANS*. Not Henry James this time, but E.M. Forster. The Austrians in this instance are handsome enough, though a little heavy on the starch. They are divided up at intervals by facious chapter headings, or captions, along the lines of "The Santa Croce with No Baderes" and "How Miss Bartlett's Butler Was So Tiresome." The actors — and a very skillful they are — are numbering among themselves the likes of Derrin Black, Maggie Smith, Simon Callow, Julian Sands, Daniel Day-Lewis, and, central to the group, the full-blooded Helena Bonham Carter — bring every ounce of irony out of the dialogue, and often inject additional textual

commentary by way of heightened inflection, broadened accent, expression, thickened vocal. There is a double scene — a sort of noncompetitive version of the first wrestling match in *WOMEN IN LOVE* — of cavorting nude bathers, including the vicar, surprised by a trio of afternoon strollers, including two proper ladies. Very free here. But what, when all has been said and done, is the point? Anyone, that is, the comic element of social comedy dries up sooner than the social element, which tends to have more of an extension towards and backwards through time. And the spectacle of an Eighties filmmaking team sleeping in eight decades after the original author, and continuing to peep away at targets long since targeted and replaced, is almost, unseemingly, not to mention unfunny. The whole enterprise comes across as a bit bodiless and effete — a charge all the more telling in a work that veers going on about "passion" and attempting to make satirical hash of the times, the good, and the bad. Produced by Ismail Merchant, written by Ruth Prawer Jhabvala, directed by James Ivory. 1985.

* (San Marcos Cinemas)

Round Midnight — French director Bertrand Tavernier's fictional tribute to American jazz musicians, starring saxophonist Dexter Gordon.

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Stunt C	—	11
Stunt D	—	5
Stunt E	—	10

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2. All entries in the Reader Puzzle contest must be received by the Reader (addressed to Reader Puzzle, P.O. Box 80081, San Diego, CA 92180) by 9:00 a.m. on Wednesday, six days following the issue date.
3. All entries must be accompanied by your name, address, and choice of prize (include shirt size: S, M, L, XL).
4. Employees of the Reader and their immediate families are not eligible.
5. In the event of disputes or ties, decisions of the judges will be final and arbitrary. We've only got five prizes each week to give away, so if there are more than five winners, we'll have a lottery.
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- 7 Oscar (Madison)
- 10 Mickey (Rooney)
- 4 Charlie (Townsend)
- 14 Felix (Unger)
- 1 Henry (VIII)
- 15 Oedipus
- 9 Cher
- 3 Ted (Baxter)
- 1 Johnny (Carson)
- 8 Bonnie (Reagan)
- 5 Liz (Taylor)
- 6 Hot Lips (Houdini)
- 12 Marilyn (Monroe)

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Of the 381 entrants, 239 were correct.

The winners are:

- 1 Diana Kops, Alhambra
- 2 Dan Edmunds, San Diego
- 3 Nadia Feux, San Diego
- 4 Juan Esteban Keefe, San Diego
- 5 K. L. Boyle, San Diego

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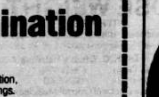
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Proceed on Agua Caliente past the racetrack, approximately one-half mile. Turn right at La Palmita. Two short blocks up, turn left at the "Paseo de la Libertad" sign. The entrance to La Escudela is straight ahead. Open daily. Moderate.

LA FORNIA ROBERTO Y 356 Blvd. Guadalupe, 1-706-484-4441. Some unusual regional specialties are to be found here. Beef tongue in tomato sauce, spicy chicken, pork with white sauce, beef in cheese sauce, and two preparations of chicken: one in mole sauce, the other with crushed pumpkin seeds. For the adventurous, a half dozen preparations of steak are available. Don't miss the soups. Because prices are amazingly low, you may order three entrees for two people — portions are somewhat small. Consistently interesting food and attractive dining room. Open daily, except Thursday, for lunch through late dinner. Take Avenida until it bends toward the left and becomes Agua Caliente. Continue on Agua Caliente to the Kentucky Fried Chicken franchise, at that corner turn right. Drive past the Palaco Africa hotel a few more blocks. La Fornia Roberts is on the right. A few years up, in a small commercial complex, aimed under the "Ensenada" road sign. Low. U.S. 101, 300 Third Avenue, Chula Vista 185-3017.

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with an appetizer and lovely view, and some of the entrees are extraordinary. Try the pulled pork, the lamb chops, the beef tenderloin, the roasted quail and chicken are also first-rate. Seafood available. Open daily, lunch to late dinner. Low to moderate.

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MR. FISH 4020 Blvd. Agua Caliente, 1-706-484-4441. A good fun to eat in this restaurant with a beautiful view and a wide variety of fish and seafood. For example, it's possible to have a small steam preparation of oysters, an appetizer served in a hot glass that comes with a small glass of beer, and a small glass of beer. Open daily, lunch and dinner. Low to moderate.

THE PUEBLO DEL SOL Avenida Roberto Roberts, at the corner of Mission and Santa Monica, 1-706-484-0147. Even if you aren't interested in the house specialties, the steaks and seafood — it's worth a try just for the appetizers: melted cheese, watermelon, pineapple. After 11 a.m. the melted cheese is a must, or try the breaded quail. The Argentinean meat combination plate is interesting for its unusual mix of meat, while the beef and shrimp combination plate is the most conventional of its specialties. First-rate steaks, as well as excellent soup and massive tortillas accompany entrees. Lowly setting, attractive but little service. Open daily. Moderate.

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Open daily, late dinner. Moderate. Take Pacific to the corner of the cultural center through the grounds, or traffic circle. Turn right immediately past the Agua Caliente sign. Open daily, 154 Avenida Higuera, directly across the street. 1-706-484-4441.

MR. FISH 4020 Blvd. Agua Caliente, 1-706-484-4441. A good fun to eat in this restaurant with a beautiful view and a wide variety of fish and seafood. For example, it's possible to have a small steam preparation of oysters, an appetizer served in a hot glass that comes with a small glass of beer, and a small glass of beer. Open daily, lunch and dinner. Low to moderate.

THE PUEBLO DEL SOL Avenida Roberto Roberts, at the corner of Mission and Santa Monica, 1-706-484-0147. Even if you aren't interested in the house specialties, the steaks and seafood — it's worth a try just for the appetizers: melted cheese, watermelon, pineapple. After 11 a.m. the melted cheese is a must, or try the breaded quail. The Argentinean meat combination plate is interesting for its unusual mix of meat, while the beef and shrimp combination plate is the most conventional of its specialties. First-rate steaks, as well as excellent soup and massive tortillas accompany entrees. Lowly setting, attractive but little service. Open daily. Moderate.

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Reservations suggested.

Join us for lunch or dinner & receive a complimentary glass of Culbertson's champagne to celebrate our 1st year under new ownership for the month of October.

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1250 Prospect St., La Jolla 454-5325
Coupon expires Nov. 30, 1986

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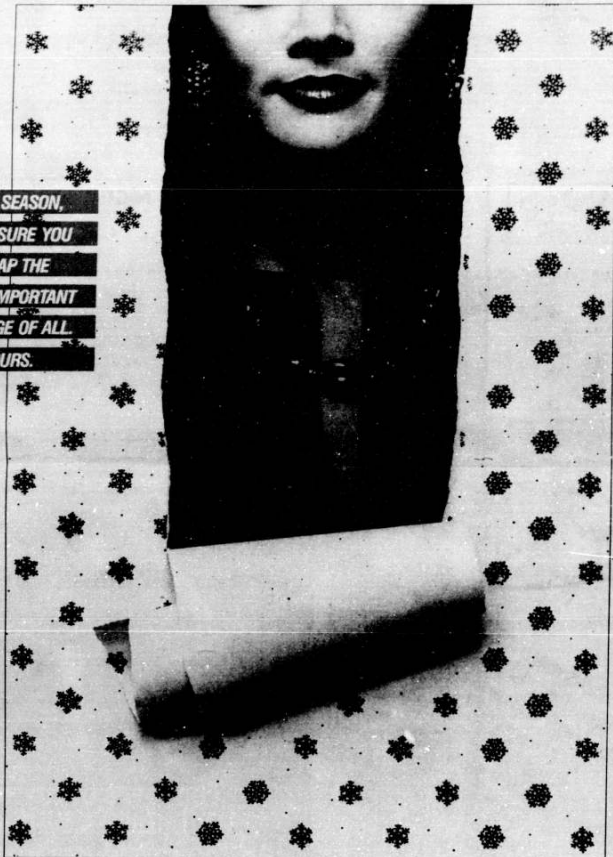
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