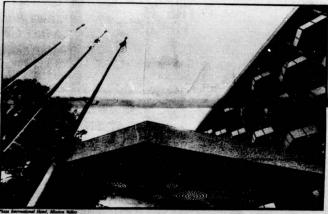
The return of the YOUNG PEOPLE'S WRITING CONTE

cash prizes for teens and preteens See page 37 section 4



BIG BEEF MISSION VALLEY



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

Community of the commun

see annihilated the restaurant. Unabashedly proud of what he had done, the stout required DePhilippits addressed reporters from local section of the stout is stout in stout of the stout of the stout of the stout is stout of the s

Last April De Philippis stood amid the remains of his therished restaining and told reporters that he was a suitroit Austrian with shad fought in World Wer II for borry and pestics her flat Iranity he was distillusioned

BY STEPHEN MEYER



Pack In Knowledge

Concerning the cover story
"Snakebite" in your November 6
issue, more people die annually in
North America from bes stings
than from :nakebite
envenomation. From a dramatic
standpoint, however, snakes and
their behavior are much more
anoealing. Almost everyone has a appealing. Almost everyone has good snake story; but when was the last time you heard an edgeof-your-seat bee story? There are some important points to be learned from the unfortunate fate

learned from the unfortunate fate-of Ray Bogowitz.

As more of us discover the pleasures and challenges of the wilderness experience, we often discover ourselver in situations for which ordinary city or suburban experience has not prepared us. In my book, there is nothing more rewarding than 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 land. But in order for that time to be enjospile, one must learn the skills necessary to survive in those unfamiliar, often bostile 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 saftey in the 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.
Stories such as Ray's are

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 telephon 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 circicolosason ne susterior, cres un has letious history that been machine has been had been a comparable care. Several points beg mentioning, however, so that readers might learn from this tale, nather than being frightened by it. Peremosis in the care of a person leaves the comparable control of the comparable control of the comparable comparable comparable comparable being being the being second in the comparable comparable being the comparable tourniquet — should be lightly tourniquet — should be lightly tourniquet — should not be so tight as to it should not be so tight as to it should not be so tight as to arriving from the heart or learning the limb — just enough to hair the flow of lymph, which flows in small channels within and just beneath the shir. Third, one must assume severe erreasonablem, were with the bear of the should be should

with good reason we should be "more afraid of traffic accidents than joy ratternances. But it 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

The Puppy

I was apsalled to read Paul
Kneger's Oxford Paul
Kneger's Oxford Paul
Nor're Up, Get Me a Great' but
not supprised. I had never applied
for a grant of any kind because I
always, assumed (agparently
correctly) that they were given our
political as to gird However,
when I read in Ann Marie Welsh's
column in the San Diego Oxion
that the National Endowment for
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political as to gird However,
when I read in Ann Marie Welsh's
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to House I was against my
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grant proposal into the right in on
the San Diego, and my propers
that all said is loaded pretty good,
and I got it in on time. After all, I am
an actor with some twenty
years' experience here in
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judges from granting themselves or their organizations an award. To maintain, as Dianne Streifer of To maintain, as Dianne Strener or COMBO does, that the NEA would be hard pressed to find quality panelists if they could not (continued on page 43)

The Bush

I love adventure and in fact remember the many times in Texas I either walked (or drove myself into precarious situation ignorantly and unprepared for problems. That is why my heart

ignorantly and unprepared for probeims. That is why in heart went out to those time abenturers were out to those time abenturers with the control of the con

Highlights of Upcoming Events Pro wrestling at the Sports Arena, poet Margaret Randall at SDSU, and a memorial tribute to Philip-Dimitri Galas Events Listings Dance, film, music, lectures, radio/television, sports, special, for kids, galleri Guide to the Theater Music Scene Upcoming concerts, clubs, and performers. Current Movies Capsule reviews and a Index to Specialized Display Advertising

Big Beef in Mission Valley Restaurant owner

Straight from the Hip Ah, to be in English.

By Matthew Alice

while staying the lap of luxury. By Steve Sore

experiment in tedium. By Jonathan Saville...

Theater The Rep's Dr. Jekyll and Mr. Hyde was an

Restaurants Eleanor Widmer attends a banquet at

Movies Duncan Shepherd does not wear himself out

Quarter Notes The Guarneri String Quartet and the Kalichstein-Laredo-Robinson Trio combine forces at Sherwood Auditorium. By Jonathan Saville

By Stephen Meyer

David Atherton

Letters ..

rock videos

Canton Seafood Restaurant...

Roberto DePhilippis locked horns with his landlord Robert Buckner, and the dust may never settle.

City Lights The free-lance weatherman, the cat lady, street

smarts, steamed over lobster, and the conduct of conductor

The Inside Story A "no man's land" on Otay Mesa pits

Music John D'Agostino inspects a private vault full of rare

laughing at three current comedies, Peggy Sue Got Married, True Stories, and Something Wild.....

developers against border police. By Paul Krueger.

Heaven on Wheels There are ways to cover ground

Ernie Pook's Comeek Old lady. By Lynda J. Barry. Life in Hell Look before you leap. By Matt Groening P.S. Mueller String detached. By Pete Mueller... Picture Story Aimee Semple McPherson. By the San Diego Historical Society .. The Reader Puzzle Flipped out. By Don Rubin...... Off the Cuff What occupation would you refuse to work at, regardless of pay? By Lin Jakary...... Restaurant Guide Recommendations for dining out in San Diego and Tijuana. By Eleanor Widmer.

ON



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VERIFIED

NOVEMBER 13, 1986 1

HE PROVUS FORECAST

Jeffrey Provus doesn't just talk about the weather when the need arises to jump-start a stalled conversation. The weather is all he talks about, 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 studie; make the classroom and amaze both his teachers and his fellow classrantes with his desirable classroom and amaze both his teachers and his fellow classrantes with his desirable classroom and the student his fellow classrantes with his desirable classrantes with his desirable his fellow classrantes with his fellow classrantes with his fellow classrantes his an elementary school science teacher—the strong his control of the his high decided to turn what has so far been a hobby into a currer.

carer.

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

on the set of subsets the

Every community has a cat lady, and in Serrs Mesa, it's Beverty Blaming. She no longer lives in her three-bedroom house on Mobbley Street, but she says she keeps her animals there and cares for them daily. Last mooth Blumling had more than forty cats. She also had four dogs in



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 "MeatherQuest WeatherQuest WeatherPQuest" which provides callers with aped weather forecasts each weethay from 7:00 a.m. to 4:00 p.m. To promote his weature, he says, lee's placing classified ads is about ten weethy and monthly community publications, and he hopes to secure the sponsorchip of some local busiases that would joy for a brief commercial message included

in the sixty-second weather forecast he records each Weather(Quest's success, Prous 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, Provus adds, he's been right and they've been wrong. Some examples:

On Thundley, October 30, the National Weather Service

forecast "night and morning low clouds" and "hazy sunshine" in the afternoon; sumbine in the afternoom:
sumbine in the afternoom:
sumbine in the afternoom:
sumbine in the afternoom:
was right. On Monday,
November 3, the National
Weather Service Forecast
"variable clouds with a slight
chance of showers." Provus's
forecast called for "pure
California sumbine." Provus
was right. On Friday.
November 7, the National
Weather Service forecast low
clouds in the morning and
low clouds moving in by the
afternoon. Once again, Provus
was right. (On three other
sumple date, the forecasts were
the same; the National Weather
Service and Provus were both

ON THE SURFACE

Ask the wealthy residents of Point Lorna about the old saw that "you can't have it both ways." These homeowers on the "you can't have it both ways." These homeowers on the point of the po the back yard. Her neighbors are not pleased with Supers, and they're complained to the authorities about odor and noise for the last two years. Someone, it appears, fiel strychniae to the dogs, who are now dead. But short of poinning the cas, there is limit the suggisterious distribution of the suggisterious distribution of poinning the cas, there is limit due and pleased on the suggisterious animals. As long as Beverly Blaunting takes good care of her cats, the department of animal control says she can have as many as she wants. The casts were not the original control and the control was the target of the city's no incomplisance with the city's no incidence and the city's no

The flurry of road The flurry of road maintenance was very unusual because city street department supervisors have consistently denied requests to reseal any of the seventeen miles of unimproved San Diego roadways. These streets lack sidewalks, curbs, and gutters and often have only a thin layer of asphalt; residents who request resurfacing are instead told to pay a special tax that would finance the construction of new, "improved" streets that



suspect cases, the surcessis were the same, the National Weather Service and Provus were both cases to be cased to be cased to be Each weekdag morning. Provus says, he gets up at 5:20 and studies the same weather maps as the meteorologists with National Weather Service. (He picks them up the night before at the University of California at San Diego,) Bur from there, the undendology Service relies mostly on Computers. Provus goes outside and looks at the sky, and then the comes back inside for a final glance at such basic meteorological instruments as constanted on page 40.

A major factor underlying this week's accreditation of the San Diego Symphom's 1986-27 season was the complete breakdown of cordisis and respectful relations between the orchestra's musicians and David Atherion, the symphom's conductor and music director. Many of the musicians believe that Atherion himself is the union and the symphom's conductor and music director. Many of the musicians believe that Atherion himself is the union and the symphom's union and the symphom's management could have reached agreement on a new contract by last Tuesday's deadline, the emity that now exists toward Atherion would have readed the musical quality of this season's concern.

The serious came at a time [in 1980] when we really needed somebody like him," says Matthew Garbaut, a mbs player who was the resident Pups conduct. The theorem 1983 and 1985 and is still a frequent guest conductor after the corductors. "And for a while, it was a positive similation here, but now that we over getting courselves misor the corductors what we over getting courselves misor what we not conductor and the orchestra's illustrated by the fact that many musicians are now willing to criticize him openly, at what they preceive as a child over the conductor of the corchestra's support o

would then be maintained by city crews.

The Point Lomans could easily afford such a tax, but they don't want curbs and sidewalls. They instead favor the rural, back-roads feel of the streets in front of their beautiful bonces, many with stunning but yiews. Still, it's nice to have the macronest surroul and well pavement smooth and well maintained, which is just what happened last month when trucks carrying thousands of featured on page 40



members might have "axes to grind," since Atherton has either demoted or affronted them, their friends, or their spouses or otherwise acted to diminish their standing in an orchestra he is trying to migrowe. But now, as one mastine emplated,. "Elergisody has an ear to

grind. There isn't one person who Atherton hasn't bullied roundrom."
Violaint Millicent Froethich, who was suny from the orchestra all summer, says she was abacked to come back this fall and see the depth of ill will now discool tunned Atherton. "I was really superiord from the

alienation has hardened." she

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 downful!.

Herburt Schomon 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 as the normal tension and hostility that develops within every major orchestra, but the players as the normal tension and conductor and the players and the same of the players and the players and the players and the players are the playe

members as human beings.
Atherton was given the opportunity to respond to the issues raised by the musicians in this article, but he declined issues raised by the musicians in this article, but he declined repeated requests for an interview. Symphony board president Herbert Solomon and president Herbert Solomon and executive director Wesley broad acceutive director Wesley broads are supported by the second provide written answers to some questions. "It is important to stress that Mr. Adherton is not the issue in [contract] acgulations," they wrote. "The issue is one of fiscal special properties of the second properties of the seco

DOCHED LOBSTER

CTRAINS OF DISSUNANCE

The lobater people attacked at 11:00 on a Sunday morning, the scale divers said, Michael errors was a sunday morning, the scale divers said, Michael errors was a sunday of the coast of Carlobad on November 2, diving near some lobater traps, when the boat approached them. They swam to the bottom to avoid being hit by the lobater skiff, which stopped directly above them and began the state of t

At this point, the man in the boar probled MacDonald and tried to pull him on board, yelling "Nice out my trap! I'll kill you!"

MacDonald struggled with the lobster fisherman, who yelled, "Get the buile! Get the knie!" to a soman on the boat. Unable to pull the diver on board, the man ripped off each prestable and threat the said three the said threat t



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

palled them up with their arms caught [in the traps]," he says. The culpris, Miller anys, are usually amateur divers who find the fisherment's buoys and follow the lines down to the traps, which ait on the ocean floor. Then they open them up and make off with whatever's inside. Good divers can find their own lobsterns, Miller says, it's the amateurs going out at night (commercial better harvesting is only lateral to their barvesting is only lateral to the between down and dink) who cause eighty percent of the problem, says Miller. "That's bull," says Captain Rod Shackelford of the California Department of Fish and Game. Shackelford believes that the fishermen place too (continued on page 42) STRAIGHT FROM THE HIP By Matthew Alice

Deur Mütthew Alice:
What's he international language of airplane pilots? De they always speak personal properties of the pilots of the pilot pilots pilots pilots pilot pilots pilot get nervous and start jabbering in their native language. Pablo Lam San Ysidro

San Piddro
It's only "jabbering" from your point of view, Pablo. What may sound like gib-berish to your ears is perfectly intelligible to traffic controllers in, say, Mozambique. Still, that's the problem—if 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.

trouble.

To avoid such Babelesque predicaments, the International Civil I 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 — 155 at last count. Obviously, a pito frying international routes cannot learn the native language of each country the orthe visits, so the logical course is to settle on one "universal" language. English is it if don't want to get



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

It's correction time for all you nit-pickers out there. Well, let's just usy I goofed a few times, but it wann't always mg fault. About those noller-skating penginis (October 30), that I wild Ctudy Sullivan don't exist at Sea World, the cones in the Pengini Encounter certainty don't engage in such frivoities, but according to Nada Hindert of North Park, the sure two penginis dong just that during a seal and otter performance in 1990. Naida swi the called Sea World to

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PLACE: Holiday Inn - Mission Valley COST: \$35.00 per couple

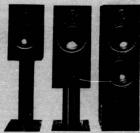
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bia, France, and Spain, so name a few, in which conversations are carried out either in the lingua franca or in English, depending upon who's being spoken to. This is not a soothing set of circumstances. South America is particularly bad. One commercial piot told me that South American countries are about thirty years behind when it counts, to refife control.

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THE OTAY MESA REAL ESTATE BOOM WILL MAKE ESTATE BOOM WILL MAKE millions for South Buildions for South Buildions and leasing agents who've waited patiently for industrial development along the U.S./Mexico border. But the great Outy land rush has sparked an intense debate between landowners seeking so maximize their months. 44

sparried an intense debate between landowners seeking to maximize their profits and law-enforcement officials who predict dare consequences if all the seeking of the seeki der patroi's three-mile

1985. to investigate critine problems in Calenton, California, Douglas, Aricona. and El Paos, Teras. The officers took numerous pretures documenting their presented to the control of the control of the control of their presented to various South Bug groups and an Ouy Meas task force made up of planners, landowners, scholars, and law enforcement officulas. Police officer Al Vitals says the sides are an observations in El Paus, where, he says, "minery-eight percent, if not more, of the border businesses have grounder businesses have businesses have grounder businesses have grounder businesses have businesses have grounder businesses have businesses have grounder businesses have businesses to make a finite to the businesses have grounder businesses have businesses have businesses have businesses have a grounder businesses have businesse

didn't show other industrial parks that area't crime-ridden. Convinced that the police were using the slide show as a ploy to pressure city and county planners into requiring an unaccessarily wide building sethock along the border. Smith demanded that Assistant City Manager John Fowler order the police department to rotter the police department to



Are Swith at Chey Meas Mease house stop showing it. Fowler last week stops showing it. Fowler last week stops howeing it. Fowler last week stops he consider recail whether he asked the police to halt the screening, although he says the slides aren't shown anymore "because they no longer have value" and the immigration of the control o carcia. Those buildings will be a magnet that draws that [crissinal] element. The developers are going to run into a magnitude of problems, and you're not some to feel.

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

in half. By its very nature, it half by its very nature, it doesn't please either side. It was a some side of the says the cornidor will cut twenty acres from the partnerships's large parcel, which runs one and one-quarter miles along the border on either side of the new Ony Mesa crossing. Kountz estimates potential losses at four million dollars, calculating the loss of land at five dollars per square foot.

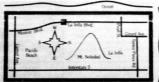
"It's obviously a financial hardship to deed the land to the city," says Koutze.

Other developers, including a partnership headd by Great American First Saviage Bank. have also resigned themselves to the city requirement. Anyther also resigned themselves to the city requirement, and the same and the control of the city requirement of the class of the control of the city of the control of the city requirement. Con't so Curtis Corn, whose this parcel of land just north of the Tipaman signor has been rendered variantly meless by the city requirement. Con't so Curtis Corn, whose this parcel of land just north of the Tipaman signor has been rendered variantly meless by the city requirement. Con't so control to cont

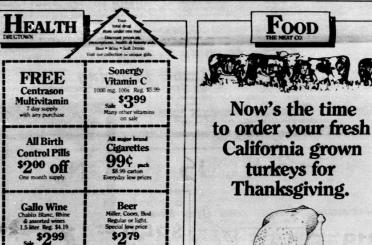


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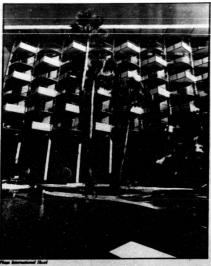


тне МЕАТ со.

454-1597

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 Nozizwe 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 Buicher Shop Steak House. I'll be specific, the food's terrific...."

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 Could in the Technical International Systems, the Plaza International's general manager and spokesman, who gave reporters the hour's side of the usory that day? No, DePhilippi's nemesis was far from the camera's eye. His name is Roberto Struction and Management, inc., the owner of the Plaza International Hotels Construction and Management, inc., the owner of the Plaza International Hotels Construction and Management, inc., the owner of the Plaza International Hotels in the man who raised Roberto DePhilippis is crossed in a 1985 lawsuit of assaulting Butcher Shop complexes with obscure language, conceived weapons, and death fluesic, destroying furniture; licking in doors, and screaming racial, sexual, and screaming racial, sexual, and screaming racial, sexual, and screaming racial, sexual, in the litigation between Buckser and DePhilippis. If relationships were rated,



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

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 'Aaugh' and give 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, Ann Chabo, a rotten cunt. You don't call a sixty-five-year-old woman a rotten

At the center of the BucknerDePhilippis feud is the ten-year lease
the Plaza International Hood grane
the International Hoo pp intended to extend its lease with hotel, and Roberto said it did.

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

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

The basis for the Buckner-

The basis for the Buckner-DePhilippis dispute is simple. Buckner says he remembers conversing with the DePhilippis brothers on several occasions, but he recalls note 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, admantly refused.

obertio DePhilippis is a lowwho reliables the limelight. At his new Kearny Meas steak house—the big red sign just off Highway 163 says "Roberto DePhilippis's Butcher Sloop Restaurant"—he has installed the same large photographs that adorned the walls in Mission Valley' Roberto's smiling may with the likes of Bob Hope, Clint Eastwood, Robert Corned, Sammy Dowis, Ir., Tommy Lasonda, 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 Nices, Most Housest, Most Generous, Most Generous, Most Generous, Most Generous, Most Generous, Wort Lalvaround Wooderful Guy in the Universe. The success of his Chula Vista and Mission Valley backers Stops suggests he's gotten a lot of votes. In Mission Valley alley 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

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

That comment came in a longdistance 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

MacRoberts deal with public relations.
"Peter protects me," he said when I told him I'd been trying to reach him for teadys. Others have suggested that MacRoberts 'covers' for Buckner, whose volatile temper and Technicolor some times to the butcher Shop. "Sometimes he's I oud, sometimes he uses rough language, but that's the way contractors are, whackboerts sps." I couldn't till you be isn't a colorful person, but that's you'd. He's very outward and persond.

Buckner was quite pleasant in ou three-hour phone conversation and rained his voice only a few times always when discussing DePhilippus He most definitely lived up to his reputation for extraordisary candor and directness. Asked about his reputed quick temper and use of foul language, Buckner replied, "I talk the way I feel. If someonies sticking a knife in my back, they're going to bear it. I'm going to stand there and say my beef." He
acknowledged having called Butcher
Shop jamitor 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 bruky. 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 Sinatar."
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 lawsuins since 1971, several of them against popels he once considered close friends—and pointed out to Buckner that he seemed to get a lot of people mad at him. "Why? Darmed if I know," he said. "You don't turved down the road amenet that many people and not make an enemy. Look at Howard Hughes. He was a great man, but everyhody sued him. What am I supposed to be, a sain? I've never aid 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 ruied through intimidation, Buckner didn't deny that either. "I scare people, I guest but don't yo hurt people. I come on strong, that's all. I believe in what I think."

Apparently, back in 1982 he firmilbelieved his ten-year contractal obligation to DePhilippis and the Butche-Shop was done with. On April 28 1982, six days after the initial leasexpired, DePhilippis received a lettefrom Buckner's attorney, V'Flanal Asaro, stating that the Buckner's Stowas thenceforth on month-to-month tenancy (i.e., in o longer had a lease). On May II, 1982, DePhilippis made a

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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 a time they refused to speak to one - 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

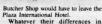
advertising.

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 DePhilip-pis 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 sales \$15,000 per month or eight percent of eross revenues. Since DePhilippis was lease, requiring that he pay either grossing about \$300,000 per month at the time, under the new lease the rent would be \$24,000. Blankenship was no 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" ac-tion 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 not been exercised according to the ms of the lease, he decided, and the







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 rds "And I'll take a lie-detector test on that!" One day a few weeks ago, as be sat eating one of his Nebraska corn-fed 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 none have enemies? You couldn't



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

Philippis 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 Pizza Grotto 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 con-struction of dozens of TraveLodges. 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





working in construction when he was twelve years old and became an apprenaspect of his trade, having built bridges, highways, dams, and buildings. One person formerly close to Buckner said is experience, his take-charge attitude and his toughness when dealing with subcontractors were what made him

After four years with Royal Inns. Buckner, who has never been to high school, branched out on his own. 1969 he and his partner Dennis Lang started their own firm. Evening Tribune columnist Neil Morgan trumpeted the "Now comes Bob Buckner, who left TraveLodge with Gagosian and is now leaving Royal Inns to form Inter-national 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 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 sevea 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 reorganiza-tion plan to pay back creditors. As a result of the bankruptcy, Buckner even-tually 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 thir-teen 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

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 spend-ing 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 ques-tion," 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 indict-ment in April of 1977, just weeks after DePhilippis began serving what would be an eighteen-month sentence. In December of 1977, after a twenty-twoday 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 expen-ditures. 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. Bu kner 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

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

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 Hitch, a former San Diego city councilma 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 Inter-national Hotel in Mission Valley, and tagged 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 and the note 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 personal-ity and of his "talent" as a restaurateur and businessam. "I und to connail."

ity 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 fix easy." But it just isn't in him."

Buckner acknowledges no jealousy. He never wanted to be DePhilippis sort of guy. He says that his bankrupto bollgations ited him down to the hotel and forced him to do a job he wasn't witted for "I'was never interested in and forced him to do a job he wann't suited for. "I was never interested in running the hotel," he says. "People go to school to learn how to run them things. I don't like standing behind a counter, having an eighth-of-they 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 Peter MacRoberts calls "a sweethear lease." The court-appointed bankruptcy trustee for International Hotels, promi-nent local attorney Milton Fredman, reportedly called it "one-sided" and



recommended to Buckner in the late 1978 that he try to rengotiate the lease with DePhilippis. Buckner thought it wrong that the Bucher-Shop should pay straight rent (with cost of living in-creases, it rose from \$4500 in 1972 to \$13,000 in 1985) but pay no percentage of its revenues to the hotel. MacRoberts says such a relationship between a resuarant 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 studied. And nded to Buckner in the late "And because I was stupid. And

ignorant."
From Buckner's point of view,
DePhilippis, successful as he was, has DePhilippis, successful as he was, has been mean spiried in his unwillingness to negotiate a more just lease. "That hotel ran at eighty-six percent occu-pancy 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 room pate. because he was we friend. going rate, because he was my friend. I gave Roberto DePhilippis millions by giving him such a good lease. He raped

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

only makes more plausible his belief that Buckner manipulated him, maliciously dissuading him from exermaliciously dissuading him from exer-cising his option in writing and then later denying that it had been exercised orally. Buckner shrugs of 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 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 maintend 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 suyer to be supported by the service of the service o

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

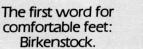
go.get-em piace."

A mix of circumstances made the restaurant thrive. Mission Valley was growing in the early 1979 and was becoming the city's hub. The Butcher Shop was located in a glitry hotel that offered the trappings of Las Yegas. To-day the Plaza International features valet parking beneath a lighted canopy and a lobby with orange-mause carpet, gold wallpaper, red couches, crystal chandeliers in wrought-iron bases, and a staircase with burgundy carpet and a late of the country of the countr a nice steak there. Among the wise

guys, it gained respect."

More than that, it developed a 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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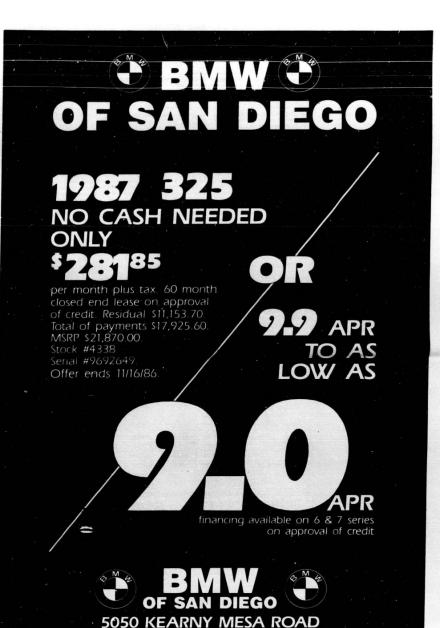
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figures as a result of its mystique or whether hoods helped create the mystique in the first place. In any case, local FBI agents, police, and Califor-nia Department of Justice intelligence officers have long considered it the place in San Diego to keep tabs on bookies, loan sharks, pimps, mobsters, and other criminals. "You know how in Las Vegas they try to impress peoin Las Vegas they try to impress peo-ple by announcing over the P.A. system, 'Paging Frank Sinatra' or 'Paging Ginger Rogers'' Stevens and Well, at the Butcher Shop, you'd hear them announce, 'Paging Tony Spilotro Pag-ing Tony Spilotro'. And every head in the place would turn.'

Charlie McGlaughlin, a retired in-telligence officer with the department of justice who once trailed the late Chicago Mafia boss Tony Spilotro from Lindbergh Field directly to the Butcher Shop, says the restaurant "was always on our list. Our job was to keep on top of the upper-echelon crooks. And there's a limited number of places where they go. If their car wasn't at the house and it wasn't at their place of business, it was probably down at the

Butcher Shop's waitresses were available after hours for a price. One available after hours for a price. One former waitress swore the rumors were absolutely not true. However, she did say recently that hookers frequented the restaurant and would leave calling cards in the lobby and near the ice machines on each floor of the Plaza International

on each floor of the Piaza International
Hotel. At one time, she says, the hotel
had to hire guards to stop them.
All this talk angers Roberto
DePhilippis. He admits the hoodlum
mystique brought him business, but he

denies having any association with criminals. "Yeah, the reputation helped me in a way, but all I can say is, don't call me a pilot if I've never flown a plane." DePhilippis is the first to point out that he has never been convicted or even charged with any crime related to gambling, prostitution, loan sharking, or any of the other foul play people say went on at his restaurant. He denies even turning a blind eye to such things. "I have a license to serve the general public," he says. "Until a customer causes trouble, I'm not going to say they're bad. If some guy is a criminal, what's he doing in my restaurant? Why haven't the police arrested him? Does that make me a bad guy because some

that make me a bad guy because some hoodlum eats my steaks?"
The authorities realize they have nover linked DePhilippis with any wrongdoing at the Butcher Slop. Ed Stevens expressed a sentiment shared by other intelligence officers interviewed for this article. "Despite all the talk," he says, "I always thought be the proposed of th

bar looking for the crooks. And as in time, the undercover agents were buying his drinks and eating his steaks."
In 1980 several law enforcement
agencies combined resources in a threemonth undercover operation to investigate gambling and other organized
crime activities at the Butcher Shop and
at Eric's Rib Place in Old Town. Key

the coveration uses the work of an at Eric's Rib Place in Old Town. Key
to the operation was the work of an
underover agent pretending to be a San
Jose building contractor with a
gambler's itch. He ate and drank nightly
at the two restaurants, making friends
and placing bets with bookies. On
December 12, 1980, the police raided
the Butcher Shop with a search warrant
in hand. They arrested one bootmaker,
Alfredo "Fisto" Vindiola, three bettors,
and a herender who nessed envelopes.



between Vindiola and customers.

Judging from the authorities' comments to the press at the time, the operation had been well worthwhile. But what had begun as an attempt to expose the Butcher Shop as a den of in-iquity instead vindicated DePhilippis. In retrospect, the operation appears to have been a failure. "The police admitted afterwards that I didn't know anything about the betting," says DePhilippis. "After four months, all they got was one guy. They spent thousands of dollars of your tax money,

thousands of dollars of your tax money, and all they got was Fito."

Deputy District Attorney Hugh McManus, who prosecuted Vindiola and was involved in preparing the raid, says authorities believed DePhilippis knew what was going on, but they didn't have a case against him. "He just entertained and glad-handed organized crime figures." McManus said in a recent interview. "We didn't have

pointment but believes there is a good up little evidence. "There was a leak,"

8 and Channel 10 had already arrived.
Someone had tipped them off and all the Igambling paraphernalia were gone. We got burned on that one."

Robert Buckner was never implicated in any of the Butcher was hope activities and has stated in court documents his moral objections to DePhilippis's alleged ties to mobsters. Yet Buckner himself has been accused of having similar connections. accused of having similar connections, although they are just about as poorly documented as DePhilippis's. The most obvious link is Eugene Cimorelli, a Plaza International Hotel administrator Plaza International Hotel administrator from late 1984 until one month ago, when he died of a heart attack in Las

Last Mafioso and in Kitty Kelley's His Way, the new biography of Frank Sinatra. In the latter book. Cimorelli is described as a "close friend" of Sinatra and an "associate" of Chicago mafia boss Spilotro. Michelle Dose Duckner's former personal secretary says that during the 1970s, she and Buckner frequently traveled to Las Vegas's Stardust Hotel, where Cimorelli was casino manager. Dose says they were given complimentary rooms at the Stardust and that Buckner would "comp" Cimorelli when he visited

San Diego.

Last year a reporter for the Arizona Republic, John Winters, wrote a series of articles about the infiltration of mob figures into Lake Havasu City, Arizona His interest was piqued when he heard that Buckner, along with Richard and Roberto DePhilippis, had formed a partnership in 1980 to build about one partnership in 1980 to build about one hundred condominiums in Lake Havasu City, on the Colorado River below Needles. Buckner built nine units before the project ground to a halt. Winters looked into Buckner's past and, in an article that read like a who's who paragraph suggesting that Buckner had connections with organized crime with organized crime

During his investigation, Winters During his investigation, Winters discovered that Buckner, an antique gun collector who has admitted owning many guns, had purchased two firearms in Arizona in October of 1984. In doing so, he'd signed the obligatory form stating that he had never been convicted stating that he had never been convicted of a felony. Winters, who knew of Buckner's felony income-tax conviction in 1977, contacted federal authorities and reported his findings. When he called Buckner to interview him for the story. Winters recalls that Buckner "abused me on the phone. He reeled **E**veryone in this town knows Buckner swindled us out of our lease. But all these people, they followed us here. 99

anybody talk to me that abusively."
The United States Attorney's office

in Phoenix indicted Buckner for allegedly lying on the form. The indictment was dismissed last November, however, after Buckner persuaded assistant United States attorney Mark told that his tax conviction was a misdemeanor, not a felony. Three local at-torneys, including the Plaza Interna-tional's court-appointed bankruptcy trustee, Milton Fredman, filed affidavits confirming that Buckner had in fact been told this. Also influencing Aspey's decision to drop the indictment was the government's inability to verify any of Buckner's organized crime connections. "We tried to prove allegations that the guy was a big-time hood, but we couldn't come up with anything,"

Aspey says.

Buckner was not surprised when I Buckner was not surprised when it old him that one reason Winters took an interest in him was his association the DePhilippis brothers in the Lake Havasu condominium partnership. "Every problem I've ever had has been

Buckner said. He also claims that any mob "connections" he's ever had he mot connections he's ever had he met through DePhilippis. This includes Eugene Cimorelli. DePhilippis acknowledges that he met Cimorelli in Palm Springs in about 1974 at the opencrony Jilly Rizzo and that Cimorelli would often come to the Butcher Shop. "Buckner and Cimorelli probably met in the restaurant," DePhilippis says, "but I didn't introduce them."

Buckner explains why he hired Cimorelli. "He had a restaurant in Las Vegas that wasn't doing too good, and he asked Roberto for a job, but Roberto didn't have anything. We were hurting for a PR man at the time, and I talked tor a PR man at the time, and I taked to him about making golf packages and fishing junkets. We decided to try him. I didn't know anything about this organized crime stuff." Cimorelli organized crime stuff. Chimoethi eventually bocame far more than a "PR man." He is referred to in court documents filed late last year as assistant manager, and in February of 1986, Buckner promoted him to general manager in charge of daily activities at the hotel.

Buckner holds DePhilippis responsible for current problems at the Plaza International. "What do you think the publicity of him destroying that restaurant did for the reputation of the hote?" Buckner asks. "It hurt us bad notes? Buckner asks. If nurt us bad in terms of occupancy and cash flow. DePhilippis ruthlessly destroyed a business to hurt me. What kind of human being would do that?"

Besides the Arizona gun indictment last year, Buckner's only other known criminal case was his 1977 tax conviccriminal case was his 197/ tax convic-tion, which he also blames on DePhilippis. "My problems all started with DePhilippis," he says. "They started with an IRS investigation of my associations with the DePhilippis family." Buckner says he obtained a docu-ment from the IRS that proves his

allegation.
Though Buckner blames DePhilippis for his woes, many people will testify to Buckner's ability to bring misfortune upon himself; for example, Rand Conley, a former comptroller at the Plaza International who began working for Buckner in 1978 but left in October of 1985. "I've seen Bob try to undermine everything he had at that hotel," says Conley. He claims that "the employees live in fear" of Buckner and that on nive in fear of Buckner and that on numerous occasions bell hops and valet parking attendants would be summarily fired by Buckner, only to be hired back the next day by MacRoberts, who would persuade Buckner he'd made a mistake. Both Conley and Buckner's former personal secretary, Michelle Dose, recall that Buckner would often make derogatory comments to minor-ity employees and that some would qui

Conley also recalls instances in which Buckner's temper got out of hand. He says that several times Buckner damaged telephones by rip





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 note 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

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 affidevits on Buckner's behalf. "What was happening over there wasn't right," says Ren-shaw. "I don't like Buckner, and I shaw. "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 Fredman, 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 Fredman, MacRoberts, and me. He called me cocksucker this and motherfucker that. I said to him. 'I don't need this.' I got from the table and left and ne 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 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

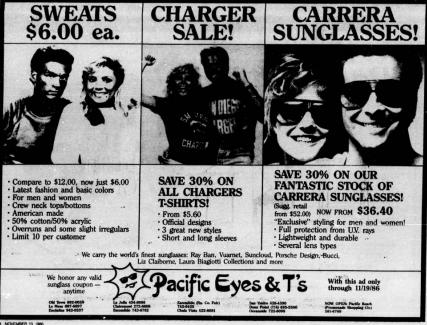
City of San Diego and two police officers, alleging in his complaint that on May 22, 1976, at the Plaza Internationa Hotel, the officers beat him up. The San Diego City Attorney's office answered the complaint, explaining that the two officers, working undercover, were try-ing to arrest a man named Richard E. Dillon when Buckner intervened claimed that they had merely defended themselves. Buckner said in a recent in-terview 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



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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 knees 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 of-ficers was disciplined.

After he was convicted of tax eva-sion, this incident came back to haunt sson, this incident came back to haunt him. Buckner had a serious personal-ity conflict with his probation officer, who apparently had little sympathy for guys who fought with cops. In a mo-tion to the court asking to reduce his one-year prison sentence, Buckner ex-plained that "the probation officer secured to have an ami-Buckner attitude 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 adoles cent 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

During my recent telephone in-terview with the Plaza Interna-tional 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

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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 Shopl 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 motorcy-cle. I caught some bass this morning; tomorrow I might catch a marlin. All this stuff will work itself out. I wish Roberto DePhilippis a lot of success." Has Robert Buckner mellowed with

age? Several lawyers who have interviewed Buckner recently in depositions find him to be as fiesty as ever. At-torney Paul Mirowski, who is representing interior designer Ann Tremble in a breach of contract lawsuit against Buckner, deposed Buckner lass 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

I mentioned to Buckner that in general he seemed extremely un-cooperative in the Mirowski deposition cooperative 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



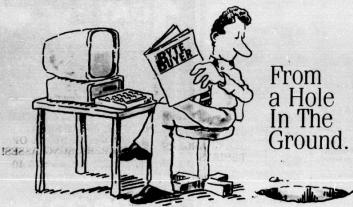
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last June in another case, filed by Ali Assi of Del Mar, that Buckner revealed the true depth both of his expressive power and of his capacity to insult. Assi sued Buckner one year ago for breach of an agreement to provide a lease for a travel agency 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 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 Acsi. who

which borders on the poetic at times, were extremely offensive to Assi, who 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

again." To which Buckner repneu, Aus Baba. Ali Baba." Russell asked Buckner whether he 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 goddnum 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 saked 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

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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 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

Buckner may not be a charmer in legal proceedings, but overall his court-room 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 errod. He arranged to take a lie-detector examination with Backster and Associates. San Diegobased polygraph experts. The results 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 ad-vise Mr. Buckner that you were exer-cising your option to renew your lease?" Peter Orcivoli, 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 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

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 clipborard with a sign blate each placed a clipborard with a sign blate read, and in smaller letters, "Hotygraph Test Results," and in smaller letters, "Hotygraph Test Results," diters filed into the restaurant, they diters filed into the restaurant, they 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 have always believed and been a proud participant in the American way of life." and went on to talk about DePhilippis heroism during World War II. "Meller 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 lie and Buckner are members of a secret organization, the Freemasons. Peter MacRoberts dismissed this notion contemptuously dismissed this notion contemptuously in a recent interview. "That's the most diotic 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 icas.," he said. "You see all these peo-ple? 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 Inter-national, 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 difeven if the courts can't tell the dif-ference between Dudley DoRight and Snidely Whiplash, the people can. DePhilippis has this to say about Eugene Cimorelli, the alleged mobster who, according to DePhilippis, race 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 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 stop 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 revealed a respectable, if not overflow unch crowd. Buckner admits that frankly he'd be much happier if DePhilippis were still running the hoef's restaurant. He says that although publicity surrounding the Butcher Shop's departure last April hurt him batly, "it didn't hur DePhilippis at all, did if? I heard DePhilippis so we place is packed. But I'm a survivor, and I'll work to make it [Plankers] better than ever. Thate restaurants, but a restaurant is a nocessity in a hotel. I'll have a restaurant is a nocessity in a hotel. I'll have a restaurant is a nocessity in a botel. I'll have a restaurant is a nocessity in a hotel. I'll have a restaurant but you won't hear me singing about shrimps."

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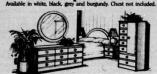


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STEVE SORENSEN

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 holding tank to the gray water-holding tank to the console TV. 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 thereproved the property of the property of the hereproved the property of the property of the thereproved the property of the thereproved the property of the thereproved thereproved the thereproved the there the thereproved the the thereproved the thereproved the thereproved the thereprov

cellular telephone, and, my personal favorite, a combination thermometer-barometer-burnding 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. The contract of the contrac

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 slipped 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'd spent my time on the road stuck behind some land whale 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 reruss of Gilligan's Island on TV and mixed strawberry daiquiris in the blender. And I'd seen and smelled the road turnouts 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

I knew after my fantasy behind the wheel of the Enecutive that I was at least flirting with the possibility of buying my own land whale.

Seement to know a to more about RVs than I did. They were asking the salesmen mther 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 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 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, 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.

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.

"No," he said. "The thirty-four-

"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-four-instead of the thirty-four. "Sure," he repeated impatiently.

"Anything else I can help you with?"

"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 was seriously considering buying the const helpful aleismen. "How much weight can it carry?" I asked.
"You can get about 1900 pounds in this unit," he immediately repied.
"You can get about 1900 pounds in this unit," he immediately repied.
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 aleasman was happily distracted by another customer: "Does the bottle of champage on the master bed come with this unit?" The woman senited to know. "Certainly," he smiled.

I wandered through the aisles between the long nows of RVs. There was a rather animated crowd gathered at the end of ohe row, so I went to see what novely had eaught their attention.
"Will you look at that!" someone said.
"Never seen nothin' like that!"

"Will you look at that!" someone said.
"Never seen nothin' like that!"
I elbowed my way elosar 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





noon.

I took my place in line and filed through the unit, gawking at this plimpse of the Twenty-first Century in the control of the through the was rounded and modeled; the modeled; the modeled; the modeled the modeled of the corners. Even the price tag taped over the door was rounded off to an even \$65,000 instead of \$64,995.

I pashed my way through the galley, where a gaggle of women were talking microwave overs and satellite-dish TVs, to the cockpit, where a crew of men were

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 join 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 interenalactic vacuum cleaner interenalactic vacuum cleaner. 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 no booth, a woman was selling a blue solution guaranteed to take the door out of your chemical soliet. At another booth, a fellow in a cowboy hat was giving a folksy promotion for an oil additive that could increase were as mileage by term tak was gring in county pound in crease of the county of t 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 saked 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 confort of a familiar toilet. Americans gott have a clean john."

the comfort of a familiar foliat.

Americans gotta have a clean john."

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,

what I don't discreased, though," 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,

He shrugged. "The one thing you don't have is security. A

campground gives you peace of mind." "Kind of like the pioneers

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

I moved on to the other booths, where salespeople were hawking 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 ciever, 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 possible can break, eventually will break, and the frustration will drive you crazy: the plot light on the propane crazy: the pilot light on the propane refrigerator will go out, and your five-dollar steaks will rot; the trail

bike will break down, and you'll

Wheels

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.

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 saleswe man posted at the door of the Classic, controlling the flow of traffic in and out. She smiled faintly as she nationally 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

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

gratefully.

The Classic, I quickly discovered, made every other RV look like a movable slum. It had real oak cabinets and parquet

floors, leather power-adjustable chairs, a VCR and TV both fore deep freeze, fireproof safe, computerized leveling 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.

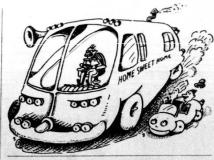
"Will that generator pull that air conditioner?" one fellow asked a salesman. He was wearing a powder-blue RV jump suit, which seemed to increase his credibility onsiderably with the salesman "Not only will it pull the air

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

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'r ponna lose those entertainment write-offs this year," the salesman explained. "But you can still depreciase it," he quickly added.

"How does "In an enter deriver"

"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 he wheel. Nou're goman love it." After my tour of the Classie, 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 car; with a solar-powered fan mounted on the shill. These itself die'd seem to be

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 del only cost \$79.98.

Maybe that's how it starts, I Maybe that's now it starts, it 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

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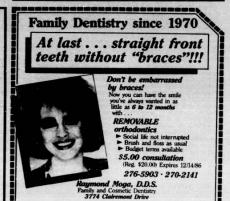
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Why Did Four Veterans Risk Their Lives by Fasting on Capitol Hill? Why Was There No Media Coverage? Why Did One Them, an Army Chaplain, Return His Medal of Honor? Why??

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-folling power to assist an army called the contras whose there is a senate of the contrast whose the senate of the contrast of the majority of the Nizanganap people. It's no wonder sety-five percent of their power loss have been senate up of former members of assists Somonais Matsonal Guard, one of the most brind armies in Central states of the contrast armies in Central senates of the contrast armies of the contrast armies are contrast armies of the contrast armies are co

our government leadeds on emporeting proxy lettlers, on viola-cretingly and right to self-determination of others, on violat-mentitation, we wonk it increases that our government does not Nor does it speak for most Americans nationalist options ON of the U.S. public are opposed to the government polici-ty.



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

When the U.S. entered World War II and Victnam, we offered ourselves to occupity without question. As veterans we will not remain silent nor sit passively by while being led into another Victnam. Invoking the Nuremburg 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

- 2 Consider nonviolent direct action, civil initiative, and tax resistance
- 3. Stage rallies of peaceful protest and hold vigils.
- Seek creative ways of avalicating the people to further acts of conscience. (Friends in San Francisco are building a 25 by 25 foot Central American Memorial Wall.)
- 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.
- Write letters to the editor, the most widely read part of any newspape and letters to public officials.

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' Paut for Life, Box 53271 Temple Heights Sta., Washington, D.C. 20009, (202) 462-5907.

HOLLY NEAR

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An Open letter to Veterans' Fast for Life

In administion of your counage and commitment to peace, we residents of San Diego, California, salute and greet you. In full support of your quest for peace in Nicaragia, we declare our determination to reclouds our efforts to stop the U.S.-sponsor filed in the contract of the contrac

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.

FRIENDS OF NICARAGUAN CULTURE	PO. BÖX 8305, LA JOLLA, C	A 92038 459-46
YE	S, I SUPPORT YOUR WORK FOR PEACE IN NICARAC	ZUA
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JONATHAN SAVILLE

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

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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 interminable, 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 Ohrismas Carol at the adaptation of A Christmax 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 Hoty Chosts deservedly won the San Diego Theater Critics' award for best show of 1985-86. How could an artist of that callies each acts of the course processes. that caliber make such a disastrous mistake with Jekyl?? Art is not cold calculation. If mat cannot make uch a cinsactious minates with Jedylff Art is not cold calculation. If we will Jedylff Art is not cold calculation. If you have been a second to be passion. But passion clouds the reason. Passion for Stevensor'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 subtraints, was what made Jedylf admirable even in the failure. Any real artist takes such risks, and if he falls on his face now and then, that inter prive he pays for not talking the case leading to the property of the proposition of the property of

Jefyll — but if one thinks about the two sowels, this contrast is no great supprise. Soverston and Dichess. Dichens was a major artis, Stevenson a very minor one. A Christmar Carol is a great novel, filled with a rich diversity of tile, broad in scope, deep in meaning, seaderfully imaginative, deep in meaning, seaderfully imaginative, deep in meaning, seaderfully imaginative, deep land the Hyde has a single-toroughly dramatic. It begs to be put on stage. Do Jefyll and Mr. Hyde has a single-virate: its central idea. Madis's soal is divided, he is both noble and base, angin and busset—and what as waterfull ficiental device for embodying this ancient Chris-tma idea, the high-minded physician who through a drug transforms himself into a

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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

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 novel to make a good novel to make a good novel. a good novel, to make a good play, Jekyll and his observe would have to be seen as people, with disopractices, quities, a range of traits, usares, habits. Nothing of the kind-any timy character of Dickens, a clerk or a street urchin, has more distinctive life in him than the central characters of Seversons's novel or Jacobs's adaptation. So one could scarcely blame the poor actors for being unable to give those characters any purely assorpmost, nothing but the focal point of a problem. Michael Lewis's Hydewaw worse than anonymous. Severson tried to create a character of pure evil. But this children's stoyteller really had no and his obverse would have to be seen as tried to create a chanceter of pure veil. But this children's dovyteller really had no imagination of evil. Hyde knocks down children in the street. He loose his temper and murders an aristocrat. Not a pleasant fellow. But absolute evil? We live in a culture that has seen million of innocents carted off to gao ovens, one in which a man may rape a girl and chop off her arms and be out of prison within six years. In com-parison with this kind of evil, Hyde is not much more than a grump. And small, nim-ble Michael Lewis showed him to us are even less as in mis-Hyde's smile is supposed to abrived the heart with its wickedness. Lewis's "wicked" smile was positively cute! But what could he do with a character to a kingiliy imagined by the author?

cue! But what could he do with a character to skimply imagined by the author?

Flor, Iacobr's adaptation has two acts, in act one, we accounter all the major events of lelyl-Hyde's career, ending with his death, in act two, we encountered the same death, in act two, we encounter the same hour. It is in a rotten way or telling a story. Its only justification — as in something like Rankomon, for example — would be that

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the repetition of the tale gave us a startling new insight into the events, a radical revi-sion 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

Rep's act one, in fact, could have been Rep's act one, in fact, could have been Rep's act one, in fact, could have been cheatrical than act two and supplied for a tot of information that was not open over again in the second run-through. What tension, what forward momentum, did Doug Jacobs think could be found in this repetitive two-next structure? Mystery. Throughout act one, the characters surrounding Iclyil wooder what is happening. Who is Tyde? What is the relationship between lekyli and Hyde? Act and the relationship between lekyli and Hyde? Act Administic Dombbell—for Dr. Laipon and lawyer Ulsteroo and housekeeper Mrs. Poole. But for the audience? Every five-grar-old knows that Iclyil if Hyde. Takings on 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 Activit.

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 Nicholar 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, though Stevenson had made a hash of it.

An impersonal narrator was brought on.

He told us information that was then An impersonal narrator was brought on-the told us information that was then especial 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 the control of the control of the control five? But this unnecoded narrator was the five? But this unnecoded narrator was the cleast problem. Silvenson experimented in Jehjd with marratives within narratives, at desirect that might be useful in a book about the difficulties of knowing reality but that is just finithan in a novel where we even-tually 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. Jierson to the transformation into Mr. Hyde. That put us at five removes from the action, and to what purpose? He 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 heater: But even showing has its discipline. Theatrricality, Jacobs has a wonderful heaterical imagination. He fought up a splendid device for showing the transfor-

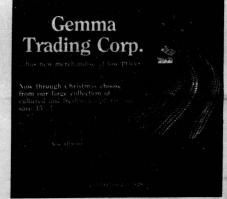
motion of lekyll into Hyde: the two actors mation of Jekyli into Hyde: the two actions undergoing exactly the same wracking agonies, making the same gestures, side by side or one behind the other, until one fades away and the other is left. The first time we saw it, this device was sensational, as good as anything Jacobs had dreamed up for his marvelous Christmas Carol. But

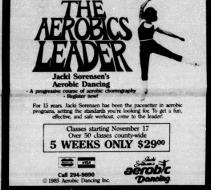
good as ampting Insolo had dreamed up for his marvelous Circimus Cardo. But then the transformation took place again. And again And again By the end, one was a heartify sick of these transformations alzelyll was terrified of them. The same thing could be said of the London fog. Some the same thing could be said of the London fog. Some the same thing could be said of the London fog. Some Novels are made up of well-time. Some Novels are made up of whost, like movies. Plays are made up of scenes. The Reph Jelyll and far too many "shots." The aurrator would tell us that somebody did something. We would then see the person do it. Walk through the London streets, Dec. Jelyll at home? "No, sah!" Walk back through the London streets, more kg. The whole thing took forty seconds. And to achieve this took of the London streets, more kg. The whole thing took forty seconds. And to achieve this took the london streets that the trunded on trundled off, the character had to walk this way across the stage, and fog. fog. Bog. What for Dickens worke novels like a dramatist. He created full-fledged scenes, with strong of plectives. Conflicts, trising actions, climates. Stevenson did not have that stage sense. Consequently, any effective staging of his novel would have to revise the entire

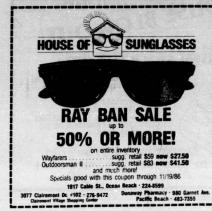
structure by creating real scenes. Not this

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 stun-ning set pieces to be rushed on and off, rooms, houses, places redolent of atmosphere, time, and lived life. The con-stant scene-changing horribly cluttered and clotted 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, decorated with off-the-wall, post-modern, irrational-tepressionist artifacts: aude statuary, sphinses, a suspended crocoolie. These objects made their fuzzil suggestive points in the very first minute, socondring 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 tedious, for they had nothing to do in the the designer's uniquation. After two and a half hours, one hated them. Even that smillar contic-book ercoofile, looking so 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. Repeti-tiveness. 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 co-lonic irrigation.









Collection of Rock



JOHN D'AGOSTINO

ek has accumulated to ive collections of Doors film go, however, Manusch learned or film footage so obscure even he had im existence. To fill the city, a major record label, TV production company, or publisher. Manzarek placed a call to the upstairs between call to the upstairs bedroom of a two-story ando in San Diego's East County, where

cottectors couldn't be less interested in the slick, cool fare shown on MTV; even that network's Closer Classics — clips of Fif-ties, S'xties, and Seventies bands repach-aged to conform to MTV's format — are generally considered of inferior quality and

roll historian all rolled into one. His obsession with rock music begins with its incep-tion in the mid-Fifties and screeches 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 takes 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

As a "legitimate" archivist. David belongs to a fraternity united by an ap-preciation of the intrinsic, rather than monetary, value of their collections. That monetary, value of their collections. That value is determined by their unspoken concurrence of early nock's superiority to what has come since, by the music's sociocultural significance, and by its comparative lack of documentation. Yet if source plays a minor role in motivating bese archivists, they are as secretive and as wary as treasure humers. They fear both theft, which could wipe our substantial investments of time and money, and an ungoverned profileration of vitalize videos that could diminish the inherent worth of their caches. Although he didn't welcome the attention, David was willing to discuss his hobby — on the condition that his his hobby — on the condition that his anonymity be maintained in order to pre-vent 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 casseness that made navigation of his bedroom nearly ampossible. Cluly two years removed from high school, David might seem an unlikely candidate for rock came and the compact of the seem and the compact of the removed of the

and Shindig! But nowhere was David's exexclopedic knowledge of rock lore and cyclopedic 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 Detion Wheels appeared on Where the Ac-tion Is." Right I knew that. On one ledge of a stack of electronic

On one ledge of a stack of electronic components was a snapshot of David with Paul Shaffer of the Late Night with David Lettermare hand. "Paul really likes Strites stuff," David explained as be slipped one of the two "missing" Donos claps 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 held like. After lunch he took me to Romeie Spector's apartments on the could see my footage of the Romettes on a 1963 American Bandstand."

Although he has see in Noneme Island.

Robertes of a 1903-American binariana.
Although he has yet to become blase 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 Casem. Usually, the celebs call hoping to obtain copies of rare footage, either for their own collections or for professiona their own collections or for professional use. "Presson wanted a video I have of him doing 'Jenny, Jenny, Jenny' on Skindig!' in 1965." he said. "Manzarek is interested in clips of the Doors on [the L. A.-based, Casem-hosted, Sixties pop show] Shehang and on a Murray the K special from the fall of 1967."

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

"That's an easy one," he sniffed. "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 sing ing "Respect" at a famous New Yor, Cir-club in 1967; Jerry Lee Lewis in his chair kicking, ground-breaking appearances on The Steve Allen Plymouth Hour in 1957; the bicking, ground-breaking appearances on The Store Allen Primouth Flow in 1957; the Yardbrids playing "The Train Kept and Sollin" and "Shapes of Things" in front of the Committee of the Committe

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 Asses."

plained how his fanaticism for that hand 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

while was a fruitiess search for more obcurus Sones (ilip. One dip he answered a "videos for trade" advertisement in Goldmun, a record-collector's publication. "I wrote to this gay, who told me about another gay in Ohio, who told me where he'd gotten his videos. One contact would continue to the contract who will be considered to the contract would continue to the contract who will be contracted to the contract would continue to the contract who will be contracted to the contract who will be contracted to the contract who will be contracted to a rack of folders bulging with pagerwork. paperwork.

It's difficult to believe that a collection

It's difficult to believe that a collection as comprehensive as Dweld's could have been accomplished in only two years. The managed to build a begger collection than people whose been doing at long the people who been doing at long the people who been doing at long the people who the people who the people who the people when the people will be the people with the people will be the people will be people with the people will be people wil

who owned the tape in the first place have lost their bartering 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 be-ing pursued by David are additional, complete episodes of Hullabaloo; extremely rare footage of Bob Dylan on The Steve Allen Westinghouse Show in 1964; copies
of the local teen shows KAAR-A-Go-Go (KAAR were the early call letters for Channel 39) and Dunce Time (the latter hosted by a young Bob Dule); and footage that would add to what already totals three hours of early Stones appearances on

hours of early Somes appearances on clevision. According to David, a clip's rarry 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 Fifthes and Stitus lacked the foresight to realize that the performances would be worth keeping continuous to the continuous to the continuous the continuous to the people who will be continuous to the people will be continuous to the people will be continuous continuous people continuous people continuous people continuous people [1969-71] were crased so that they could be re-used for *The Dating Game*. So a lot of times someone who'd worked on a particular show would hear that certain tapes were going to be destroyed, and he'd make a copy of it first, usually on a black-and-white kinescope. What collectors get, then.

whate kinescope. What collectors get, then, are video copies of those kinescopes."
"Aren't there copyright laws that make what you're doing illegal?" I asked.
"It's not illegal to own the tapes or even to buy them," David replied. "It is illegal to sell them or in some other way to profit by them. But most people aren't in this for the mores. Nest'ul it researches. Nest'ul all researches.

legitimate collectors are trades, and I don't

ell copies, even to friends."

If David is reluctant to make money fron what has been a labor of the heart, he is willing to market his vast, specific knowledge of rock's history on the tube and is authoring a book for Peirian Press that will list every single appearance on televiaion of a rock or pop artist from the mid-Fifties to the end of the Sixties. "I know the book's not gonna make me much money," he allowed, "but I'm doing it because it's fun and because there are vide

people out there who will enjoy it."

David's pat explanations of video swap-David's part explanations or vioce swap-ping, however, leave unanswered perhaps the most basic question. Namely, why is a twenty-year-old kid at all interested, let alone obsessed, with the music of earlier generations? "Well, for one thing, today's music sucks," he said emphatically. "There's just a quality about Fifties and Street music that war, early find today Sixties music that wou can't find today Other people my age can watch MTV all they want. I'd rather watch the Young Rascals on Where the Action Is."

By all accounts, neither David's interest in music of the Fifties and Sixties nor his skill in chronicling it is new. As I left his house, I spoke briefly with his mother, who for the most part shares David's musical tastes. "I have to tell you something about David," she said with a mixture of awe and pride. "When he was only two years old. pride. "When he was tony, David, go get his older brother would say, 'David, go get his older brother would say. David, so get such-and-such song. And David, who was just a baby, would go right to the song, even if it was the flip side of a single in the mid-dle of a stack of singles with identical labels. He never made a mistake. It was amazing. This stuff has just always been in his bleed?



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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 us-ing the blow dryer, loomed as enormous mate.

ing 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 set ourselves in motion for hours. Under the sway of this limited existence. I could scarcely delineate one day

town the best ribe owny of this limited exisatence. 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
see that the control of the control of the conNot 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
had been ordered from someone of Chinese
origin kept my spirits buoyed. Steve had
sold me that that may of the dishes ed in rot appear on the mean, and this added to my anticipation. On the evening Steve arrived,
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 Perbuary.

Meverthelens, a banques is a banquest, and
Restamment at Forty-first and University
Avenue, where a large table has been set up to accommodate approximately fifteen
of m. I and a martin of such a large of
m. I and a meant to Steve to I would have
the releasance, which I had reviewed in these
propuration of each dish. Causton Seebool
Beausmant, which I had reviewed in these
delighted to hears we were to begin with
dies ams. These individual "un cakes," or

about \$1.80 and the ones we had were firstrate. The outer shells were thin and glossy and were filled with chopped shrimp or seafood or meat: they were all porpeous 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 sumosa.

The dim sum is normally served Satur-day and Sunday from 11:00 a.m. to 3:00 p.m. To order dim sum for an evening

the dim-aum is noticeally service and the dim-aum is more and the dim-aum is more and the dim-aum is a service and a service and

were terrific and should not be overlooked were terrific and should not be overlooked in planning a banquet or in having an or-dinary 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 during, which reaffect the interior of the shrime, which re-main sweet and mild (\$7.75 per order). Another unusual dish was abulone with black mushrooms, placed over lettuce and served with oyster sauce. The cooked letserved with oyster sauce. The cooked let-tuce proved to be a fine complement to the cutties, but you must bear in mind the shalone used in the preparation of Chinese dishes is invariably canned and does not have the same flower as fresh substance. This particular dish is quite inservesting and worth ordering (\$22.95). We had begun to groun from so mench food, hoping we had come at less to the east of these many dishes, but those were at least was called "wite dishesing at low of terms was called." See the contract of the use and the second of the contract of the con-sists 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 breccoil are placed possible to the hard on that it does appear that the level is climbing a tree. In China the level is climbing a tree. In China the level is climbing a tree. In China and label in the United States, The climb and label in the United States. The climbing is not the contract of the contrac to make do with American ham. The bree-coll issted terrific, bet the chicken was bland breame it was merely boiled, and the skin was not crips (approximately 52000). A big hit was the whole, steamed rock cod prepared with ginger. Canton Seafood prepared with ginger. Canton Seafood prepares the best steamed fish, and if you are planning an evening meal, you should include the saley shrings, the classes in black-been source (out emislable that algae, hands the same control of the shrings, and black-been source (out emislable that algae, same shrings), and the evening state of the sheets, which is price from \$5000 to \$14.00. The next to the last entrie consisted of to make do with American ham. The broc-

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 common 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 plat ters of Yan Chow fried rice were brough the of that Casso fron there were throught to our table as the lest entire. I have been to Chience bunquets with people from to Chience bunquets with people from Shanphais where the soop was served last. In Hong Kong it is the custom to end the diamer with fired rize. 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 cartest fall. I recommend it hearthly for all fitsel-rice lowers — it was fall of shrinos and vagranhles and constitutes a need in most (54-25).

We did have two desserts, baked custard tarts, which were wonderful, and lotus-seed fried puffs filled with bean curd (\$3.00 each serving). The fried puffs were addictive and vanished in a trice, despite our pro-

and vanished in a trice, despite our pro-monations that we couldn't eat erodies bite.

When the chef came out, we gave him
a huge ovation. He deserved it. Steve
assured me that feasts at home had at least as many dishes as we had, and often more the object is to taske every dish but never to gorge oneself. I urge you to try a barquet here by calling in advance and ordering it. The bill came to \$243 for fifteen people, without fip, or about \$5600 each, which is uncommonly inexpensive. Moreover, I do believe the food had heading 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 braugest had the date for the occasion, the braugest had the date for the occasion, the braugest had the of the other than the braugest had the other than the occasion of the order to be of the other than the object had been the order to be of the other than as many dishes as we had, and often more







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she didn't "make it," and then actually does "mate it" when she goes back in time and gets a second clauser, has just dedicated his second clauser. The just dedicated his second clauser has been also also also also dedicated his second clauser has been and a second that the mechanism by which the heroise is burled back a quarter of a century (if "macchanism" can be applied to consenting to imprecise as a ladeidoscope of colored lights, soap bubbles, and cake candles at the Twenty-Fire-Pear Class Reussion, and a swoon under the weight of the From Queen crown) is suggestive more of a dream than of a time-turnel device. And the threat of the a miscasling age on credidose occuliates credulity, I goess, like everything ele, mast be relative.

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:
she (what she looks like, and talks like,
and drinks like) a mature and middle-agish
woman of the lighties marrowed among
Sixties teenagers, or is she meant to be actually and biologically seventeen again but
with all the knowledge and experience and
of course "precognizance" of a middleaged woman of the future? If it is the first
(and this is after all a movie, wherein appearances are supposed to count services
something, and the contemporaries, or screen see her as we do? Or in other words: poraries, or former contemporaries, or whatever, notice and react to her as that? And if it's the second, or even if it's the

And if it's the second, or even if it's the first, why doesn't the react to them as that? In either case it might be imagined that such Eighties anachronisms as ''Get lost, you mucho schmuck'' ought to throw up a few burriers to the social intercrueller and her peers. But no, none, or none that couldn't be hurdled by a bodder. The posturings and muggings of Nicolas Cage and Kevin O'Connor as the pompt described by the control of the country of the deventisingly portrayed, but this only pro-vides all the more reason to worder why a mature and knowledgeable and ex-perienced woman, or a girl with the mind a mature and knowledgeable and ex-perienced woman, or a girl with the mind of a mature and knowledgeable and ex-perienced woman, would want to pass her time with them. The idea of such a woman

perienced woman, would want to pass her time with them. The idea of wan 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 tenage dating game. But no idea, come to that, is pondered for long, and here Coppola hits upon the usual solution to the usual probles of logic in time-travel stories; not to think too much about them. For the heroite to seek out and share her secret with (and of course social particular and sections with a secretary of the secret

stand, 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

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 rockand-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

Byrne. His True Stories, neither exactly true nor stories, is modestly subtitled, with tongue planted as disfiguringly in cheek as a baseballer'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 the chizent's in surmon style of the citizenty. truth it is little more than that, a sort of Astach-book in carbon syle of the citizeny of a mythical and typical American small town, with perhaps a disproprotionate number of pages given over to a desperate wite-hunter (John Goodman) who bears a faint resemblance to Jerry Falwell: the beady syes, the pursed lips that seem to proclaim their absolute inability to eat one more bite, and the general posture that tells of a raging inner debate on the merits of Alba-Seltzer N. Rolaids. The town as a whole has lately grown fat on the microelectronics industry, and has the bright new shepping content and expanding suburbs to show for it, and it is currently in the content of the content of the content of the sequence of the content of the content of the sequence of the content of the sequence of truenes in any of this is.

in the throes of celebrating the Texas sequicantessains.

The absence of ruseness in any of this is nothing to carp at. Quite the contrary. And nothing to carp at. Quite the contrary. And the stiff here and not enough of its opposite. Were Plyrae only a little more inclined soward invention, had he availed himself just a little less of the most vell-documented artifacts of American kinsch, or had he at least availed himself of these with a little sharper and more differentiating eye, the level of effects in the movie might have risen more often above that of a sophisticated city slicker suppressing a minit among rubes. The absence of atorica had been also also the presence of these can sometimes come in handy in sustaining interest in the

absence of the above-mentioned

No: the real problem is that the prevail ing tone of deadpan impishness, though it might get by in a film-clip interlude on Saturday Night Live or the David Letter-man show, does not wear well over feature length. And this is impishness, at that, that weighs somewhere 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 ingenuous and inquisitive moid of a Gerald McBoing-Boing; and that wide-brimmed Stetson, to make himself feel at home stesson, to make nimeer neer at nome among Texans, is a twinklingly 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 mythicality of the place. We all know very well that this item of fashion has spread at least as far as the streets of Southern California and the head of Brent Mussburger: it's got nothing to do with cowboys anymore; everything to do with Willie and Waylon and the boys). Byrne is Willie and Waylon and the boys). Byrne is let down, however, by a reedy and monotonous speaking voice, nearer a dog 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 writ-

cities. But I forget what it is. I have it written down at home someplace.

Even more he is let down by the lack.

Even more he is let down by the lack as statisfactory persona for himself. Who is this pregarious outsider, sooling the streets of a Texas town in a red convertible, welcomed into a private home for supper, welcomed into a private home for supper, the property of the 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

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

By the thorie, Something Wild (with an year pening-credits song, incidentally, by Byrne), is a Hipper-Than-Thou romantic comedy centred around a woman who sports a Louise Brooks haircut and accordingly calls herself "Lulu," listens to a steady die.

mock-documentary, for its sportingness and artisticness in putting its star-director in the same frame of reference as his "sub-jects.") 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 sesquicontensial Talent Show, when the esquicontensial Talent Show, when the respective to the sesquicontensial Talent Show, when the trip Backelor, is unforesceably rousing, and ther must have been other, unrevealably good moments along the way. But the clemency period for two-on 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. Citizens Band. To my mind, the steadiness of this growth has far exceeded the explicability of it. If Demme had anything inadvertent to do him off to the folks back home in Penncylvania as her husband The movie never adequately addresses the question of why a woman like this one

would feel compelled to present an image would feel compelled to present an image of normalcy to her mother (who instantly sees through the ruse) and her classmates at the Ten-Year Reunion. The staging of this latter event, as cursory and unco 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 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 cornedy is not all so conventional, or rather 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 ver-

discerning eye as a "closet rebel." All she really wants with him (at first) is to pass

flame (Ray Liotta, a Method School ver-sion 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 con-mentionality. The closing-crefts sequence contrast, and mitten more so that measurable for a final return to comic conventionality. The closing-redits sequency with a major continuous and a final point of the final f





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OUARTER NOTES

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 commonators: 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.

of such diversity on a single program. The work as a spin of a range from the late Eighteenth from the late Eighteenth of Century, Haydin to Schoelberg, with Beethoven and Dworfik in between. The Haydin was one of those delightful violin-cello-plano triot that have been virtually rediscovered by the recordings Beaux Arts Trio, in this case the Trio in C Major, Hob. XV27. What an extraordinary to XVZ7. 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 movement, or the uncanny on its own for only one piece on the program: the F Minor Quartet, op. 95, of Beethoven. My experience of the Guarner

aticisms in the pian part of the second? One could be sure, of course, that the

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final movement would be exuberant and witty, but there was nothing routine or formulaic about what happened in this particular finale. Everyone, naturally, swears by the Beaux Arts in need fear nothing by comparison with the older and better-known group. This is a superb ensemble, with each of the musicians treasurable in his or her own right, and with the three of them wonderfully integrated. Planist Joseph Kalichstein is a master of shading and nuance; violinist Jaime Laredo has a sweet, warm lyricism; cellist Shar 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

quartet more interested in suavity of articulation and lushness of sound than in dramatic intensity, but this common music-making. The same group was joined in the Dwofsk Piano Quartet in E-flat, op. 87, by violist Michael Tree from the Quarreric Quartet, and in his performance one heard again the same qualities that had made the Haydin so charming. In addition (in response to the music, one of Dwofsk's major scores and a masterpiece of the distribution of the music, one of Dwofsk's major scores and a masterpiece of the distribution of the distributi performance certainly belied my prejudiced expectations. This is one of Beethoven's most intense and concentrated works, and the Guarmeri, rather than smoothing things out (as I would have expected them to do), seemed to underline every effect ving rhythm, and snarling tone. The overtly dramatic sections (for example, the opening sections of the first and third movements) were volcanic, performance certainly believe movements) were volcanic, and even the contrasting tender, lyrical sections had a smoldering quality one does not usually associate with this rather cool and elegant group. This informing concept of the performence extended, with what I thought was a rather and the impassioned playing of the string instrumentalists. The Guarneri Quartet was

3 over the years has been of a

movement in favor of a to call for a more surging and expansive effect.

It may be that the Guarner

It may be that the Guarneri were saving their surges and expansiveness for the performance of Schoenberg's Verklarie 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. What players of the Kalichastein-Laredo Robinson Trio. What can one say about this somenstous pottoliet? Based 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. Scheenberg's excessively long composition gives the composer a chance to indulge himself in the emotional dissolutions emotional dissolutions suggested in Wagner's Tristan but restrained in the earlier composer by his inherent

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 shameless, then horrorstricken, I let my sex be taken by a stranger," "The child that you conceived be to your soul no burden, oh look, how clear the universe glitters," and even strong hips." But there is too much of everything, too much of each theme, too much of each mood, too much thickness of texture, too much slithering in and out of abnormal chromatic chords. Nevertheless, if the work is to be played at all (and I sus it is usually programmed 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 it by the combined forces at Sherwood Hall last week. Even the breaking of a string 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 self-dramatization decadent self-dramatization that is so perfectly embodied in this profoundly nauscating

score. If one wanted Verklarte

Nacht in all its overripe succulence, one could not have asked for anything more.

deleterious effect, to the final movement, which was played at an unusually fast tempo. The result was a slighting of

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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 hold him liable for it." Cárdenes says he has been offered jobs in other orchestras. and he is seriously considering leaving San Diego, "but that decision will not be influence 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 verve and discipline that was critically acclaimed by relations have dependent of the property of the property of 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 symplony violinist Eleanor Roth and her former moving dependent of the property of reviewers and musicians alike

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 a the time felt that it was a privat matter that had nothing to do with music making. But now that's changed. Since April Bursill-Hall has refused to play Burail-Hall has retused to play in about thirty concerts conducted by Atherion. And through his attorney, Michael Prairie (both of whom refused to comment), he has been comment, he has been association over the issue of how much the should be paid for those missed concerts. The association has been paying Buraill-Hall under his sick-leave entitlements, which were nearly entitlements, which were nearly survived to the musicians received their last paychecks. Currently, Buraillpaycheck. Currently, Bursill-Hall's attorney and symphony board president Herbert Solomon are still trying to wor

Solomon are still trying to work out a compensation package that would settle Bursill-Half's contention that Adherton 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 writer party of the symphony of the symphon Brustad wrote in their reply to queries. But to some of the

affected the musical product in ways that are clear and undeniably damaging to the

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 hest 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

extends to his selection of

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

in the contract negotiations stipulated that the music

exclusive power to hire his principal players, assistant principals, and associate

principals — about one-fourth of the orchestra's approximatel

eighty members — bypassing the current practice of individual auditions held before

individual auditions held before a committee made up of orchestra members and Atherton. "This is something that doesn't occur in any majo orchestra in the world," says Greg Berton, the chairman of the musicians' orchestra committee. Although that proposal was later dropped, many musicians are still outraged that the conductor

director would have the

"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 is you're going to destroy them?" Millicent Froehlich says, "The respect for Atherton was 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 violates a basic tenet of business by a basic tenet of business by becoming romantically involved with an underling, much less the wise 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 persunal involvements like that," says one player. "He placed himself ached of the good of the orchestra, and that's an insult to The effect, musically, of this demoralization has been unmisstable, according to

anymore, and that detracts from the music," says Dennis Michel, players for the orchestra, and it would even suggest such an arrangement. They viewed this as a power grab that was principals he selected would be considered his lieutenants. In a polarized orchestra such as the where the atmosphere is thick with distrust and suspicion of the conductor's motives, that 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 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 freer hand to oust mediocre players and further his aim of creating 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)

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- Contestants should write about their shining moment of glory or a truly embarrassing incident, either of which must have taken place in San Diego County.
- Entries should be submitted by mail to: Reader Writing Contest, PO. Box 80803, San Diego, CA 92138. They must be received no later than 5:00 p.m. Friday, November 28, 1986.
- 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
- 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

(continued from page 37) expanding Atherton's power: they say that they would consider giving up some of their influence over such artistic decisions if they could barter it for higher pay, but the symphony management is sanding that usey take a cut in power and a ten percent cut pay. Second, they argue that its music director should not be given any more power ove their lives. "If we thought he

be given any more power over their lives. "If we though the had better judgment and wouldn't abuse the power he wouldn't abuse the power he wouldn't abuse the power he to against some of these so against some of these auditioning changes," explains Linda Lukas, who plays principal flut when Damian Bursill-Hall is absent. Furthermore, the musicians argue that Atherton has made imprudent personnel decisions. For example, due to the relatively low ages bertines in the orchestra now, including five principal chairs, and the musicians question the playing ability of many of the substitute players Atherton has hired. Also, according to Greg Berton, eighteen of the twenty-two substitutes Atherton hired last year were paid more than many orchestra members who were year were paid more than many orchestra members who were under union contract, and consequently the budget for substitute players was exceeded by seventy-sits percent. Atherion's hiring practices, the musicians contend, have contributed to the orchestra's current money problems.

With regards to wearning or the present of the present situation, words before many the present situation, words belower the present situation, words belower and Brustad. "That is one of the

rationales, in fact, for suggesting a change in the audition procedures to attract a high-quality player to our auditions and expedite the filling of these vacancies. As to filing of these vacancies. As to substitute musicians that have been engaged, we are aware that there has been some discord among the orchestra, but this is

sual in a collective,

letter from the conductor saving his services were no longer required. Since he had not completed his two-year without having to submit to complicated union procedu He was fired.

Siebert refuses to discuss the incident. A deal was later

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 principal trumpet is beside the point now; many musicians perceive the incid as illustrative of Atherton's

as illustrative of Atherton's arbitrary accrises of power. Players say it was vintage Atherton: he had never taken Siebert aside to discuss of the deficiencies in his playing or leadership style, he just fired the control of the deficiency of the deficiency had been a parade of trumper players through that chair, and some of them have been terrible," explains one musician: "Atherton is just mean sometimes, and he fired had simply because [Atherton Atlan simply because [Atherton Atlan simply because [Atherton Is just mean sometimes, and he fired not be a point about power." Geoffrey Payme, the highly regarded acting principal trumper players.

acting principal trumpet player who was invited to remain in

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

Under the existing audition procedures, the musicians say that on two occasions players whom Atherton did not vote for have won seats in the orchestra. One of these, Alan Siebert, won have wen seans in the orders and the control of these, Alan Siebert, won the principal trumpet position in Jacob 20 Med. Abstrons we may be a supported to the country and could not sudition for the part. Siebert played the summer season, which was conducted by Matthew Garbutt, and some orchestra members asy he filled the chair with distinction, although he may have lacked certain require to the position. Other musicians say Siebert simply was not "principal material." Then the regular season began, and Siebert played three weeks under Atherion. On December 26, he received a probationary period, the conductor could terminate him

Last year players say a substitute principal clarinet player was hired and gnaranteed several weeks of work. She had played as a free-lancer for the orchestra the previous season. explains one musician, "and the members of the orchestra explains one musicaia, "and the members of the orthestra weren't satisfied with her weren't satisfied with her playing. He fired her, brought in another player, and ended up paying them both." Comments Dennis Michel, "He makes very, very quick decisions about a player. He file hear three notes and make up his mind." Outside observers may be inclined to argue that with one man, the conductor, and that if a should be his orchestra to mold as he pleases. "That was

man, the conductor, and tans it should be his orchestra to mold as he pleases. "That was relevant thirty ears ago, but not anymore," responds one player. The conductor, which takes years to develop, and it doesn't belong to anymone. 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 Legend has it that the musicians of the Chicago Symphony Orchestra once pulled a cost over the head of former conductor Fitz Reiner, mugged him, and then took his wallet to make it look like a street crime. Great conductors such as

George Szell and Arturo the chair this season, has, as a Toscanini were result of the current labor dispute, quit the orchestra and returned to his home in Melbourne, Australia.

detested by many of their players who worked under them. "The difference here is Atherton is not respected, either as a person or as a musician, explains one orchestra member.
"He has no diplomacy, he treats

"He has no diplomacy, he treats people like the wealthy treated blacks and musicians seventy-five years ago. And his gifts are not that significant." Atherton is generally credited by the symphony management with raising the artistic quality of the orchestra to the point where it can be compared favorably with, say, the Los Angeles Philharmonic. Over the years, he has also received consistent plaudits from critics for his work here.

received consistent plaudits from critics for his work here. And the musicians acknowledge that they were completely enanored of the man when he that they were completely enanored of the man when he that they were consistent to the control of the prestigious awards. He was hired to be San Diego's point (continued on page 39)

man in the drive to create a major" symphony orchestra.

under his contract." Love says he felt that one reason for the symphony's constant problem of lagging ticket sales was Atherton's programming tastes, which tend to downplay the traditional prometric symphonic Unlike Erős, who was almost completely uninvolved with any part of the operation outside of the music making. Atherton quickly became the most powerful person in all aspects (the San Diego Symphony, And the most well-paid, Symphony heavily on English composers and twentieth-century works by such artists as Stravinsky and Ravel. "I said to him one time, musicians believe his salary and his almost limitless power within the organization have a direct bearing on the current Wouldn't it be a great idea if we put out a ballot and we liste one hundred of the most financial troubles. This year popular pieces ever composed and then put on a concert of the Atherton was due to be paid \$190,000, and next year his salary was to have jumped to more than \$300,000, though he five pieces most favored by the local audience?" David's response was, to the effect, "They will listen to what we will actually draw only about half his salary this year and has agreed to forgo the \$100,000 pay raise allowed for in his contract. Through the various financial play, not what they want to hear.' But when the programming becomes so idealistic that it isn't

crises the symphony has suffered, Atherton was a tireles fundraiser. Inside the administrative offices, he had administrative ornices, ne had control over marketing strategies and packaging of concert series, and he was give the power of final approval of all advertising copy, according to Chuck Love, who was to Chuck Love, who was director of group sales and then marketing director of the symphony between late 1982 and last February. "Given his zeal for technical perfection and his personality, David Atherton walks very heavily and carries a very big stick."

walks very heavily and carries a very big stick, and 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 [former executive director] Dick Bass that that was his right and orivillese.

which is a war symphony. It was composed in memory of the disintegration of Leningrad in World War II. It's very moody and dark. This is the way to open a season? People would have left feeling very Apart from a growing disaffection for his

traditional romantic symphonic

marketable, then the orchestra can't afford that type of

can't anorut mat type or programming."

Mamy 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

literature. "A lot of performers are in contemporary music because it's someplace to hide," cremarks 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 sineine, musical

shuns Mozart, because it requires a singing, musical style." Another musician says Atherton is "like a wicked old English schoolmaster who raps spirish schoolmaster who raps tright. He had scheduled the Shotakovich Symphony No. 7 to open the current season.

literature and concentrate

programming, over the years musicians say Atherton chang

Musicians say they've been mortified at times on-stage by Atherton's actions toward the audience. During the 1984 season, Atherton stopped the chestra in midperformance a the East County Performing Arts Center (ECPAC), and in crying child from the audience cians say that was



from a charming, funny disciplinarian into a boorish dictator. One musician describes Atherton's style as 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 describes Atherton's style as "play my beat or die." During concerts, he is known to give "the face," a twisted, furious America betanante footby that the child be removed, this time that the child be removed, this time that the child be referrably to Mexico. This comment set off some histing in the orchestra and the audience and an uproor in the Hispanic commanty, which wrote letters of protest to ECHOC, the symphony, and the local mesupagers. "The comment wasn't racist on the face of it," any other than the comment wasn't racist on the face of it," any other more comment wasn't racist on the face of it, and the comment wasn't racist on the face of it, and the comment wasn't racist on the face of it, and the comment wasn't racist on the face of it, and the comment wasn't racist on the face of it, and the comment wasn't racist on the face of it, and the comment wasn't racist on the face of it, and the comment wasn't racis on the face of it. "the face," a twisted, furious frown, to musicans who make an distance and the former to must be a first frown, to musical state. "He neer does the state alter, and bessensite Dennis Michel," and besynthing has to have a keen edge of nervous tension. It creates a measility of you're not trying only to do everything right but trying only to do anothing wrong." Comments Alice Gooditind, "We've decided it's a bad idea to look at the popular performances. I just try to modib is face and watch the [buson]."

the auditorium, and he's stormed off stage at the end of performances if he has heard children whispering in the audience. One former symphony staffer recounts one symptony starter recounts one incident when, just as Atherton was raising his baton to begin a concert, someone in the audience let out a loud sneeze. "David set down his baton.

turned very slowly toward the audience, deliberately fished out a handkerchief from inside his tuxedo jacket, blew his nose very loudly, put the handkerchief away, then turned and started the concert. It was very embarrassing." Although many musicians believe that Atherton has taken

from the podium late arrivals to

the orchestra as far as he can musically and has reached the limits of his abilities here because of his personality, the management of the San Diego Symphony remains firmly in support of his continuing leadership. Obviously, the last readersnip. Obviously, the last problem the managers need is to lose the music director at this crucial period. The managers commonly refer to Atherton as a "superstar," while many musicians refer to him in the language of accumulated anger and even hatred. Atherton is perceived by them as receiving too much of the credit, and too soo much of the credit, and too much more, for the artistic advances made by the orchestra, while the music makers themselves are asked to take a pay cut. In a way, the public image of Atherton as portrayed by the symphony management istelf begat an equal and opposite portrayed of the man in the hearts and minds of the musicians, who know



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differently. And now the conductor himself may be the main obstacle in the contract impasse. "Before now, we could out up with a lot less money than other orchestras pay because it was a positive ituation here, and David was really making an important contribution," explains one rominent player. "But in th last couple of years, that's all changed. Atherton has spoiled everyone's good time."

PROVUS FORECAST

"my trusty barometer, which is still the single most reliable instrument you can use — and which has saved many of my forecasts at the last minute," he says. "If you put ten forecaste in a room and show them the six different interpretations," Provus says. "So what you do after studying the maps is what determines the accuracy of you forecasts. As far as I'm

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Weather Service has become too technical: they've become too dependent on computers, and in the process, they ignore some of the basic tenets of meteorology. Some of their forecasters even prepare their forecasts in rooms where ther are no windows

Provus says he also tries to

use more "creatively worded" language when preparing his daily forecasts. "The National Weather Service continues to rely on old weather phrases that are often too technical — or vague — to have any real meaning to the layman," Provus says. Instead of using terms like "mostly fair" or "variable high cloudiness," he'll tell you Weather Service continues to whether to expect sunshine, clouds, or rain. "All I'm trying to do, really, is provide
San Diegans with an alternative
to the government formula
forecasts that most people have
learned never to depend on."
The National Weather Service

is not impressed. "It's nice to have a service that tells you what the current conditions are,

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but about all you can do by looking up at the sky is make a ooking up at the sky is make a one- or two-hour forecast," says Wilbur Shigehara, meteorologist in charge of the service's San Diego office. "If you want to look up at the sky and see the sun is shining, fine. But a person who doesn't have computers or state-of-the-art equipment and claims to be forecasting the weather must be an exception: all the other private meteorologists around San Diego who make forecasts use our material, and he's the only one who doesn't."

Provus doesn't like the implication that he's not cape

of making long-range forecas So here is his forecast for the

coming year, the accuracy of which can only be determined with time: "For this winter,

expect above-normal rainfall and cooler temperatures, especially between mid-November and at least early

January," Provus says. "We will have brief stretches of nice, mild weather, but for the most part, it will be cooler. Unusually heavy, but luckily brief, periods of rainy weather should occur in March and

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MEOWS

April, possibly even an

occasional severe thunderstorm

occasional severe thunderstorn accompanied by hail, strong winds, and isolated flooding. The summer will be short-live

but strangely humid, and very

warm weather periods are anticipated, especially in late June and early July." And

looking even further into the

future, Provus forecasts that

nearly an inch of snow will fall

on rooftops countywide within the next six years. ■

med from page 4) continues in the page of the continues in the continues of the continues o dollars per dog per week, got too expensive. Blumling, an unemployed technical writer, returned the devices after a month, hoping the dogs had learned a Pavlovian lesson. They hadri, according to the

They hadn't, according to the neighbors. So Blumling bough a single shock collar for \$250

since he made the most noise.
"He was wearing it when he died," Blumling recalls. Her son found the animals on October 3: all had been poisoned by eating food laced with strychnine. (The Humane Society investigated the case but has found no suspects.) Blumling, who lives with her daughter in East San Diego, says her son called the animal control department that day about removing the bodies. But her neighbors had also called on October 3 about odors coming from the house; they asked the from the house; they asked the animal control department to check on the condition of the pets. Neighbors called the police as well. Officers from both agencies went out to the house, which is how the authorities found out about the casts, the feees, and the fleas. On October 7, a team of

health, zoning, and animal inspectors went to the Mobley Street house; they found rooms full of cat waste and fleas. Blumling, who was not there at the time, claims that someone poisoned her dogs, she suspects
— entered her home and

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trashed the place. "Every closet and cupboard had been opened," she says. "Litter pans vere dumped on the bed and the floors." The cats, which are ormally kept in an enclosed atio, were released into the house by the intruder, Blumling

On November 6, a superior court judge gave Blumling fifteen days to clean up the premises and exterminate the fleas (Which had already been done, Blumling says. She wa not notified of the court date and so wasn't in court that day because her residence was unknown to the city attorney's office.) No orders were given to remove the cats because they seemed in be in good health, according to Sally Hazzard, director of the department of animal control. "There were no animals in distress," says Hazzard, "They were active, and there was food and water present." An unclean house loes not necessarily threaten an animal's life, according to Hazzard. "They're not going to die between now and tomorrow because there's feces on the

control inspectors will monitor the condition of cats, which Blumling claims are fed every day, dusted with flen powder, and given antibiotics when necessary. "There's no ordinance saving how many cat you can and can't have," Hazzard says.

But dogs are a different

animal altogether. Unless a person has a kennel license, the limit per household within city limits is six adult dogs. (Puppies are not counted until (Pupples are not counted until they re six months old.) Under state law, dogs are considered property but cats are not. This disparity is based, Hazzard believes, on an old English law stating that cats are not really owned by anyone. "How many times do you see people walking cats?" she asks. Laws concerning animal abuse also apply unequally, according to Hazzard. Mistreating a dog is apply unequally, according to Hazzard. Mistreating a dog is a misdemeanor, while cat abuse is only an infraction. (These laws are currently being revised.) What about neighbor abuse? asks Ron Zeunger, who has lived next to Beverly Blumling's

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house since the early Seventies For the last eight years, Zeunger claims he has lost hours of sleep from the dogs hours of sleep from the dogs barking and the casts crying in the middle of the night. The stench from Blumling's yard travels down the block, he says, and has made nearby back yards all but unusable. The neighbors have complained to the have complained to the blumling, who claimed she was stying to resolve the situation. "But it would never improve," he says.

"But it would never improve," he says.

The noise and the odor got worse when Blumling moved out earlier this year, Zeunger says. He can't speculate on who poisoned the dogs, but his wife says, "There are a number of people who would have liked to." They claim that there were days when no one came to feed the animals. Sometimes it ns that only Blumli rights are being protected, says Zeunger. He thinks that Blumling's heart is in the right place but her head is not. "Tha lady needs to be a lot more

sensible about her love for

animals," he says.

Blumling says she doesn't really want all those animals. But it's hard to shake the reputation of a cat caretaker. Many of the cats came from people who were moving and couldn't take their pets along: pregnant cats are also unloaded on her. "I'm too soft-hearted," she admits. Blumling, who raised five children in her Mobley Street home, has put the house on the market. She has also started finding new homes for her cats. More than half have been adopted over the last three weeks through newspaper ads and supermarket flyers. Blumling has eighteen cats left and says she is willing to give them all away — "but only to nice homes," she

THE SURFACE

gallons of slurry seal coating were directed to the neighborhood. City streets supervisor

their emissaries put the touch on the city bureaucracy to resurface the streets. "We have no knowledge of any political action or pressure on their behalf," says Gordon. "In fact we fight the mayor's office and city council on that whenever they ask us to resurface unimproved streets." (City regulations prohibit council members from directly contacting city department heads with such requests.)
Gordon says Silvergate, Albion and DuPont streets were repaired because a slurry seal truck was in the neighborhood resurfacing Savoy, Calypso, and other regulation streets. "We had some extra materials to use up, so we did those other streets too." Gordon explains Robert Evans, Gordon's boss, confirms that account. He says

none of the politically well-

connected Point Lomans nor

no city politicians or bureaucrats requested the maintenance work, and he notes that he didn't know Mayor move to that neighborhood

(continued on page 42)

GURDJIEFF OUSPENSKY Centre

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連环於原東

115

Evans does acknowledge that his department's decision to resurface the unimproved street 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 vet doing the same work in

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 unimproved 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

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

POACHED LOBSTER

(continued from page 5) much blame on the divers "How many bugs [lobsters] can a diver carry?" he asks. The big illegal hauls can be traced to 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 according to Shackelford. I 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."

other."
That's not true, says lobster spokesman Miller. Fishermen can tell whether their traps have

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

which cost about forty dollars. Ned Crustacean (not his real name) was once a lobsterpoaching 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 pilors." he says. Crustacean favored the traps near Shelter Island, and he sometimes stole from the La fold Cross sees or from the La Jolla Cove area of 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 raiding.

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 were no fishermen around; Ned might have been one dead Crustacean. "I heard that lobster fishermen would sneak up on [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 \$50° or his

lined as much as 550 of his thevery. But maybe not that lucky. It's hard to prove that a diver stole a lobster, says Captain Shackelford. Some 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 fa diver] can go out in the water and not be near somebody's trap," Shackelford says. "If a lobster fishermen sees bubbles coming the problem of the problem up from near his trap, he assumes that the diver is raiding

Which is what Michael MacDonald claims happened on November 2. But the lobster fisherman who grabbed him claims otherwise. According to 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 noaching but declined to

was poaching but declined to discuss the case further. Joseph Meyers would not confirm or deny that he was taking lobsters deny that he was taking tooster 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

nued from page 3) iso apply for awards is an insuit to the unaligned artists of San Diego. I, therefore, now solunteer to serve on next year's panel in theater, and I hope that this time, all of my friends apply I mean, that is how you play the ame, isn't it? Frederick Edmund

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 sally uninformed and Immentable, particularly in the criticism of the dance panel. It demonstrates a lack of knowledge and investigation as to the nature of the percipant review process, which Krueger sophomorically refers to as a "contest." Worse yet, this nonstory (by Krueger's own admission, to memore of tocal dance complained of any awards) undermines public uredibility of the arts and badly damages the ability to secure

credibility of the arts and badly damages the ability to secure qualified participants in this nationally recognized dispensement process. Here are a few flexis 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 fleld are funded. Peer-panel review is used. nded. Peer-panel review is used determine recipients of virtually every program of the California Arts Council, the California Arts Council, the National Endowment for the Arts, and numerous state and regional public funding agencies. None that I am aware of restrict panel participation to peers who have

insplicit or interest received in the control of th

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 considered exceptionally accomplished. Krueger challenges the dance panel by pointing out that a ballerina from California Bailet 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 companies mentioned financially

companies mentioned financially benefit from these grants. Panelists do not represent organizations with whom they are affiliated — they are individual consists of the part o

artists, et cetera. Within my own experience as

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peers.
Tom Corcoran
Business Manager
3's Company and Dancers
San Diego

Paul Krueger replies: Mr. Corcoran distorts the facts in his attempt to skirt the serious issues raised when "peer panelists" such as his employed

panelius" such as his employer are slocal in the subsward position of judging the sork of position panelius. My story did not say that "no member of local diance compliance of any owned." Supplicant, including several who applied for dance fellowships, princed pere panelius in criticisting the conflicts inherent in the position of the position in panelius in criticisting the conflicts inherent in the conflicts inherent in the standard panelius who feel that Los Angeles artists serve on local pere panelis: it issued quaded now local pinnelius who feel that Los Angeles artists serve on local pere panelis it issued quaded now local pinnelius who feel that conflicts inherent and such servers as judges. COMBO administration authorities the conflicts inherent and supplied for the program helper dissurding as according as for conflicts inherent and supplied for the program helper dissurding as according as for conflicts inherent and supplied for the program helper dissurding as according as for conflicts in the conflicts inherent and supplied for the program helper dissurding as according and conflicts and supplied the conflicts inherent and supplied for the program helper dissurding as according as according

On This Necessary Avenue

Necessary Avenue
As illustrated by the "City
Lights" article "As Long As
Voir e Up, Get Me a Grant,"
You're Up, Get Me a Grant,"
You're Up, Get Me a Grant, "
solution must be investigated to
remove the saint of "recorpsis"
from the COMBO grant-election
program. While there are both
consumers of the company of the company
from the COMBO grant-election
program, or with the company
to the company of the company
to the company of the company
to the company

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

Within my own experience as owner/lengineer for Equinox Productions, a company which produces recordings for dance, drama, and fashion, I feel because lwork 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

other professionals in related fields would lend 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 artistic 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.

I hope COMBO will find a viable I hope COMBO will find a viable solution so that the needy recipients can count on this necessary arenue of support and so the arts patrons of San Diego can feel good about supporting the arts locally while trusting the process that helped determine what they are able to see, hear, and content of the process that could be processed to the process that helped determine what they are able to see, hear, and content of the process that they are able to see, hear, and the process that they are able to see, hear, and the process that they are able to see, hear, and the process that they are able to see, hear, and the process that they are able to see, hear, and the process that they are they are the process that they San Diego

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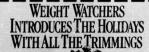
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The Galas Tribute

"Avant vaudeville" is what he called it. A grab bag of "Avant vasdevalle" is what be called it. A gain bag of a be called it. A gain bag of a be called it. A gain bag of a bear and theatrical styles taken agant and re-assembled into his own craw quite performance pieces. Playwright, novellet, director, and performance pieces. Playwright, novellet, director, and performance pieces. Playwright on performance pieces are performance art. His highly original style marked him as a wirter and director with staying power. In the world of experimental theater, where creative risks are had the combination of style and content that made audiences and critics peg him as a "keeper." When Galas died late this

When Galas died late this summer at the age of thirty-two, he was just beginning to assemble a pernament repertour of theatrical pieces and to receive format repertour of theatrical pieces and to receive format the head already received two. He had already received two. Helps and an award from the LA. Weekly for his theatrical concepts and direction. This Saturday the La Jolla Museum of Contemporary Art is sponsoring a memorial tribute to Gallas in a program of excerpts from three of his most concepts and barby Redbout's Receive. On stage will be acress-choroographer Helen Shumaker, a five-year veteran of Galas's theater company; film, relevision, and theatrical actor Sean Sullivan, also a long-time associate of Galas's and Sando Counts, a vaudeville





and circus performer. The range of performance skills represented in this case gives some indication of the flavor of Gala's week. It is generally humorous and briting, fast the performance fleel is both the client and the newest of Gala's permanent repertoire. This sharp, itomic commentary on American society has changed and evolved constantly over the Performance fleel was presented here several years ago under the sponsorship of Sushi Gallery, and Helen Shumaker was featured in that early

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 ordered deported on the grounds that her work was grounds that her work was subversive and intended to "spread international communism." Such famous writers as Norman Mailer, Kurt Vonnegur, and John Irving have rillled to support Randall's case, which is under cappeal, viewing it as a threat to appeal, viewing it as a threat to every American's freedom of 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

"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 nost 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 Horn"). Later she lived and



No More 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 of Rowdy Roddy Piper and Hulk Hogan, whose match against archrivals Don Mursco and Cowboy Bob "Ace" Orton-romorrow, Friday. November 14, is the highlight

November 14, is the highlight of a weekend of professional wtestling 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 serfere notice they needed, the surface noise, they neglect the elegance of a flying drop kick,

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 reval those of Sophocles in philosophical dilemma and philosophical dilemma and the sample, let's examine the transformation of Rowdy Roddy. Piper from obnoxious loudmouth into "good gov." There is no describing how loudness, the piper was before the transformation. He hoard a human figuration. He have the sample of the sample

snarling black panther, would verbally assault his guest with the high-pitched mewing voice of a psycho killer double-dosed on sarcasm and on sarcasm and methamphetamines. His most famous encounter was with rock songstress Cyndi Lauper. He took a folding chair to her.

Piper relinquished Piper's Pit



contracts to wrestle in Japan beckoned. (The Land of the Rising Sun is even more wrestling crazed than the U.S. There. "Dumptruck" Matsumoto. a young. 200-pound female, reigns over na addisect consisting entirely 200-pound temale, reigns over an audience consisting entirely of pubescent girls.) Adonts used the caretaker position to further his own career and renamed the Pit to Adrian's Flower Shop. Perhaps even more perfidious were the actions of Cowboy Bob "Ace" Orton, Piper's bodyguard, who joined Adonis in his usurpation of Piper's 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 judge who would host the show Even though they are 200-pound-plus examples of professional wrestlers are nued on page 16. col. 4)

Mr. Mean

the simple creasing of an opponent's forehead. And they

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READER'S GUIDE TO LOCAL EVENTS

EVENTS must be received by no later than the Frikay preceding the Thursday issue in order to be considered for publication. Do not phone. The Events Editor reserves phone. The Events Editor reserves the right to add material. Send complete information, including a learning time of the event, the date and time it in the held, the precise saldress where it is to be held, a contact phone number, and a phone number for public information to: READER EVENTS EDITOR, P.O. But 808.3. San Deep CA 9,148.

Dance

Traditional African Dance. Classes are held each Thursday 7:30 p.m., 526 Marni Luther King Jr. Way, downtown: Fridays, 6 p.m., 230 Birmingham Drive, Cardiff; and Startdays, 3 p.m., 528 Fifth Avenue, downtown. For more information, call 457-5185.

Square-Dance Lessons, couples of all ages are invited to participate in a beginning square-dance class spensored by the U.C. Saws Square Dance Club every Thursday, 7:30 p.m., Lindbergh Elementary School, 4133 Mount Albertine Avenue, Clairemont. Call 560-5861 for more

Scottish Country Dancing is held each Fralay, 7 p.m. to 10 p.m., Pacific Beach Women's Club, 1721 Hornblend Street, Pacific Beach. Classes are also held on Wednesdays at 7.30 p.m., 7776 Each Avenue, La Jolla. For more information, phone 454-5191.

the Balboa Park Club building in Balboa Fark. Sunday evening, practice classes (also 7 p.m. to 10 p.m.) are free. This month the waltz and numbs are the festigred dances. For more information on the nonprofit club, phone 483-4860 or 278-8445.

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

Polka Dance, the Polish-Polka Dance, the Polish-American Association of Sin Diego biosts a dance featuring the Polka Family Band, Sorurday, November 15, 7-30 p.m., 8c. John of the Cross Social Center, 3522 Washington Street, Lemon Grusse, Call 469-6449 or 442-4663 for more information.

Square-dancing, Ken Reid and Don Phister call the desiston and allemandes, Saturday, November 15, 730 pm. Emerald Ballroom, 9184 Gramercy Drive, Mission Village Shopping Center. 165-2727.

The San Diego Swing Dance Club meets each Sunday at Lehr's Greenhouse, 2828 Cammo del Rio South, Musson Valley, A beginners' class begins at 3 p.m., followed by a dance (to live music) at 4 p.m. For details phone 274-3235.

Round Dance, a beginning round-dance class takes place every Sunday, 4:30 p.m. Silverado Ballroom, 4752 University Avenue, East Sunday Diego. No prior dance experience is necessary. Call 469-9325 for details.

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

More Scottish Dancing takes place each Monday, 7 p.m., room 202, Casa Del Prado, Bafboa Park, More classes are held Park, More classes are held Tuesdays and Fridays, 7:30 p.m., at the same location, Interested? Call 549-4257, 276-7004, or 488-2617 for more information.

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

"Circle Dancing," Sufi dancing continues on Mondays at 7:15 p.m., 4070 Jackdaw Street, Mission Hills, 295-9677.

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

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

Folk Dances are held each Tuesday, and Thursday, sponsored by the Cabrillo Chib. The group meets at 7.80 pm. in the Balbos Park Club. Balbos Park. Interessed in joining? Phone 463-7529.

Baller Español de Madrid, twenty Spanish dancers and musicians yefform regional, traditional, and flamenou dances, as well as modern dances as well as modern dances se to works by Federico Garcia Loroa, Tuesday, November 18, 9 pm. Bast County Performing Arts Center, 210 East Main Street, El Cajon, Call 446-0372 for ticket informations.

Wednesday from 7 p.m. to 8:30 p.m. at the Studio, 3735 Adams Avenue, Kensington, For details phone 283-0446.

Balboa Park. For details phone 569-4955 or 422-5540.

Tango, the Tango Argentina dance club sporsors an evening of dance every Wednesday, 7 p.m., Emerald Ballroom, 9184 Cramercy Drive, Mission Village Shopping Center, Call 565-2727 for more information.

Film

"Political Fith Series," this series," this series, "this series where the series species of the Committee for World Democracy, presents two forty-free minute films, about a Frishar, which was the first of the first series of America, contrains two Fithshigh series of America, Conference and Canada Canad

Thetan History Film, the street life and religions ceremonies in Their before roo Communist Chinese invasion in 1950, as well as documentary footage of the dalai lama's flight to India, are included in this film about Tiberan art and culture, Saturday,

Solara Beach, and Sunday, November 16, 7 p.m., the New Age Booksellers, 4016 Albarros Street, Ocean Beach, Call 459-5066 for reservations.

"Un Chien Andalou," director that is regarded as the film of the surrealist movement, as well as Smoon of the Desert, a 1965 short feature made during Burnuel's teature made during Burnuel's tenure in Mexico, screen Monday, November 17, 7 p.m., thard floor auditorium, San Diego Public Library, 820 E Street, downtown: Free, 236-5849.

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

532.7900
"Yappalvas and the Slavic Race," MiraConea College's travel film series in next film, produced and narrated by Gene popular tourist gotto on the Dalmarian coast and provides imagification of the various. Tessification of the various of the various through the vario

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 Fubic Library, 200 East Twelfth Street, National City-Free, 336-4250.



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conjunction with the "Fire Tunings Soling Design Today" exhibit, the La Jolla Museum of Contemporary Art presents four high-sea adventure films. The third film, Museuy on the Bounty, which stan Charles Laughton as Captain Bligh and Clark Cable as Hetcher Chrustian and which Captain Bligh and Clark Cable as Hertcher 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 Sae and Surfight, a trio of new Ornsimas, features, continue an open-redded 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-hubit resolution and high-speed photography to this an insecr's photography to firm an inec-first leap or follow the flight ar-eighteen-foot, radio-controlled

Site is a seven-minute film by the creators of Chronos and Kryamniastu that uses time-lapse photography to capture, among other things, Halley's Comet traversing the Milky Way. Sarfight, another seven-minute film, is about the difficulty of obstemmental to the control of the film is about the difficulty of photographing ceinstral bodies. Show times are daily at 1.40 a.m., 2 p.m., 3 p.m., 5 p.m., 7 p.m., and 8 p.m. There are the photographing of the

Laserium, in addition to On the Wing and Grand Canyon features, the Reuben H. Fleet Space Theater and Science Center in Balboa Park hoats a series of Laserium laser-laser shows. Lites Out Laserium laser-laser shows. Bellow jazz sounds of Par

Transfer, and others, screen Thorsders and Ferdam at 9.15 pm., and Saturday and Sundays at 9 pm. The schedule for Lasernake, which features selections by Perer Gabriel, INCS, Van Halen, and 22 Tg. as Saturday, 10.15 pm., and Trade and Saranday, 10.15 pm., and Trade and projected onto the Omnimax experience of the Committee of t

"We Are Born of the Stars" and Skyward, two new Omnimas films, are now showing at the Tijuana Cultural Center's space theater. We Are Born of the Stars is the first 3-D film in the Omnimas format and a commission commence.

performing acrobatics in midair. The films screen at the Tijuana Cultural Center, Pasco de los Herces, Zona Rio Tijuana. For show times, call the center at

706-684-1132. Music

Organ and Vocal Recital, organist Richard Slater and and buch, as welt as Mystical Songs by Vaughn-Williams and Vivaldi's "Stabat Mater," Friday, November 14, 7:30 p.m. St. Andrew's by-the-sea Episcopal Church, 1050 Thomas Avenue, Pacific Beach, 273-3022.

Del Mar Jazz, the Art Resnick

Classical Guitarist Fred Bernedetti plays music by Albeniz, Barrios, and Narraet, Friday, November 14, Words and Music, 306 Fourth Avenue, Hilliero. On Stunday, November 15, the New Expression, a gattar, mandolin, and barryo trio, plays to the property of the control of the State of the Control of the State of the Control of the Control of the Control of the Control of the State of the Control of the Control of the State of the Control of the Control of the State of the Control of the Control of the Control of the State of the Control of the Control of the Control of the State of the Control of the Control of the Control of the Control of the State of the Control of the Co

Dixieland Jazz, in an attempt to whet your appetite for the upcoming Oreat American Dixieland Festival, Seagort Village, 849 West Harbor Drive Embaradene, is hosting a speckand of Dixieland flars beginning Saunday, November 15, when Cottonmouth D'Arcy's Jazz Vipers take the stage at 11 a.m., followed by the San Diego Hysrerical Banjo Society at 1:30 p.m., and the South Market

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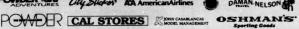
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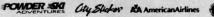
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READER'S GUIDE TO LOCAL EVENTS

1.30 p.m., and the Mesa Colley Dixieland Band plays at 4 p.m.
 Free. 235-6568.

Contemporary Fluist Ann Laberge perform her own composition for solo flure, as well as one by David Dramm, and a piece for flure and prerecorded flute by Larry Polansky, works by Rolf Wallin, and Stockhausen's "Tierkresi", Secompanied by guitarist John Siguetos, and Bach's "Partie," Saurday,

UCSD. Free. 452-3229. 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, Mandeville Center Auditorium, UCSD. Call 534-4559 for ticker

Spreckels Organ Concerts. San Diego civic organist Robert Plimpton plays works by Bach, Weaver, Orieg, Widor, and others, Sunday, November 16, 2 p.m., Spreckels Organ Pavilion Balboa Park. Free. 295-6000.

Wind Symphony, this forty-seven-member student ensem Wind Symphony, this forty-seven-member under ememble of wrid and persussion musiciaran was a second of the second of the power of the power of the second of the power of the power of the second of the power of the power of the second of the power of the

Suite, Sonata Erosca, Woodland Statches, and Twelve Virtuoso
Enudes – Sunday, November 16,
3 p.m., Mandeville Auditorium,
LCSD Tickers are available
through TicketMaster or at the
UCSD box office, 534-3229.

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

phone (44-1120: SDSU Sunday Concerts, the music department at SDSU hosts a series of concerts eich Sunday. This week the Cardens-Levenson-Follingstad Trio performs Beethoven's Trio, op. 70, no. 2 in E-flas Major, Kodaly's Sonata, op. 4 for Pano and Cello, Brahma's Trio no. 1 in

Organ Concert, the First Presbyterian Church's concert Presbyterian Church's concern series continues with Jean Guillou performing works by Vivaldi, Bach, Schumann, Lisst, and Stravinsky, Sunday, November 16, 7:30 p.m., First Presbyterian Chutch, 320 Date Street, downtown, Free, For details phone 232-7513.

"San Diego Mini-Concerta," the Early Music Envemble of San Diego – Elisabeth Marti, Constance Lawthen, Victoria Heinis-Shaw, Hehn Peeling, and cappella Rensissance mahrgais compella Rensissance mahrgais from England and Italy, Monday, November 17, noon and 12:30 pm. lobby of Golden Hall, 202 C Street, downtown, Free. 223-1352.

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

San Diego Pianist Gustavo Romero is the featured soloist in an all-Moxart program at the San Diego Chamber Orchestra's Sherwood Series, Monday, November 17, 8 p.m., Sherwood Auditorium, La Jolla Museum of Deserver. An 200 Deserver. Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. A preconcert dialogue between Romen.



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Nov. Workshops

Nov. 15 rier 10:00 am-4:00 pm - \$55.00

Nov. 22 Finding the Crace 10:00 am-4:00 pm - \$30:00 2425 San Diego Ave., Room 22 - 280-2599

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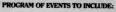
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Chula Vista Chamber Concerts. the Cardenes-Levenson-follingstad Trio performs at the

Fullingstad Tro performs at the next recital in the series oponsored by the Chula Vissa Poblic Liberra, Monday, Monday, Monday, Chaila Vissa Public Liberra, Mo F. Stereet, Chula Vissa, Public Liberra, Mo F. Stereet, Chula Vissa, Diedersen in the concentraisere, and Levenson is the acting principal cellific of the San Diego Strephons. Follingsoid in an assessant professor of pianus at SDSU. Free 1991-1504.

The "Fall Chamber Music Series" presents Runkin Fisher with Christopher Aller. secompanied by John Mula. William Nolan, and Vick Perce in a concert of songs from Papiane. Engiaters. Englasci. Den Papiane. and Werther Wedninday. November 19. 6-30 p.m. rhad. floor auditorium. San Drego. Publis. Library. 622 E Street. downtown. Press. 690-3927.

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heatre, 102 C Street, heatre, Call 119-0149 for

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"New York Times" Culture Editor William H. Homan speaks on "The Arts as an Early Warning System" as part of the "Balboa Lectures" today.

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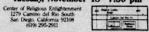
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TO LOCAL EVENTS

bun Lings Museum of Art, Balbon Park, Call 236-1725 for

Writers' Workshops, Writers Writter Workshops, Writter Bookstore and Haven hosts several different series of several different series of several different series of several different series of several series, and part of the "Meet the Expert" series. Manny Leopa of the Bookstore and Enter Task Forte, who is well-known for his role in Joseph Wandhough's hook about the task Bookstore and Shootstore Bookstore and Haven, 1841. Adonts Avenne, Normal Heights, For a complete needing, and 1262-1363. Modern Chinese Transcriber of the Shengtian, a visiting professor of an from the People's Regulate of Chiras, presents a slide-disarrated lecture about modern Chinese painting, Friday, November 14, 150 p.m., community room, Great American Friet Bavings Bank, 925 for Stockton Sereet, Mission Hills. Free, 224-4458.

"Cubs — What I Saw," the Humanist Fellowship of San Diego spotuons a slide-ilisatrated talk by Lowell Street, Pacific Beach, Free

"Drug Abuse Treatment: U.S. Versus U.K.," the British treat drug abuse as an illness that must

the tatled. The Armed Str sylventer treated it as a crosse. Case Lancon director of chemical dependency studies at USIU discusses which attracte might be better and why. Studies, Nevember 16, 7:30 p.m., First Unitarian Church, 4190. Front Street, Hillcreet. Free. 222-9477.

"International Implications of the 1986 Election," now that the Democrats control the Senate, what effect will it have

professor of political actence at UCSD and an expert on voring behavior, discusses that question at a fecture sponsored the World Affain Council of fain Dego, Monday, November 17, 7 p.m., that floor, California Western School of Law, 150 Cedar Street,

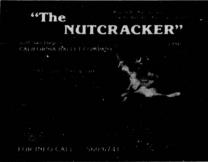
downtown. Call 231-0111 b Friday, November 14, for reservations.

Gemologist Lis Mahan discusses Gemotogist Lis Marian discusses minerals such as attacornia, asconize, and serperience, which are not commonly used for gemi and jewelry. Tuenday. November 18, 3 p.m., Natural History Museum, Balboa Park. 232-3821.

Tax Laws Lectures, the new tax has disken effect in a few morths, and the Franskavon for Francial Education is belding two lockures about how to take advantage of the revisions in the tax code. Tuesday, November 18, 6.50 pm, Torrey Fines Inn. 1440. North Tortey Pines Road, L4 Jolla, and next Tunnday, November 30, 930 a.m.,

"The Sup of Roger Hedgescock: A Case Study in Trial by Media," Law, Williamson, professor of communications at USB, discusses whether "tast really was a sendents agrant Hedgescock on the part of Dustre Antoniny Ed Miller, the Cople-Peer, and others," Tuesday, November 18, 7 pm., La Cotta Breach Falls, Laterie, 737 DE 187-100, 2016.

"Soviet Penetration of the Pacific Rim," the Rancho Bernardo Chapter of the World Affairs Council hosts a discussion by former Marine Corp Major





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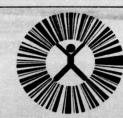
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WHEN:

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planning. Archen More, and Samuel Benyam, netrol Ros-Almoral and Semen nerol strache in Nasking, Chine, as well as Marmanik, Archangel, and Morcon, the Soviet Linux. They will discuss the growth of Soviet movel operations in the Paristi. Tuenday, November 18, 170 pm., Cubi Sench Bernardi. Communica Center, 12578. Oals. Nerth Drive, Rancho Bernardi. Find details phone 485-138 or 311-6111.

"Can We Trust the Russians."

for a Bilateral Nuclear Freeze, moderates a discussion among James Wertsch, UCSD professor James Wertsch, UCSD professor of communication and prochology. Robert Edelman, professor of Rossian and Soviet Isators at UCSD and Labord Featherman, of the Lawrer's Alliance for Nuclear Arms Control, Tuesday, November 18, 7,30 pm., First Unitarian Church, 4190, Front Street, Hillcreer, Free 198-9978.

"New Views of Women," Anni-Charlotte Harvey of the SDSU drama department discusses "Dolls' Houses A View of Women in Strandberg and Ibsen," Wednesday.

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Soviet Refuseniks, for sevents

Radio/TV

The ALDS 380W, in this case, the acrossom stands for Armst Involved with Death and Suffering, a San Francisco theater trouge that perform a series of comic, dramatic, and musical sketches about AIDS that aims to educate audiences about the disease. This episode of Sarvinal aim Fiday, November 14, 10 p.m., KPBS-TV, Channel 15.

"Sudden Impact," if nothing else, this Dirty Harry movie is responsible for the cliche favored by purks and presidents alike "To shead, make my day." Clint Eastwood's ode to American gunplay will be shown Sunday,

plantation. Those that reconstructions are the same of the same of



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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 MONDAY, MAR. 23, 1987 AT 8:00 P.M.

FOR FURTHER INFORMATION PLEASE CALL LA JOLLA CHAMBER MUSIC SOCIETY AT 459-3724

TO LOCAL EVENTS

"West Side Story," this masterful rework of Romes and Julies, with a score by Leonard Bernstein and Stephen Southerin, choteography by Southerin, choteography with the same Robbins, and which state Naralie Wood, Ritta Moreno, and Russ Tamblon, never loos, and Russ Tamblyn, never loses its power and charm no matter how many times you see it. The next

Comedienne Lily Tomlin joins Nosa in a search for intelligent life in the universe. Toesday, November 18, 8 p.m., KPBS-TV. Channel 15. In the guise of Ernestine, the pushv telephone operator. Tomlin leads viewes from Hollywood's allem erocounten fleaturine a visit with

Station in the Moiave desert

"Jazz Live," a live broadcast of a "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., KSUS (88.3 FM).

"Newport Jazz '86," highlights from last summer's world-famous from last summer's world-tamous just festival, teaturing performances by Michael Franks, Stanley Jordan, Wayne Shorter, and others, aim Wednesday, November 19, 10 p.m., KPBS-TV, Channel 15.

Sports

6:30 p.m., Federal Building. Balboa Park. For more information, call 293-3480.

information, call 293-365.

Boxing, "I are want to show me fane that I'm nor a gottree," assistenced that I'm nor a gottree," assistenced that I'm nor a gottree, assistenced that I'm or a gottree about his ten-round comebuck boat gapiner Bussell Mitchell today. Thunday, November 16, 730 p.m., El Corner Convention Center, 702

Ash Steered, Monntown. The six-round semimatin event features San Dogo journal well-oversight San Dogo journal well-oversight Numer. The undercard includes featureswiseling Mike Zeru and 100 Mike Zeru and 1 Nune: The undercard includes featherweights Mike Zena and Russell Mosely, middleweights Richard DeMarco and Joe Motten, and middleweights Terry Nortis and Wayne McGowen.

Tickets are available at TicketMaster, 232-0800.

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bicycle towning event for both beginners and red cycles, who have their choice of five, "neutrinose, fifty, and event-of-towning between through New Johnson College, i.e., West Masson Road, San Marcos. Registration begins at 6 am, and the different tours leave at staggered intervals beginning with the sevent-of-towning Warth Out Lebbard" ride at 7 am. The College, i.e., and it defirmed in the control of the

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

competitions, Saturday, November 15, North Park Theatre, 2891 University Avenue, North Park, Prejudging begins at 11 a.m. Formal

Artec Football, if the SDSU Artec Football, if the SDSU ream hopes for a spot in one of the Bowls, it has to win the rest of their all WAC is chedule. Their next game is against the passing offense of the Wyonting Cowbows, Saturday, November 15, 7 p.m., San Diego Stadium, Massion Valley. Tickers are available at the stadium box office.

Sockers Ope ar, five-time



before they take on the Minnesota Strikers, Saturday, Minnesota Strikers, Saturday, November 15, 7:35 p.m., San Diego Sports Arena, 3350 Sports Arena Boulevard. Tickers are available at the Sports Arena box office and through

Chargers Football, Al Saunders Denyer i nev are sure to oc-tested when they have to play twice this week. The first game fearuring the Dallas Cowboy's double-threat backfield of Herschel Walker and Tony Henchel Walker and Tony Donest, takes place Sunday, November 16, 1 pm. The second game is next Trunsfay. November 20, 5 pm., when the West Long and the Silver-and-thing to the Silver and the West Long and peculiar Trunsfay. West Long and peculiar the Silver and peculiar Trunsfay pince of Monday Night Foothall Both games are sulper to local blacking and take pince at the Silver Truckers are swallable or the stadum box office.

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

Table Tennis, twenty tables are available for beginning and champed table tennis players ever Monday through Friday, 6 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: tee time is at 1.50 a.m., interested golfers are invited to phone 297-3391 or 295-8470.

Ski Injury Seminar, the Bayside Sports Medicine Center holds a free seminar titled "Shape Up for Sking and Prevent Injuries." Tuesday, November 18, 7:30 p.m., 3565 Del Rey Street, Pacific Beach, Call 483-4784 for

Frisbee Golf is played daily at the Morley Field Disc Golf Course, located at the east end of Morley Field, near Penshing Drive and Redwood Street, Bulbou Park. Free. 298-0920.

Men's Gold Medal Volleyball, in 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, 7,350 p.m., Peterson Gym, SDSU. Tickets are available through

In Person

Funnsmen Ritch Shroder Beh Nickman, and Willie Parcens contrace through Sunday, November 16. Keenet Waynans and Rick Rernolds open Tuesla, November 18, and continue through November 23. Show times are Thursday at 6.50 p.m., Friday and Sarraday, 8 pm. and 10.30 pm. Sunday at 6 pm., and Tueslay and Weetneday at 8.50 pm. The Improv is located as 832 Gamer Avenue, Bactic as 832 Gamer Avenue, Bactic

483-4570.
Comedians Willie Farsons, Ben Gilbert, Nancy Redman, and Finis Henderson share the stage at the Comedy Store today, Thursday, November 13, through Sunday, November 10, through Sunday, November 10, 50 mm ser as epop m today and Sunday, 8 p.m. and 1030 p.m. on Friday and Saturday, 76 p.m. and 1030 p.m. on Friday and Saturday, 76 p.m. and 1030 p.m. on Friday and Saturday, 76 p.m. and 1030 p.m. on Friday and Saturday, 76 p.m. and 1030 p.m. on Friday and Saturday, 76 p.m. and 1030 p.m. on Friday and Saturday, 76 p.m. and 1030 p.m. and 10

Paul Street in La Jolla, 454-9178. Help! I'm in seattle," in the latest installment in the life and times of Elenotra Antonova, a foctsoal character created by the concerederated black balletins of Diaghiler's Ballet Russe has been forced to play the once-eightened black balletins of Diaghiler's Ballet Russe has been forced to play the once-eightened black balletins of Diaghiler's Ballet Russe has been forced to play the once-eightened by Steve Pearson, continues its San Diago not nody. Thursday, November 13, through Friday, Sough, Forton Franc, Call 1935-8466 for tricket information.

Feminist Poet Margaret Randall, who gave up her American stirenship in 1967 and who is Two dicament, Friday, Jovember 14, 6 p.m., Little Theater SDSU 265-6220. See, too, the "events highlight" on page one of this section.

"Stay Tuned." standup comedian Mark Price and singerisong-writer Greg Erath are putting together a pilot for a possible live-froadcast radio show featuring comedy, music, and guest celebrities and need a live audience, Friday, November 14, 7-30 p.m., Lyceum Theater, Horton Plaza.

for more information.

Professional westings, get reals for games, greats, bodyslams, foreign objects, and general ranting and raving as professional servedling contest to Sum Diego for two sets of matches this weekend.

Halli Hogan and Rowds, Roddy.

Player againes Magnificent Muraco and Cowbey Dok Orron. rakes place Frailay. November 14.

pm., Sun Diego Sporte Arma, which include Sergeant Shaughter and the Wild Sumons, takes and the Wild Samoans, take place Saturday, November 15, 8:30 p.m., Golden Hall, 202 C Street, downtown. Tickets are available through TicketMaster.

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

Also, see the "events highlight on page one of this section.

A Memorial Tribute for San Diego playwright Philip-Dimitri Galas, featuring performances by Sando Counts, Helen Shumaker, and Sean Helen Shumaker, and Sean Sulftvan takes place Saturday, November 15, 7:30 p.m., Sherwood Auditortium. La Jella Minesum of Contemporary An. Proceeds hencet the Philip-Dimitri Galas Memoral Fund. Tickess are available chrough Tickes Memoral Fund. Tickes are available chrough Tickes Memoral Fund. On the "events highlight" on page one of this section.

planita Coperand, writer-performer Russ 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 234-1389 or 239-0511.

Poet David Ignatow, who has written, "There must be something wrong with membradh something wrong with membradh boxed and a stone head," will be at UCSD next week to take part in the celebration of the interest of the stone of November 19, 4:30 p.m., Center for Music Experiment. Next Thursday, November 20, 4 p.m., Thursday, November 20, 4 p.m., Ignatow discusses "Open Forum on the Nature and Art of Poetro" in the north conference moon of the Student Center. All events are free and take place on the UCSD campus. Call 534-214 for complete information.

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

TO LOCAL EVENTS

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

Special

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 certainty in the control of the apecua program, sponsored by the Alliance for Survival, featuring a portluck supper, a showing of the movie Silkwood's death, nuclear power, and alternative energy sources, Friday, November 14, 6-30 p.m., Abrasas School, 1366 Hornblend Street, Pacific Beach, 272,2001

Farmers sponsors the second annual conference in an attempt annual conference in an attempt to disseminate information for farmers and consumers about the transition to organic farming, the health of soil and water, and the quality of food. Sanuday. November 13, 8 a.m. to 5:30 p.m., MiraCosta College, One Bamand Drive, Oceanude. Call 565:3080 for more information.

Bird Hike, bring binoculars, water, a snack, and sturdy shoes to a bird hike sponsored by the Friends of Los Penasquitos Canyon Preserve, Saturday, November 15, 9 a.m. Meet at the east end of Sorrento Valley Boulevard, Los Penasquitos Preserve. Call 271-6710 for complete information.

Owls, the Natural History Museum is sponsoring a five-hour reminar led by Jon Winter on the behavior, biology, and other aspects of owls, Saturday, November 15, 9 am. to 3 p.m., Natural History Museum, Balboa Park. Cail 232-3821 x205 to

"Food and Culture," Carrie Ort leads a class about the acceptable behavior, values, attitudes about food in different cultures and covers such topics as the reason why colds are treated with chicken soop, Saturday, November 15, 930 a.m., Museum of Man, Balboa Park. For more information, call 239-2001.

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

National Monument, Point Loma, Free, 293-5450.

Military History Walks, the Militar History Walks, the navay positioned the cannons on Point Loma to protect San Diego Bay from the Japanese invoders. Park Service volunteer Gerechen walk through those military emplacements Saturday, November 15, 10-30 a.m. and 1-30 p.m., Cabrallo National Monument, Point Loma Receivation required. Calinovided in American Sign Language. Call 293-5450 vidal for more information.

Mural Art Course, the Chicano Park Arts 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.

Geology Walk, the Friends of the Wilderness Gardens Present Geology Walk, the Friends of the Wilderness Gardera Preserve sponsor a walk, led by geologist Jim Clennin, who will discuss the rock formations and gems indigenous to the preserve, Saturday, November 15, Wilderness Gardens preserve, 14029 Highway 75, Pala. 267-7323.

Silverwood Preserve Nature Hiltes, the San Diego Audubon Society's 500-sere Silverwood sanctuasy and nature education center offers guided tours every Sunday, 10 a.m. and 1:30 p.m., Silverwood Preserve, five and a half mile east of Lakeside on Wildeat Canyon Road Free Call 432-299 for details.

Chess Club, the College Branci or the Jewish Community Center sponsors a chess club every Tuesday, 1 p.m., 4079 Fifty-fourth Street, East San Diego. Free. 583-3300.

For Kids

"Junior Charger Team Night," Sea World will be reserved for Sea World will be reserved for votangers sisten and under to raise funds for the Children's Pedatric Trauma Center at Children's Hospital, Friday. November 14, 6 p.m. to 11 p.m., November 14, 6 p.m. to 12 p.m. Drive, Mission Valley, Kide Drive, Mission Valley, Kide Nave Sheri Pedatric sides will be set up around other members of the Charger team, and scales will be set up around the park to that parents and their hals can weigh pound" to Children's Hospital. Call 584-2886 for more information.

Puppet Show, the Marie Hitchcock Marionettes present Fun on Sering, Saturday, November 15, and Sunday, November 16, 11 a.m., 1 p.m., and 2:30 p.m., Marie Hitchcock Puppet Theater, Presidents Way, Balboo Park. 466-7128.

Huischol Indian Class, the Museum of Man is sponsoring a class on Huischol Indian tife for grades three through six. Sarunday, November 15, 9-30 a.m., Museum of Man. Balbos Park. For details phone 239-2001.

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

brought to life by magic beginning Finday, November 14, 7 p.m., Casa Del Prado Theatre, Balbour and, Two more Balbour and, Two more Sasturday, November 15, and Sunday, November 16, ard 2 p.m. The show continues through show continues through November 23. Tickets are available at the Casa Del Prado box office or by calling 285-7328.

Saturday Storytimes, Barbara Saturatus viorytimes, Barbara Gartner conducts a storytime for preschoolen every Saturday, 9-45 a.m., Clairemont Public Library, 2920 Burgener Boulevand, Clairemont, Free, 276-0090,

Goony Birds 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 Viereissration information, call

Kids' Cartoons, four Disney cartoons, The Sorcerer's Apprender, Seamboar Wille, Through the Mirror, and Band Concert screen Sarunday, November 15, 10-30 a.m., University Community Branch Library, 4155 Governor Drive, University City, Free, 453-5722.

Spanish Storyhour, an hour of stories en español takes place every Saturday, 11 a.m., Carisbad City Library, 1250 Elm Avenue, Carlsbad. Free. 438-5614.

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

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Self Healing Center presents Louise L. Hay at the La Jolla Woman's Club Friday, November 21, 7-10 pm



The La Jolla Woman's Chib is located at 715 Silverado Street, comer of Prospect Street. Plenty of parking available. Taclest for this special evering are \$12 in advance and \$15 at the door. Please send check or money order to: uses field; Thompson, 216 W. Magie Street, San Diego, CA 92(0) Per feltest Information phases call (870) 2785-1991

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Thanksgiving, Nov 26-30.
\$165 per person. Includes: Round-trip
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HOLIDAY SKI

hankagiving, Nov. 26-30. *\$215 per perso.
Christianas, Dec 26-30. *\$255 per perso.
Includes Round trip bus transportation.
4-day HR tickstas, lodging and
bevrages en route.
*(Price based on quad occupancy.)



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DAVID IGNATOW

Mr. Ignatow is the author of numerous books of poetry and criticism, among them Say Pardon. Earth Hard: Selected Poems, Tread the Dark: New Poems, New and Collected Poems. A collection of his essays and interviews, Open Between Us has been published by the University of Michigan Press.



WILLIAM CARLOS WILLIAMS AND WALLACE STEVENS: TWO OF A KIND Tuenday, November 18, 4:00 P.M. North Conference Room.

POETRY READING Wednesday, November 19, 4:30 P.M. Center for Music Experiment OPEN FORUM ON THE NATURE AND ART OF POETRY
Thursday, November 20, 4:00 P.M.
North Conference Room
Student Center

FREE TO THE PUBLIC ormation call the Department of Literature 534-3214 For further info

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1-706-685-9152, 1-706-685-9158 Amex Hotels 1-800-423-8835

Saturday, November 15, 12:30 p.m., Take One Studios, 2400 Kerrner Boulevard, downtown. Also on the bill is the ongoing Adventures of Nyfrm the Sprite. Call 296-6092 for

"Young Writers' Workshop," Edee Suslick, a member of Poets in the Schools, leads a workshop



old time

Heights, Call 282-3363 to

Folk Singer Sam Hinton performs a concert for children and peace to benefit the Looking Glass Mobile Theatre, Saturday,





7:00 & 9:00 Thursday 13 & SUKAY presents the traditional master of South America, music with trea roots, that has been played during several Benealed years of rural mountain No. 7:00 A 9:00

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November 15, 7 p.m., First Unitarian Church, 4190 Front Street, Hillcrest, Call 240-4479 for more information.

"Mesozoic Monsters," von "Mesozoic Monsters," youngters in grades five and six can learn about dinosaur origins, collecting techniques, major dinosaur groups, theories about their extinction, and marine and flying extinction, and marine and flying reptiles in a course sponsored by the Natural History Museum, Sunday, November 16, 10 a.m., Natural History Museum, Balboa Park, For details call 232-3821 x203.

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

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

Free. 330-4280. Wednesday Storytimes, two-to five-pear-olds are invited to heat stories every Wednesday, 10 a.m. and 11 a.m., Carlbad City Carlbad, 438-5014. Also, the National City, house a half-hour of stories, songs, and films every wednesday, and the stories, and stories every wednesday, and the stories are stories.

Galleries

"The Kwakiutl Collection," sixty framed watercolors, the first paintings by traditional Kwakiud artists, go on display Sanarday, November 15, Museum of Man, November 15, Museum of Man, Balboa Park. Call 239-2001 for gallery hours. The exhibit continues through February 16, 1987.

1987.

"Panel Painting." Dursel Britton uses found objects like Venetan blinds as his "canwase and creates paintings that "are not representational but capture the movement and color and evoich the essence of titles like evoich the essence of titles like evoich the essence of titles like capabilities opens with a reception Saturday, Nowember 15, 7 pm., Annaka Calerie, 2400 Kettner Boulevard, downton. The exhibit continues through December 13, Callery hours are Tuesday through Saturday.

James 2, Jack Policy Bours are Tuesday through Saturday.

Weavers' Exhibit, twenty-five weavers from the San Diego Weavers Guid exhibit handwoven tapestries, clothing, baskets, linens, and more beginning Suuday, November 16, 2 pm. Gallery 21, Spanish Village, Bailson Park. The exhibit continues through November 30, 449-7722. Photography Awards Exhibit

Photograph Awards Eshibit, the thursteen winness of the Such Photography Awards, selected by James Alunder of the Fireds of Photography, are on exhibit through Sturday, child the Commission of the Commission 124 Broadway, downtown. 124 Broadway, downtown. 124 Broadway, downtown. 124 Broadway, downtown. 125 Broadway, downtown. 126 Dec. 126 Broadway, 10 am. to Open. 233-1000. The exhibit Control of the Commission of the Photography of the Commission of the Photography of the Commission of the Photography of the Commission of the Hallow Commission of the Commission of the Lake Road, Chain Vista, Call Lake Road, Chain Vista, Call

Soviet Jewry Photographs, photos of the Soviet lewish community, as well as those in North Africa and India, go on establist in conjunction with the lecture by Donna Wook, Wednesday, November 19, 8 p.m., College Branch Jowab Community Center, 4079 Fayrofourth Street, College Paras. The exhibit continues through December 12, Call 589-3300 for gallery Jouan.

gallery hours.

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November 14, Boehm Gallery,
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Callery hours are Tuesdays
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"The Dream Sleep," pencil, charcoal, and gouache drawings by Gary Hansmann are on exhibit through Satruday, November 15, Acevedo Gallery, 4010 Goldfinch Street, Mission Hills, Callery hours are 10 a.m. to 5 p.m. 296-8748.

Painted Constructions by Frank Cole and recent paintings by Leslie Lerner continue on exhibit through Saturday, November 15, Quint Gallery, 664 Ninth

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"Actual Photographs."
San Diego native Boyd Rice,
called 'the king of noise' by
some and 'the Marcel Duchsung
of contemporary culture' by
some and 'the Marcel Duchsung
of contemporary culture'
"found" photographs, Pink and
Pearl Galler, 711 Eighth
Avenue, downtown. The exhibit
continues through Saturabay,
November 15. Call 236-0284 for
gattlery boars.

gallery hours.

"210 Years without End," the Mingsi International Minosum of World Folk Art's exhabit of American design spans, well, 210 years, More than 200 items, from Shaker furniture to qualits and weather varies to fifter air and contemporally companies of the contemporal of the through Saturday, November 15. The measum is located in University Towne Centre, 405 La Jolis Village Drive, La Jolia, 455-5300.

"Spirit and Status: Art from Zaire," an exhibition of masks, figures, ritual, and prestige objects from the Congo River region of Africa continues through Newvenber 20. Mess College Art Caillery, 7320 Mess College Drive, Mess College Callery bours are Hondus through Friday, 9 am. to 2 pan. 560-2839.

"Hot/Cold Glass '86," glass arr, in all its various forms, created by various aforms, created by various artists is on exhibit at the Grove Gallery, UCSD. The exhibit contribuses through November 26, Gallery hours are Tuesday through Seturday, 10 a.m. to 5 p.m. 334-2637.

New York Artists Hurt Slonem, who shares his foft with more than seventy rare and exotic birds, which he includes in his passings of lash paugle settings, and photographic require the payer of the photographic require the very some artists use classivings as the basis for paintings, share an exhibit that must through Novembler 29, Parts Green Gallery, 1853. Fars Avenue, Tuckins Hurton's Astronomy, 10 a.m. to 6 pm. 456-377.

Id a.m. to 0 p.m. 50-3131.

Jazz Photographs, a collection of performance photographs, including lubie Ellington, Court Basie, Big Manna Thornton, and others, contraine on exhibit through November 29.

Arbenseum Mania and Arts Library, 1008 Wall Street, Library, 1008 Wall Street, La Jolda, Gallery hours are Library, 1008 Wall Street, Library, 1008 Wall Street, 100 a.m. to 5:30 p.m. 454-5872.

Coffeehouse



Live Entertainment 9-00 pm-midnight Pridays, November 14 & 21 "Plan 8" - Jazz Plute Trio Saturdays, November 15 & 22 mint Santon - Songoviter/ folk guitarist

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TO LOCAL EVENTS

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"Pigs and People," figurative watercolors by Mary Tomsskevitch "dealing with moods and relationships," and "A Little Vegas," a collection whimsteal ceramics in response America's entertainment capita whimsteal ceramics in response to America's entertainment capital, by Lorraine Krol-Alperson, continue on exhibit through November 29, Spectrum Gallery, 744 C Street, downtown, Gallery hours are Wednesday through Saturday, 11 a.m. to 5 p.m., 232-2743.

"Fine Tuning Sailing Design Today," a selection of drawing, photocrapels, widecapes, as well as the sailing yacht Stars of Singes 38, document how sail design has evidend over the years. The November 30, La Jolla Museum of Contemporary Art, 70. Prospect Street, La Jolla. The museum a open Tuesdays through Studies, 10 a.m. to museum is open until 9 p.m. For additional unformation, call 454-0267.

Pictorialise F. Holland Day, known for his "pagan" plotographs of nymphs and mountain Pans, is the subject of an exhibition at the Museum of Photographic Arts, Balboa Park. The exhibit continues through November 30. Gallery hours are Tuesday through Sunday, 10 a.m. to 9 p.m. 239-5262.

to 9 p.m. 239-3202.

"You Can't Get There from Here," culptor Katherine Hart earbhise constructed wall reinds countries of the combining wood, paint, and found materials that explore "uproceedines, stability, and changing directions," through December 6, Naralle Bub Gallery, 808 E Street, downtook Gallery hours are Wednesday, through Starthay, 1 pm. to 5 p.m. 544-0203.

New Paintings by Roger Herm continue on exhibit through December 6, Patry Aande Gallery, 600 Ninth Avenue, downtown. Gallery hours are Wednesday through Saturday, noon to 5 p.m. 233-9242.

The Photographic Gallery his expanded its gallery space, and the first exhibit, teat-ring works by photographer Laurie Roberts and assemblages by Ted Mever, continues on exhibit through December 9, the Photographic Callery, 1169 Teenty-eighth tours are Monday through Friday, 10 a.m. to 5 p.m., and Saturday 10 a.m. to 2 p.m. 232-2787.

"MOCA Lowen Collection. "MOCA Lowen Collection," fourteen pieces of modern art from the Los Angeles Museum of Contemporary Art's Barry Lowen Collection, including works by Julian Schnabel, Jean-Michel Basquata, David Salle, and others, continues through December 14, Mandeville Gallery, ICSD, Gallery hours are Tuesday through Sunday, noon to 5 p.m. 534-2664.

Basque Sculptor Eduardo Chillida exhibits twenty-seven sculptures, including several monamental steel pieces through December 20, Tasende Gallery, 820 Prospect Street, La Jolia. Gallery hours are Tuesdays through Saturdays, 10 a.m. to 6 p.m. 454-3691.

op.m. 1945-2071.

"Return of the Diseasure," this show onght to be called "The Beasar are Back, Part II." It is the sequel to the popular diseasure are best as the sequel to the popular diseasure are beingual, scientifically accurate, comparison, or control of the presentate replies of poeumant replies of the presentate replies of the primordal surroundings that include babbling mad, waterials, and volcanoes. The exhibit common through lineary 4, common through lineary 4, and also park, Museum hours are daily, 93 and not 430 pm. Call 232-3821 for more information.

"Interior The Home — Exterior The Landscape," the Wira Gardiner Gallery, 535 Fourth Avenue, downtown, exhibits paratings, bronze and ceramic sculpture, photography, works in glass and metal, and an intrallation piece by well-known artists on the them of the landscape and the home. The landscape and the home. The January 10, 1987. Call 232-236e for gallery hour.

"Parameters 8," in an effort to get a toehold in the downtown art scene, the La Jolla Museum of Contemporary Art has opened a new exhibition space at 721 Eighth Avenue, downtown. The

museum's permanent collection Gallery hours are daily, 11 a.m. to 5 p.m. The exhibit continues through January 15, 1987. "Missing at the Polls, American Women of 1915," sculpted by

Women of 1915," sculpted by Simthonian Intention artist Frank Micka in 1915, thee plater bust of bale, white, and American Indian women were originally exhibited in 1915, and a control of the plate of the plate of the bale in Balbos Park. The control exhibit details the legal changes that have occurred since. American women won the right to vote in 1920. This exhibit continues through February 1, 1987, Maceum of Man, Balbos Park, 298-4112.

Tribute

(continued from page 1) queen Mona, performs this satirical monologue — her view of the emptiness of American life. Baby Redboots' Revenge, of the enginess of American life. Buly Realboots Revenge, which was another recent presentation of the La John Museum, features Sea and the La John Museum, features Sea and the La John Museum, features Sea and the sea of the sea of

theatrical gifts are preserved in the works to be staged this weekend at 5herwood Auditorium. They represent hi progress toward what he described as "a search for the purely American theater progressizing an unjubilited purely American theater necessitating an uninhibited interest in all theatrical forms that have influenced American performance genres, Hollywood and Artaud, Jayne Mansfield and Gertrude Stein co-exist in avant vaudeville."

avant vaudeville."

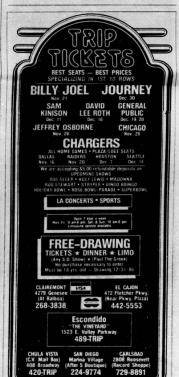
The memorial tribute to
Philip-Dimitri Galás will be
held Saturday, November 15, at 7:30 p.m. in Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. Tickets are available at the

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READER'S GUIDE TO LOCAL EVENTS







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. University of New Mexico. Despite her marriage to American poet Floye Alexander, her request for permanent resident status was denied on a "discretionary decision" that her writtings and involvement in revolutionary causes "go far beyond mere distent, diagenement with, or the discretionary causes" and the state of the policies."

There is little doubt of Randall's revolutionary leanings, which shine through almost all her work. "There are no longe any asprantion," she

almost all her work. "There are no longer any separations," she wrote, "between the poem (or writing of any kind) and life, 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) Che spoke of and was." But there is also emotion, intensity, and insight in her intensity, and insight in her works. From her So Many Rooms Has a House but One

One side a surface where the hole

One side a surface where the hole forms, opens to persist means look through or or change on water must over the found object, on water must over the found object, or water must over the found object, or water must over the found object, or water must over the found object, product of "the beat generation." Her simple, stark proce presents glimpses of everyday occurences, not the extraordinary, in a sayle similar to Allen Ginsberg's or Jack

experiences, contrasting the mmunist view in the dusty small villages of Cuba and Latin America with her middle-class American upbringing.
Randall has devoted much of

her 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, introduction to her 1984 book, Risking a Somernault in the Air: Conversations with Nicaraguan Writers. Many of her interess 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 provinces of her life as the provinces of the life as

"As in all the work— and in what is a pre-minent 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 familiat theness transcend femiliate themes transcend emiliate themes transcend emiliate themes transcend when the sense of the struggle," and, perhaps, the familiate themes transcend emiliate themes transcend emiliate themes transcend and the struggle," and perhaps, the always thought her intentions were progressive and humanist, not subvenive," said Jaffe. Randall will used from and discuss her work from 6:00 p.m. to 7:30 p.m., Finday." November 14, in SIOS p.m. For further information, phone 265-5204. — Kevin Brass

Mr. Mean Guy

totalized from page II betrayals of his supposed friends prompted Piper to make untoward comments about Adonis's chest size and Orton's masculinity (Orton has lately advored wearing pink cowboy hats). Assisted by Don Muraco, Adonis and Coron assaulted the helpless Piper with a folding chair. Then they

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 trunsformed into a "good guy. It's as if Mikhail Gorbachev were deposed by the Soviet were deposed by the Soviet Politburo, defected to the United States, and joined George Bush on the 1988 presidential ticket. There are those who eye with

There are those who eye wit suspicion Piper's transformation, and foremost among them is Hulk Hogan, Piper's longtime rival and San Diego tag-team partner. The coals of hatred still burn red between these men. "I didn't want this match," said the Hulkster recently. "But I the Hulkster recently. "But I was forced into it by the powers that be at the WWF [World Wrestling Federation]. San Diego, once I get finished with Orton and Muraco, don't be surprised if I take Piper's feet out from under him!"

Some aficionados see this as

Some aficionados see this as an elaborate nue on Piper's part and say that he'll turn on Hogan in the ring. But in a recent interview, Piper insists he's a changed man. The birth of his daughter has mellowed him and caused him to reflect on the career and future. Nonetheless, he is a man caught in the tempera of loyalty and betrayal.

caught in the tempest of loyalty and betrayal.

On the bill with Piper, Hulk Hogan, Muraco, and Orton, are Randy "Macho Man" Savage versus Koko B. Ware; Dick Slater versus Hercules Hermandez, and two other matches. This WWF presentation takes place Friday, November 14, 8:00 p.m., at the November 14, 8:00 p.m., at the San Diego Sports Arena. Tickets are available at TicketMaster and by calling 234-4176.

234-4176.
In another example of loyalty and betrayal, Sergeant Staughter, who was drummed out of the WWF for doing a Code commercial without the federation's approval, wrestles or a bill that nucleaks Wendy Richter and the Wild Samoans, Saturday, November 15, 8:30 p.m., in Oolden Hall, 202 C Street, downtown. Call 236-6510 for more information.

MEXICO BARGAINS BUY 3 NIGHTS. WE GIVE YOU 4TH **NIGHT** FREE AT

DELUXE HOTELS

READER'S GUIDE TO THE THEATER

Theater listings are compiled by Jeff Smith; commentary is by Jeff Smith; commentary is by Jeff Smith and fornation Smith and fornation Smith and fornation is accurate according to Information is accurate according to Information in the Jeff Smith Smit

at the box ortice.

ALL THE WAY HOME
The South Coast Reperiory Theatre
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to staging the Pullitare Prize winning
towed A Death in the Family by
James Ages. Set in rural Fernally to
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South Coast Repertory Theatre,
through November 23; Tuesday
through Seturday at 900 p.m.
Sunday at 7:30 p.m. Matinee
Seturday and Sunday at 2:30 p.m.

Saturday and Sunday at 2:30 pm.
ALONE TOOETHER
The Firsts Dinner Theatre is
offering the control by Lawrence
Defining the control by Lawrence
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back home, then the second elses,
and finally the youngest with the
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at 5:30 p.m., curtain at 7:15 p.m. Matinee Saturday and Sunday, buffer luncheon at noon, curtain at 1:15 p.m.

ANOTHER PART OF THE FOREST

ANOTHER PART OF THE POREST.
For one conting only, the East.
County Performing Arts Center is hosting a production of the Lillian to the County Performing Arts Center is hosting a production of the Lillian tough from News Arts.
The size of the Country of the Cou

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 hornocexuals in Nati Cermany. Mack Owen has directed the production, Cast members include Stateley Madrians. James

Ely, David Scott Landern, Kevin Day, Kanld Whittery, Johnson, Shayer Anderson, Pink JiChini, Yasti Chine, Shang Lin, Lindia, Canada Santa, Bay Barn, Lindia Riddia, And Peter Ci. and Schale, Pater Poorlyke is the somic and lighting the contained consultant. In the contained consultant consultant. In the contained consultant consultant.

BISDS
The South Coast Reportory Thester
presents the world premiser of a
drama by Line Loomer. Set in
servery 1800 and the less 1970,
Brids chronicles the lite of the
servery 1800 and the last 1970,
Brids chronicles the lite of the
saugast lessly. Through marriages
servery 1800 and the last 1970,
Brids chronicles the lite of the
saugast lessly. Through marriages
servery 1800,
Brids of the last 1970,
Brids and reconciliations, they each
open in their own way with the tup
of were between Mexican roots and
Lagomarsino had directed the
production. Members of the cost
nuclear Heather Les. Offish Nagronic
Rick D Telles, and Mystem Tubert.
The set design is by Kent Doney.
Contames by Charles Tomilison,
Serge Charographic contributed the
sound design, and Dane Ring
created the mains. (Sm)
Serge Charographic contributed the
sound design, and Dane Ring
created the mains. (Sm)
Serge Charographic Serundy is 200 pm.
Soundy and Sounday of SOO pm.
Soo pm. Sounday and Sounday of
SOO pm.
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Soo pm.

BUS STOP USUT'S Legler Benbough Theatre opens its new season with the warm comedy-drawn by William Inge that takes place in a roadside diner. A severe snowstorm brings an interstate bus to a halt in a small Knows town in the middle of the severs sociosarin prings in Afransa tivon in the middle of the night. Among the passengers are Cherte, a brasing shorn singer, and Cherte, a brasing shorn singer, and cowboy, intent on shanghailing Cherte to his forbinar arach. Cherte bas a midd of her own, brower. It is not to the cherte bas a middle of the control of the transpering his carema approach! It he hopes to win Chertes flow. Drew Tombrello has directed the chertes of the promotion of the ser Bachel Jackson, C. Piccholas Washburn, Suam Robert, William Legier Berbough Theater, Childe States ilternational Chineristy, through Towerles L'S Thursdig Legier Berbough Les S. Thursdig Legier Berbough Legier Legier

THE DEADLY QAME
The Scripps Ranch Community
Theatre is staging the drama —
adapted from Tapps. a novel by
Friedrich Dumenmatt — about four
retired jurists on a remote mountai
in Switzerland who amuse retired purise on a recreating the themselves by recreating the famous triefs of history. An the property of the famous triefs of history. An their guest on a smooty creening. Although their game seems hostist to him, he agrees to legis to himory game roolves. Members of the cast schulde Andy Andreus, Marle schulde Andy Andreus, Marle famous and Jerry Gm. Jack O. White has directed the Scripps Rench Community Theatre. Mine Meas Bud School auditorium (on Mine Meas Bud Schoo THE DEVIL'S DISCIPLE

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Sunday at 200 pm.

DAL "M" FOR MAIDER
The Santer Community Theatre is
offering the popular mystery with a
text A. blackguard has married for
money. You be useful R — and has
it blackmalling a scounder the useful
to hone into stranging the for a lee
of 1000 pounds and arranging the
text of the stranging the for a lee
of 1000 pounds and arranging the
things age useful. The mudders is
mundered, the victim survives, and
the husband starrapts to have his
wife convicted for the mudders of the
things past useful. The mudders is
wife convicted for the mudders of
some formation of the frederick.
Most mystery (Sm)
Somether 25 Priday and Sarurday
at 800 pm. Mainner Sunday at
200 pm.

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

Theater Directoru MISSION PLAYHOUSE Marina Village 1936 Quivira Way, San Diego 226-0518

NORTH COAST REPERTORY
THEATRE
Lornes Sente Fe Pleze
Lornes Sente Fe Roed, Solene Beach
481-1075

HORTH COUNTY COMMUNITY THEATRE 1350 East Vista Way, Vista 724-3421

O'FARRELL SCHOOL OF CREATIVE & PERFORMING ARTS SCPA Theatre 6130 Skyline Drive, San Diego 262-7561

MORTH PARK THEATRE 2891 University Avenue, San Diego 692-0220

OLD GLOBE THEATHE Old Globe Theatre Cassius Carter Centre Stage Festival Stage, Balbos Park 239-2255

ONSTAGE PRODUCTIONS
COMMUNITY THEATRE
Park Village Theatre, Suite B-9
Park Plaza at the Village
310 Third Avenue, Chula Vista
427-3672

PALOMAR COLLEGE
Palomar College Theatre,
San Marcos
744 8860

PATIO PLAYHOUSE Vineyard Shopping Cente 1151 E. Valley Parkway, Escendido 746-6669

PINE HILLS LODGE 2960 La Posada Way, Julian 765-1100

SAN DIEGO JUNIOR THEATRE Casa Del Prado Theatre, Balboa Par 239-8355

SAN DIEGO REPERTORY THEATRE Lyceum Stage, Lyceum Space 79 Horton Plaza, downtown Sixth Avenue Playhouse 1620 Sixth Avenue, downtown 235-8025

SAN DIEGO MESA COLLEGE 7250 Mesa College Drive,

San Diego 560 2600

ADAMS AVENUE THEATRE

EAST COUNTY PERFORMING ARTS CENTER 210 E. Main Street, El Cajon

EDUCATIONAL CULTURAL COMPLEX THEATER

FIESTA DINNER THEATRE GASLAMP QUARTER THEATRE 547 Fourth Avenue, downtown 234-9583

GROSSMONT COMMUNITY COLLEGE Stagehouse Theatre. 8800 Grossmont College Drive, El Cajon 465-1700 x410

465-1700 x410
IMPERIAL BEACH PLAYERS
Marina Vista Center
Eighth Street and
Imperial Beach Boulevard
Imperial Beach
424-9668

POINT LOMA COLLEGE Salomon Theatre 3900 Lomaland Drive, Point Lom 222-5474 x248 SAN DIBOO CITY COLLEGE THEATER Thirteenth and C streets 230 2676

LAMB'S PLAYERS THEATRE 500 E. Plaza Boulevard, National City 474-4542 SAN DIEGO GILBERT 6 SULLIVAN COMPANY Case Del Prado Theatre, Balbos Park 692 0372

LAWRENCE WELK VILLAGE

MIRACOSTA COLLEGE Little Theater One Barnard Drive, Oceanside 757-2121 x236

SAN DIEGUITO PLAYHOUSE 742 Genevieve Street, Solana Beach 755-7358

448-3673
SCRIPPS RANCH COMMUNITY
THEATRE
Wangenheim Junior High School
Auditorium
9230 Gold Coast Drive, Mira Mesa
566-7300 x216

SHOWCASE SAN DIEGO 2244 Fourth Avenue, San Diego

SOUTH COAST REPERTORY THEATRE 655 Town Center Drive, Costa Mesa (714) 957-4033

SOUTHWESTERN COLLEGE Arena Theater, Mayan Hall 900 Otay Lakes Road, Chula Vista 421-1180 STARLIGHT Starlight Bowl, Balboa Park 232-3049 or 234-STAR

SUSHI GALLERY 852 Eighth Avenue, downtown TAKE ONE STUDIOS 2400 Kettner Boulevard Suite #12, downtown 238.1235

THE THEATRE IN OLD TOWN 4040 Twiggs Street, Old Town 298-0082

TRITERIA (located above) La Maison Restau 3681 Fifth Avenue, Hillcrest 298.0811

UNIVERSITY OF CALIFORNIA SAN DIEGO UCSD Theater, Studio Theater, Mandell Weiss Center for the Performing Arts 534-4574

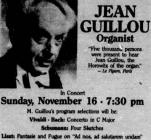
UNIVERSITY OF SAN DIEGO Carmino Theater, Alcala Park Linda Vista Road, San Diego 291 6480

AUDITION HOTLINE ARTS TIX Spreckels Theater box office 121 Broadway, downtown 238 3810









Stravinsky: Three Dances from Petrouchka

First Presbyterian Church 320 Date Street · 232-7513

READER'S GUIDE TO THE THEATER

gebut in the title role. Other members of the cast are Diane Shreves as Miss Wells, Robert Nannings as Jonathan Harker. Robert Plaschek as Dr. Seword, Dennis Turner as Abraham Van Helsing, Robert Petit as Renfeld, Leonard Formosa as Buiterworth, and Call Maus as Lucy Seward. (Sm.)

(Sm.) North County Community Theatre, through November 23: Friday and Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m. HELPI I'M IN SEATTLE

Sufficient of the Search Leading of the Sear

NAME OF THE STATE OF THE STATE

I OUGHT TO BE IN PICTURES
The Showtime Dinner Theatre,
San Diego's newest professional
theater, opens its doors with the
Neil Simon comedy about Herb a
once successful Hollywood
scriptwitter. He confronts his distant
past when his teen-age daughter,

R

whom he hasht seem in siskeen years, comes to limelitom to 'get the pirtures', allequelly But actually the pirtures', allequelly But actually state from the common state of the common was been seen to be supported by the common change in the fault in the source state, seemants as C. claim, and Meppine Mer Hull. The sometic designer is Mery Burnett, (SPI). December 16, Westneeding through searches, divines et 300 pm. Searches, divines et 300 pm. Antines Studies, but the Lord of SPI pm. Mattines Studies, but the land of some common the common state of the studies of the seemants of the seeman

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LE BOURCESCHE GENTLHOMME

LE BOURCESCHE GENTLHOMME

LOTTO Nasarene College presents a
newly translated version of Molière is
classic deute an middle-class man
en stituccie. I fedilip Wood, a
professor of French at the college,
has done the new translation. Cast
members include: Rinoude Eddy,
French at the college,
has done the new translation. Cast
members include Rinoude Eddy,
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French Shellon, Bedcy Maliere and
Description of the College,
has done the many strength of the
French Shellon, Bedcy Maliere and
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Description.
Salomon Theatre, Point Lorns
Plazarene College, Thursday,
November 12, through Saurdey,
November 22. Thursday,
November 22, through Saurdey,
November 13, and Fridge,
November 22, at 8CO pm. For
information call 222-2504.
LEPCH and DESSERT

LUNCH and DEBSERT
The West Coast Production
Company presents Philip Real's two
one-act cornecties about gay dating
and relationships in the Eighties.
Lunch takes a humorous look at the
relationship issues of two ultracontemporary gay men as they
white away an afternoon in a newware restaurant. Dessert deals with

OKLAHOMA RIGS

"very funny . . its real warmth comes from the

"an unflawed cast . .

well as Lamb's"

LAMB'S PLAYERS THEATRE

another Lamb's success"

humanity at work on the inside"

-Don Braunagel Tribune

Diego integrate the elements

-Jeff Smith The Reader

Solito

of a show as consistently

A warm and bright new comedy by David McFadzean directed by Robert Smyth

"Few companies in San

-Lianne Stevens LA TIMES

the wakwardness of a first date between two somen — one an agressive, new wave leathan, the other a retiling nonlesbian — as they share dessert in the former's apartment. Thorsus Wegh has directed both productions. Cast members are: Robyn Samuels, Sherry Hopwood, 14, Marc Dookin. Jussie Haywood, Anthony Medina. Tim Poor, and Devlin. The sets are designed by Gropony Stewns, and designed by Gropony Stewns, and Tim Poor, and Devlin. The sets are designed by (regony Stewens, and the lights are by James Houchin Admission includes dancing after the show (Sm.). West Coast Production Company, 1854 Hancock Street (near 1-5 and Washington). San Diega, through December 13; Friday and Saturday at 600 pm. For information call 295-3724.

AINED COUPLES
The Coronado Playhouse is staging
James Pricleasus "sophisticated
comedy" about two couples
are pricleasus "sophisticated
comedy" about two couples
perimen Now have are strended
in an arpiane hanger in New Jersey
setting for the fixe on lith Hall
Alexander has directed the
Alexander has directed the
Carlo Tielen. Besty Bartlett, Perie
Faright, Doug Thorpe, and Sande
Eagle. Gim) Johnset, through
Coronado Hall
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THE MOGRETIAN OF THE MO

NIME
Southwestern College opens its session with the Tony Asard winning musted of 1962. The book, by musted of 1962. The book is presented to the control of NINE

John Padille (as Guido Contini). Nancy Jimenez, Ria Carey, Michelle Shumacher, and Juan del Castillo. John Neshouse is the scenic designer. Millicent Rene the costume designer, and Gary Larsen the lighting designer. Grid. Mayor Half. Southwestern College, through November 2-2. Thursday through Saturday at 8:00 pm.

through November 22. Thrustay through Saturdy at 800 pm.

THE NORMAL HEART
Although Larry Kramer's play about the AIDS epidemic has some flaws that the AIDS epidemic has some flaws to the AIDS epidemic has some flaws to the AIDS epidemic has some flaws that the AIDS epidemic has some flaws to the AIDS epidemic has been and the AIDS epidemi

through Seturdey or 800 pm.

Mettines Sundys et 200 pm.

OF THEE ISMN
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... and then the Nazis came.

Thursday-Saturday 8:00 p.m. - Sunday 7:00 p.m. - Reservations 232-4088

BENT

Saturday, November 15, and Wednesday, November 19, through Saturday, November 22, at 8,00 p.m. Sunday, November 16, at 7,00 p.m.

OKLAHOMA RIGS In this gentle, earnestly warm comedy, the fifth of playwright David McFadzean's works produced by the Lamb's Players Theatre. or to the art in demendably grout, he problem is insummountable, and life is slow, and of his mellion. Set in May of 1800, he pays is about the management of the problem in the problem i

THE OPEN STAGE EXPERIMENT Take One Studies Thesters in offering a piece where aspiring ordering a piece where aspiring ordering a piece where aspiring orders and the studies. Every Sounday at 150 part, the stage is simple loses afforce, theater, improvedation, music, connect, simple loses afforce, theater, improvedation, music, connect, ordering the studies of Dinak Lindaey Smith, who asks that performers to a Sounday up (5m), pp (5m) and pp (5m)

A Bowery

Production

A searing story of love, persecution and the indomitable human spirit.

Directed by: Ginny Lynn Safford

Tickets: \$8 & \$10

"The opposite of love, I have learned, is not hate but indifference"

— Elie Wiesel

Theatre

READER'S GUIDE TO THE THEATER

San Diego, Sundays at 7:00 p.m. For information call 238-1235.

PACK OF LUES
This dame by Bittish playwright
Holph Whitemore is based on extual
Fins dame by Bittish playwright
Holph Whitemore is based on extual
events During the late 1976s, the
excess the street from sach other in
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1961, hewever, the Knogers were
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Sunday at 200 pm.

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PHILIP-DIMITRI GALAS MEMORIAL For one evening only, the La Jolla



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Museum of Contemporary Art will host a program commemorating the works of the late Philip Dimetri Galds, the performance artist who created "Award Yaudeville". The show will include accepts from Galds's three major works.

Performance Hell, Mona Rogens in Person and Balus Sections. and the second accepts from th

PINOCCHIO
After an absence of more than ten
years, the Sen Diego Junior Theater
has revived the popular Children
has revived the same characters Cappeilo
After Segue has a
member of the cast are Revin
Cappod (as Pinocchio), Ern Wilbe,
Hawkins, Robin Stevens is the
scenic designer, and Mibs
Somerville is the costume designer.
Case Del Prace Theater (Balboo
Park, on Village Place of Park
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Setturdey and Sunday at 200 pm.

PROFESSOR GRONCE
The in Performance Theatre
Ensemble, directed by Charles
A Pellor, presents "a thinking man's
play," the one and driven Professor
program is the Serior Company, a
now improvisational group designed
contemporary social themse
through poster, market, dance, and
improvisations. Performers sell
in Project Charles
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PUNTILLA AND HIS MAN, MATTI The UCSD Theatre presents the "cornedy" by Berthold Brech about the complex and discordant relationship between Puntilla, a wealthy Finnish isndowner, and Matti, his chauffeur. When he is



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12:30 p.m. For information call 296-9092. BROOM BIVER ANTHOLOGY
An advanced-level drama clear from
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popular drama based on the works
of Edgas Lee Realess, for two
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TOWARD ZERO Escondido's Patio Playhouse presents the Agatha Christie mystery of old love and the lust for

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18 NOVEMBER 13 1986

READER'S GUIDE TO THE MUSIC SCENE

Please send concert information and photographs to Reader Music Scene, PO. Box 80803, 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 tones are are had enough, but to think that these genar are dragging me along with them as they flip through the calendar is unthinkable. I can't bring myself to foigne them for reminding me that more than twenty years have clapsed since those of us captured in the original British Invasion glued our eyes to the tube to catch every Brit nuance when those chirpens pranced and maggade on Subself or to make one burn his Cuban boots and widewale cords. Yet both of those bands, as



He tried to persuade the Beatles to release a song written by local boy Murray, but the four were so determined to 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 royalities. 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

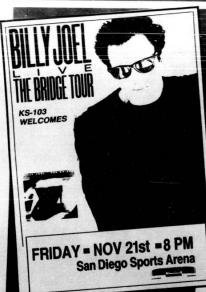
If aryone could relate to Murray's lock, it would be Manden. He and his band were destined forcer to be "second sons" in the "second sons" in the "second sons" in the Merseyheat rock family, despite the fact that with "How Do You Do It?" the Pacemakers actually had beaten their more celebrated Liverpullian pals to celebrated Liverpullian pals to Me Do' peaked at number seventeen.) A widely held misconception, at least in this If anyone could relate to were a cavity-causing pop confection dreamed up by some British entrepreneur (continued on pag

saying that every time I think of this hand, 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 songeriter's dream: to have composed a Beatles song. At the time, the London music scene was just beginning to well as Chad and Jeremy, the Mindbeaders (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 shot the Pacemakers should head the list of invaders. But allow me momentarily to digress by

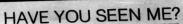




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LOUDER THAN HELL

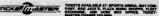
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California Theatre







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nued from page 20) cash in on Beatlemania. Not true. Prior to the success of either hand, the Puccmakers and the Beatles' developmenta paths had been for the most part parallel; in fact there were those in Britain who expected the Pacemakers to accomplish what the Beatles eventually did Like the Beatles the

Life to be desired control of the co pre-eminence was preordained. But neither would it be correct

but neither would it he correct but neither would it he correct success was predicated on their being carbon copies of the Fab Four, even though the band was produced in their libeness by Martin and managed by Beatles manager Frain Distin. Like the Beatles, the Pacemakers had to struggle to establish their creative self-containment especially after Pacemakers had to struggle to establish their creative self-containment especially after placing their first three singles at the top of the charts in an eight-month span (a record that still stands). Considering the popularity of Murrays. How Do You De 18° and '1 Like it and a rather goops cover of Rodgers and Hammersteins You'll Never Walk Alonc's Manden must have had a devil

of a time persuading his career heimsmen that thereafter he should write the band's singles. But he did, and I'm the One and "It's Gonna Be All right credentials from the Merseybeat school of pop. If fate played a role in the

If fate played a role in the Pacemakers brings its processing support of properties of Don't Let the Sun Catch You Cryingf and "Ferry cross the Mersey "the latter commissioned for title that starred the Pacemakers ability to write hits. But the tunes pegade the hand as purveyors of sweet hallads, and their string-bleam rangements

peggid the hand as pureyors of sweet haliach and their stringf-Sieth arrangements made them seem a throwback made them seem a throwback made them seem of the sweet sweet seem of the sweet sweet seem of the sweet swee

their mega-hit, "Relax." Even if the flip side of a single never gets played on the radio, sales gets played on the radio, sales of the record bring just as much in mechanical royalties the author of the B side as to the author of side A. As a result, one of the Eighties weirdest acts is largely

verruest acts is targety responsible for putting \$250,000 in annual royalties into the pockets of one of the Sixties "safest" artists. At any rate. I'm eager to see these

rate. I'm eager to see these gaves in concert, even though today the term "pacemaker" has a frightening connectation to an aging moker. Serious rocklodgets might be more excited by the prospect of beauing the Searches mentions this more deserving hand gets in strongether easier, and gets in strongether easier, and forgotten. The relative lack of recognition given the Searchers. 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 hands.

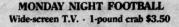
one process directly of a great many successful bands. There must have been something in the water in Liverpool that gase that city's hands so distinctive a sound and induced them to follow similar behavioral patterns: similar behavioral patterns become and there played in Hamburg, tourned Englands sworking-class citular, and fawored a cort-light: treatment of melodic. American-style pro- laced with Everly Brothers-sib vocals. The Searchers, however, had little of Searchers, however, had little of the would distinguish their

important because it ushered in a particular "sound" that was tunesmiths (perhaps at the root tunesmiths (perhaps at the root of the comparative lack of regard accorded the Seasohers is the fact that even at the peak of their popularity, most of their songs were either covers or songs writen for other artists).

Considered collectively, the "Sugar and Spice," "Sweet Nothins" and "Sweets for My Sweet" could have candy-coated the band into a conceptual corner if it weren't for the even more popular hits that followed. "Don't Throw for the even more popular hist that followed. 'Don't Throw Your Love Away.' 'Ain't That I has fall the Ain't Sometay Wire a start Lake Me.' Sometay Wire and You Walk in the Room' and 'Love Potton No. 9' were sold charlers and great radio fare but the single with which the Searchers and great radio fare but the single with which the Searchers are probably most identified is "Needles and Pmis" pronounced "priva", a Soldwords problep that was convention by industry vet Jack Nitsche and a very young freetiably, those Eighties bands inclined loward a langle, R.E. M.-like guttar sound are rightly said to have been influenced by Staties-vintage Bytts. But almost never is it noted that the Bytts and even the Beatles were influenced by the Searchers. Ever the

Beatles admitted at one point in 1964 that the Searchers were their favorite hand. sere their assente hand, despite fire Lot that in that year "Needles and Pins" pushed their "I Wanna Hold Your Hand" from the top position on the British charts. Anyone interested in more Anyone interested in more specific evidence of the 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 twelvestring guitar riff that years later string guster riff that years later would be associated with the Byrds and which sounds like the first-cousin of the intros like the Beatles! "Ticket to Ride" and "If I Neesteel Someone. If only to partially right an old wrong, If igo so tar as to say that the Searchers' sound came closer than that of any band to controst the outstressential capturing the quintessential "Sixties sound." They make a great addition to this show's

great addition to this show's roster of talent.
The other acts on the bill are more garnish than anything, although in the proper temporal context, their hits were every bit as important in were every fit as important in defining the borders of Sixties style. Chad and Jeremy's folk-pop hits — "A Summer Song." "Yesterdays Gone," and "Willow Weep for Me" — for a brief time placed them in a near dead heat with the Beatles near dead heat with the Beatles among American teen-agers and prevaged the "soft-rock" movement of the early Seventies. The Mindbenders, at the time fronted by Wayne Fortana, had big hits in the mid-Sotties with "The Came of Love" and "Groovy Rind of Love". And Freddie and the Dreamers out-cutesied even southead or page 266 southead or page 266.



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

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

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COMMON SENSE **DEFENSE**

LISA SLIWA

MONDAY, NOVEMBER 24 — 8:00 PM. MONTEZUMA HALL

DRUGS IN **SPORTS**

A Panel Discussion

TOMMY LASORDA and FRED MILLER

POSTPONED UNTIL THURSDAY, DECEMBER 4 - 8:00 P.M. BACKDOOR



SATURDAY, DECEMBER 6 — 8:00 P.M. BACKDOOR

A.B.B.O.B

THURSDAY, DECEMBER 18 — 8:00 PM. MCNIFZIMA HALL

LOVE & ROCKETS



(consuled from page 25)
Herman's Hermits with their
"I'm Telling You Now" and "Do
the Freddie," Freddie's actics,
which included the Silly. which included the sills tumping-sche-like dance that hore his name, seemed inspired more by comedian Peter Selfers and the Goons than by any musical arists. The group's closing approximation of the Merspyches sound didn't wear well, and their presence on this bill is to be tolerated rather than celebrated. Still, even Freddle and the Dreamers and: Freddie and the Dreamers can't preduce and use Dreamers can 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 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, hillbilly cause celebre Dwight Yoakam picks things up on Sunday with a show at the Bacchanal that also features

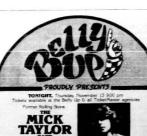
The Dick Brown Band: Bali Hal's South Pacific Room, Fridgs. November 14, 8 p.m., 2230 Sheher Island Drive. 462-6538.

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

Dwight Yoshum and the Louesome Strangers: Bacchanal. Sunday. November 16: 8 p.m., 8022 Chiremont Mesa Boulevard.

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

"Jazz Live," featuring Speed of Sound: San Diego City College Theatre, Buesday, November 18. 8 p.m., Pourteenth and C streets, downtrum, 225-9504.



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NFL FOOTBALL 6:00 PM
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THE MAR DELS



JEF SCOTT

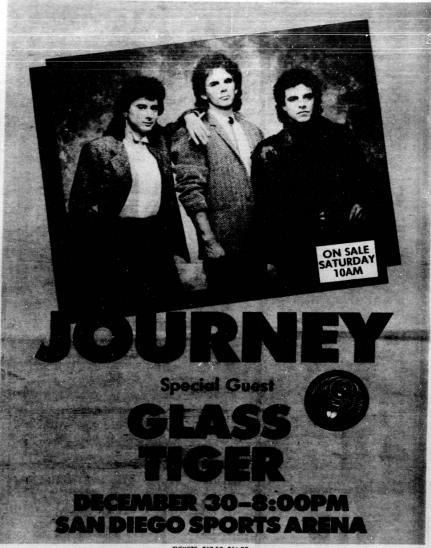
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THIS WEEK'S AFTERNOON CONCERTS



NFL MONDAY NIGHT FOOTBALL

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Tess • 1/2-pric: appetters all night long
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North Coast Jazz Society Jazz Benefit, featuring Joe Marillo, Joe Azarello, Ian Wilmott. Ron Ogden, and various artists Bells Via, Thursday, November 20. 8 pm. 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, 481-9622.

The Spencer Davis Group and Little America: Belly Up Tovern, Friday, November 21, 9.15 p.m. 143 South Cedros Avenue, Solana Beach, 481-9022.

The San Diego State Univers 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.

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

ess Heart and Wild Cheir ring Gail Duvies: Bacchanal lay, November 24, 8 p.m., Clairemont Mesa Boulevard.

Jeffrey Oaborne: Civic Theatre, Wednesday, November 26, 7:30 p.m., 202 C Street. Community Concourse. downtown

Chris Hillman, Herb Pederson, and Jack Tempchin: Belly Up Invern, Wednesday, November 26, 9 p.m.; 143 South Cedros Avenue, iolana Beach, 481-9022.

Gene Loves Jesebel and Dramarama: UCSD Cym. Saturday, December 6, 8 p.m., UCSD campus, La Joila. 232-0s

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, Tresday, December 16, 8 p.m., Community Concourse, downto 224-4176 or 232-0800.

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

Bacchanal 8022 CLAIREMONT MESA BLVD. 560-8022



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SATURDAY NIGHT

\$1.00 OFF cover charge with KGB CARD



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BRITISH INVASION TOUR 1986

PREDDIE & THE DREAMERS "Do the Freddie". "Im Telling You Now"

"Groov Kind of Love", "The Game of Love"

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Sunday, Nov. 26

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Sunday, De. 21

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North County Ranch House, 119 Eas y, Vista. 724-0510: The

Nightelub, 2591 Highway 101. Cardiff, 942-1108: Peter Sprague and Kevyn Lettau and the Dance of the Universe Orchestra, jazz. Thursday: Tom Grant, jazz. Frida and Saturday: Rot's Caravan, rhythm and blues and own music. 4-8 p.m., Sunday: Hollis Gentry's Neon, jazz. Wednesday, live jazz i

blues, and rock. Saturday: the M Dels, vintage rock, Monday: the International Reggae All-Stars, reggae, Tuesday: the Mar Dels, vintage rock, Wednesday. Afternoon Concerts: The Chicag Six, Divietand lass. 5:30.8 n.m.

BookWorks/Pannikin Coffeehouse, Flower Hill Center, 2670 Via de 12 Valle, Del Mar. 755-3735: The Art Resnick Jazz Duo, jazz. 8 p.m., Friday.

Borrelli's Back Room, 2677 Vista

Midnight Delight, contemporar Tuesday through Saturday; live music, Monday, call club for information

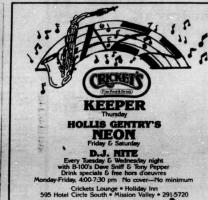
Corne-69-the-9ea, 1953 Ser Elipo, Cardifbythe-Sea, 464-[23]: Live music, Friday and Sunday evenings, call club for information, Friday, Pegg Shannon, folk, Saturday, Mark and Sarah Schlebecker, classical guitar duo, Sunday brunch.

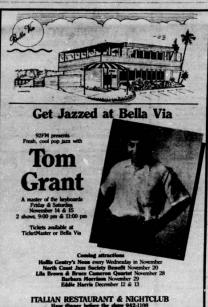
El Coco Loco Mexican Restaurant and Lounge, 3296 Mission Avenue, Oceanside. 757-7757: Live Afro-Cuban and Latin music, Thursday through Sunday, call club for information

El Comal, 523 Encinitas Boulevard, Encinitas 944-1575: Wary Gary, dance music, rhythm and blues, Latin, jazz, and Top 40, Friday and Saturday.

Pireside Lounge, 439 West Washington, Escondido. 745-1931 Cinema, rock, Thursday through Saturday; the Procrastinators, rock, Wednesday.











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Sailing every Friday & Saurday night 12:30 am pm and every hour on the half hour until 12:30 am LIVE RAISEC SY "THE ROCKAMAYS" 15:50 * Board dockside at the Baha Hotel Mission Ba

The Flying Bridge, 1103 North Hill Street, Oceanside, 722-1904: Tony Carmen, nostalgia music,

George's, 641 First Street, Encintas. 942-9549: Invisible Message, 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 Ave Oceanside. 757-7711. Sound

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

Henry's, 264 Eim Street. Carlsbad. 729-9244: Tony Soraci and Co., contemporary, Thesday through Saturday, with July Ames, Tucsday and Wednesday; the Belair Boys, vintage rock, Sunday and Monday.

Hungry Hunter/Rancho Bernardo, 11940 Bernardo Pi Drive, Rancho Bernardo. 566-2400: The Rondeaux Brothers, contemporary, Friday and Saturday.

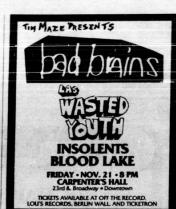
Ireland's Own, 656 First Street, Encuritas, 944-0233; Sean McVicker Irish music and contimporary songs, Thursday; Sean McVicker, Paul Dunn, and Miles Tyer. Irish and contemporary. Friday and Saturday, Barbara Linnan McCarty, Irish music, Sunday

lippling's, 927 First Street (in the Lumbergard Shopping Mall), Encinites. 942-8181: Live music nightly, call club for information.

Lee's Little Bit of Country, 680 West San Marcos Boulevard, San Marcos. 744-120: Great Coad and Holy Cos. country, Wednesday through Sunday. Pire clogging lessons, Monday, and country darice lessons Tuesday through Thursday

Mission linn, 502 East Mission, San Marcos. 471-2839: The Belair Boys, wintige rock, Thursday through Saturday: the Sunday Edition (Harry Paul and Tom Connors), country, light rock, and Pittes music. Sunday through Thesday.

Monterey Bay Canners, 1325 Harbor Drine, Oceanside, 722-3474: Barker and Ore, mirth and music, Wednesday through



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Oakvale Lodge, 14900 Oakvale Road, Escondido. 749-3193: North Forty, country, Friday and Saturday, and hosting a jam session, 4-9 p.m., Sunday.

Old Dei Mar Cafe, 2730 Via de la Valle, Del Mar. 755-6614: Scarlet, rock, Thursday through Saturday, the Coasters, oldies rock, and the Wandersex, vintage rock, Sunday.

Friday, Mary McCaslin and Jim Ringto; country and folk missic; 7 and 9 pm. Saturday, Magic; 7 and 9 pm. Saturday, Magic; 7 yr m., Sunday, Old Time Hoot Night; Tiesday; Tom and Judy Carlstrom, folk missic on the hammer dickiner; 7200 pm., Wednesday, Sunday brunch concert: Carlerine Egiptona, harp

Pomerado Club, 12237 Pomerado Road, Poway 748-1135: The Savery Brothers, country, Thursday through Saturday.

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

Bancho Bernardo Inn. 17500 Bernardo Oaks Drive, Rancho Bernardo, 277:2146: Durci Daniels and Flashback, contemporary, Ressky through Saburday, the Rod Cradiff Band, Odder Busic, Suntr-and Monday.

The Red Coach Inn, 135 North Pine, Escondido. 743-9796: The Agents, rock. Thursday, the Rhythm Method, rock, Friday and Saturday, the Thrusters, rock,

San Lain Rey Downs Colf Course Country Clob, 31474 Colf Club Drive, Bonsall, 758-3762: Dan Connor oldies, country, and contemporary, Tuesday through Thursday; The Crescendos, band

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

Stage Coach Inn, 1126 South Highway 101, Encinitas, 753-1124: Jack Johnson and North County, country, Friday, CW, Express, country, Saturday.

Sunset Lounge, 2328 Escondido Boulevard, Escondido 741-2541: The Sunday Edition (Harry Paul and Tom Connors), country, light rock, and Fifties music, Thursday

Teepee Boom, 1270 Main Street, Ramona. 789-3755: Key Largo, contemporary rock, Friday and Saturday.



TONIGHT THROUGH SATURDAY

SUNDAY THROUGH WEDNESDAY



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

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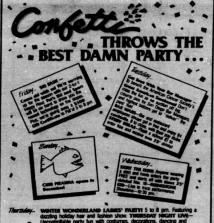
ednesday & Thursday, 8:00 pm—midnig Friday & Saturday, 9:00 pm—1:00 am

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

Isancia: Monday-Friday 11:30 am-2:30 pm with daily seafood specials men: 5:00-11:30 pm, La joliu's finest steaks, prime rib and seafood lappy Blown 4:00-6:00 pm, Monday-Friday

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your party plan for this week

ns. november 13 — productions 13 — productions 14 — feater 15 125 feat 15 — 16 125 feat 16 — feater 15 — feater 16 — feater

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be admitted teel
drink special — "menage a
tois" — 3 shots for \$3.00!
— doors open at 700 p.m. —
november 18 & 19
80 heer and whee — 750 well
tee butter — all you can eat
450 p.m. —
doors open at 800 p.m. —

The Top Spin, 205 Laurine Lane Fallbrook. 728-9108: The Quad Mirage, rock, Thursday through Sunday: Strider, rock, Wednesday.

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

Vista Entertainment Center, 435 West Vista Way, Vista. 941-1032. Jockey Room: The Agents, rock, Friday and Saturday; audition

Whishey Flats, 1260 West Valley Parlovay, Escondido. 745-8640: The Erge, rock, Thursday through Saturday: Strides rock, Sunday and Monday: France, rock, Tuesday and Wednesday.

Winner's Circle Resort, Marvin's, 550 Via de la Valle, Del Mar. 755-7955: Don Tennison, country and contemporary, 10 p.m.-1:30 a.m. (after dinner theater), Thursday through

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Bali Hai · South Pacific Room 2230 Shelter Island Drive

Beaches Avanti's Restaurant, 875 Prospect Street, La Jolia.

"Bahia Belle," at the dock, Bahia Hotel, 998 West Mission Bay Drive, Mission Bay, 488-0551: The Rockaways, contemporary music for dancing, Friday and Saturday.

Bahia Hotel, 998 West Mission Bay Drive, Mission Bay, 488-0551: Hollis Gentry's Neon, jazz. Thursday; the Clase, rock, Friday through Monday; the Mar Dels, wintage rock, Tuesday; Ella Ruth Piggee, jazz and blues, Wednesday

Bullfrugs, 5046 Newport Avenus Ocean Beach. 222-5300: Evensta rock, Thursday through Saturday, Prime Suspect, rock, Sunday through Wednesday.

Carlos Nurghy's, 4303 La Jolla Village Drive, La Jolla AST-4170: frommy Rockecy consedy and missist Thursday through Salunday, the Star Maler Machinery recorded audio and video audience participation presentation, Sunday through Thusday, the Hyppotic Revue with Narl Santos, Wednesday.

with D.J. Dres, Friday and Saturday; Star Winds, conlemporary rock, Sunday and Monday; Robert Windolph, nes-wave pop, Tuesday; G.G. and the Lap of Luxury, Fifties and Staties surf rock, Wednesday.

Casey's Pub, 714 Garnet Avenue Pacific Beach. 273-9555: Tim

Chuck's Steak House, 1250 Prospect Street, La Jolla. 454-5325: Aubrey Fay, jazz, Wednesday through Saturday; the Joe Marillo Quartet, jazz, Sunday.

Blarie's, 7955 La Jolla Shores Drive, La Jolla 459-054b: The Bob Campbell Thio, jazz, Wednesday through Saturday, with vocalist Margo Reed, Friday and Saturday; Connie Alderman, easy-listening piano music with vocal accompaniment, 5-8-30 p.m.

Halcyon, 4258 West Point Loma Boulevard, Loma Portal. 225-9559: Indoor Fireworks, rock, Thursday through Saturday; Circles, rock,

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STEREO COMPONENTS

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

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

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

Hotel del Ceronado, 1550 Orange Aserna, Coronado, 435-6611. Ocan Terace Loungi: The Elements, contemporary, Tuesday through Saturday, tea dance with the Variations, contemporary, 2-30-530 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 5:309-5:30 pm. Friday, and Saturday, and Sunday brunch and from 5:30-9:30 pm. Sunday evening, Palm Court theginning at 5 pm.: Jimmy LaVello, pianist, 5-10 pm. Friday through Monday; Ron Singer, pianist, 5 p.m. midnight, Tuesday through Thursday.

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

Jazz Mine Records, 5726 La Jolla Boulevard, La Jolla 454-9832: The Bobby Gordon Quartet, jazz, 24-30 pm., Sunday; Rick James, jazz, 7-30 p.m., Monday.

José Murphy's, 4302 Mission Boulevard, Pacific Beach. 270-3220: The Siers Brothers, rock, Tuesday through Saturday: the Reflectors, rock, Sunday and fooday; the Blonde Bruce Band featuring saxophonist Johnny Visu plays Boogle, blues, and rhythm and blues, from 4-8 p.m., Sunday.

Judson's, 3111 Sports Arena Boulevard. 225-9090: Dale Vernon, pianist, performs Wednesday through Saturday.

La Avenida, 1301 Orange Avenue, Coronado. 435-6262: The Jaime Moran Latin Jazz Ensemble, Latin jazz, 8-12 p.m., Sunday.

La Jolla Village Inn/Shooter's Lounge, 3299 Holiday Court, La Jolla. 453-5500: Piano Bar: Michael Rorah, Tuesday through

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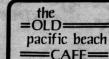
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KAT'S KARAVAN

La Valencia Hotel, 1132 Prospect Street, La Jolla. 454-0771; Bob MacLeod, piano and vocal variety. 6-10 p.m., Tuesday through

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

McDick's Pub, 1921 Bacon Street, Ocean Beach. 222-6822: Starfire, rock, Thursday, William Clarke, blues and rhythm and blues, Friday and Saturday; jam session, 6, pm. Sunday, Hard Times (former members of the King Biscuit Blues band), blues and rhythm and blues. Wednesday and rhythm and blues.

McP's, 1107 Orange Avenue, Coronado, 435-5280: Live music, nightly, call club for information.

Mexican Village, 120 Orange Avenue, Coronado, 435-1822: Recorded music with Dean Atkinson, Friday and Saturday, Piano bar: Randy Beecher, Sur

Mony Mony's, 3595 Sports Arena Boulevard. Loma Portal. 223-5596 Pranx. rock. Thursday through Saturday; Evenstar rock, Sunday and Monday; Scarlet, rock. Tuesday and Wednesday.

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

Old Pacific Beach Cafe, 4287
Mission Boulevard, Pacific Beach.
270-7522: Ella Ruth Piggee, jazz
and biues. Hursday though
Saturday: Patthurger, jazz, Sunday.
Private Domain, rock, Menday and
Buesday, Kaf's Caravan, blues and
rhythm and blues, Wednesday.

Paradise Bay, 1935 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, 454-9711: Elliot Lawrence presents a singer's workshop, with Joe Azarello on keyboards, Thursday, and performs jazz, Friday and Saturday.

Rocky's Balloa, 4636 Albuquerque (at Garnet Avenue and Miseion Bay Drive). 270-6550: Live music in the dining room. Friday and Saturday, call club for information; live sports via television are offered daily

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

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

Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay. 274-2014: Ed Eliis and Tapestry, jazz, nostagic 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.

Saturday.

Stage Doer, 4500 Ocean
Boulevard, Pacific Beach.
483-6374: Jonathan Murry.
acoustic guitarist perforning
oldies, contemporary music, an
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 Bestaurant, 3567 Del Rey Street, Pacific Beach, 483-2703: Live flamenco music and dancing, 7:30 and 9:30 p.m., Wednesday, Thursday, 7:30, 9:30, and II:10 p.m., Friday and Saturday.

Texas Teahouse, 4970 Voltaire Street, Ocean Beach. 222-6895: Tom "Cat" Courtney, blues. Thursday, the Sid-winders, blues, rock, and country rock. Friday and Saturday. Colored Rain, music of the Graieful Dead, Sunday: Van Orbitson, folk, Monday: Fred Heath and the Sidewinders. boogie and blues, Tuesday; live rock, Wednesday, call club for

Top of the Cove, 1216 Prospec 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 274-4630: Oh! Ridge, comedy and music, Tuesday through Saturday.

Vic's Bar and Restaurant, 7825 Fay Avenue, La Jolla, 456-3789: The Don Glaser Trio, jazz. Wednesday and Thursday. Mel Goot and Friends, jazz, Friday and

Victor's, 1403 Rosecrans Street, Point Lona, 226-1871. Downstairs: Norman Lifford and Frankle Ferlin, contemporary, Wednesday through Saturday evening, and 4-7 p.m., Sunday Upatians Victor's Deckir, Cary Jennings. contemporary ballads. Thursday through Sunday evenings.

W.D. Pabst and Co., 2901 Nimitz Boulevard at Rosecrans. 224-3655: The Imposters, vintage rock.

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

San Diego North

The Abilene Country Saloon. The Abilene Country Saleon, flown and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131: Bramble, country, Thesday through Saturday, Jim and Joe, country, Monday; country dance lessons. Tuesday through Thursday.

Bacchanal, 8022 Clairemont Mesa Bouleard, Kearny Mesa 506-8022: British Imasion Tour 1986 featuring Gerry and the Pacemakers, Pedide and the Dreamers, the Searchers, Chad and Jeremy, and the Mindhenders, Thursday, Private Domain, nock and the Quarrymen. Beatles tribute group, Friday and Saturday, Delight Tolakom, country nock, and the Unressent Strangers, country nock, Sanday

Blarney Stone Pub, 5617 Balboa Avenue. Clairemont. 279-2033: Cahir O'Doherty, Irish music. Wednesday through Sunday.

Bogey's, 5353 Mission Center Road. 297-8361: Windjammin' (with Preston Coleman and Jim Storey), jazz, Monday and Tuesday





Performing oldles from the '50s and '60s 9:00 pm-1:00 am Door prizes • \$2 cover charge

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Borel's, 5323 Mission Center Road, Mission Valley. 295-6600. Kevan Melton, pianist, 5-8 p.m., Monday through Friday.

Boulevard, Mira Mesa. 5/8-8666: The Procrastinators, rock, Thursday through Saturday; the Ricky Wells Band, vintage rock,

Carriage House, 7945 Balboa Avenue, Clairemont. 278-2597: Tony Irvine, contemporary, Thursday through Saturday.

Celebrity Room, 4805 Convoy Street, Kearny Mesa. 279-2444:

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

Crystal T's Emporium, 500 Hotel Circle North, Mission Valley. 294-9010: Shine It On, contemporary, Thursday through Saturday: Circles, rock, Tuesday and Wednesday.

The Godfather, 7878 Clairemont Mesa Boulevard, Kearny Mesa. 569-9595: Scott Skinner, variety music on the piano, Friday through Sunday evenings.

Courmet 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.

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

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

and Don Libbes, Monday through Thursday 5-6 p.m.; Craig Jones, sing-along favorites, juzz, ballads, and a bit of country, Monday through Thursday, 6 p.m. on; Margie 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 Haclenda Cantina, Mission Valley Inn. 878 Hotel Circle South, Mission Valley. 298-8281: Michael Murphy, comedy and music, Wednesday through Saturday; the Ritz, contemporary, Monday and Tuesday.

music. Wednesday through

Holiday Inn, Cricket's Lounge, 595 Hotel Circle South, Mission Valley 291-5720: Keeper, contemporary, Thursday; Hollis Gentry's Neon, jazz, Friday and Saturday. Islands Lounge, Hanalei Hotel, 2270 Hotel Circle North, Mission Valley 297-IJO1: 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

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valle, 299-2828. The Heroes, rock, Tuesday through Saturday, with Cardis, rock, Friday and Saturday, brunch, and on Sunday evening, rock bands perform in the New Talent Showcase, call club for information; Ella Ruth Piggee stage but and blues during the Probab Parky New Prob

Monk's, 10475 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,

fliesday: Ipso Facto, rock.

The Moonglow, 4615 Clairemont Drive, Clairemont, 273-1022. Live contemporary music, Tuesday through Saturday, call club for information; live country music, Sunday and Monday, call club for

Navajo Inn, 8515 Navajo Road, San Carlos, 465-1730: Scat,rock, Tuesday through Saturday: the Procrastinators, rock, Sunday and Monday.

Pal Joey's, 5147 Waring Road, Allied Gardens. 286-7873: Fro Brigham's Preservation Band, Dixieland jazz, swing, and oldies,

Friday and Saturday

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

Peter D's, 5149 Clairemont Mesa Boulevard. 277-3217: Accent, Top 40 dence music and a little bit of cerything 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 Café: Melissa McCracken, acoustic guitarist and vocalist, performs from 8 p.m. to midnight, Tuesday through Saturday.

Road Runner Inn, 9379 Mira Mesa Boulevard (in the Oak Tree Plaza), Mira Mesa, 566-0970: David O and Life, featuring Gina Eckstine, Top 40 dance music, 8 p.m., Friday and Saturday.

Smuggler's Inn, 402 Fashion Valley, Fashion Valley East. 291-7170: Dunn and Warren, contemporary and oldies, Friday and Saturday evenings; Jesse Gomez, light solo jazz, variety.

Spirit, 1130 Buenos Avenue, Bay Park 276-3993; Thin Ice rock. Drop Control, rock, Quik, rock, and 16/21, rock, Thursday, the and 1621, rock, Thursday, the Accessories, rock, Surface, rock, Komse, rock, the Hitters, rock, and the Jagainers, rock Feday, the Jacks, rock does sets, the Flecky Curtis Band, blues and rythm and blues, E. Ticket, rock, and Wait 4, rock, Startarly, Jim Call presents the Electric Strakes, edeclete rock, rock, and Wait 4, rock, Startarly, rock Challec rock, and Sanctuary, rock, Wednesday.

Stardust Hotel, 950 Hotel Circle North, Mission Valley, 298-0511.



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NOVEMBER 12 1986









San Diego), contemporary, Tuesday through Saturday; the Dick Lopez Trio, swing, contemporary, and wocals, Sunday and Monday. Crane Room: Bert Torres, contemporary, Tuesday through Saturday.

Tio Leo's/Mira Mesa, 10787 Camino Ruiz, Mira Mesa. 695-1461: Private Session rock, Thursday through Saturday, Mingo Strut, contemporary, Sunday and Monday, Serious Guise, rock, Tuesday and Wednesday.

Tio Leo's/Mission Gorge, 6333 Mission Gorge Road, Mission Gorge, 280-9944; Dusty Best, contemporary, Sunday, Tuesday, Wednesday, and Thursday; First Effort, contemporary, Friday and

The Wellhouse, 10789 The Wellhouse, 10789
Therrasanta Boulevard,
Therrasanta Boulevard,
Therrasanta 560-6677: Ray and
Lainie Correa, swing, pop.
nostalgia, and contemporary dance
music, Tuesday through Thursday;
Backstep, vintage rock, Friday and
Saturday; Dan Connor, country
and contemporary, Sunday and
Monday.

The Trojan Horse

ACES WILD

Sun & Wed., November 16 & 19
THE FACT

Gorge Road, Mission Gorge. 280-6263: Steer Crazy, country, Tuesday through Saturday; Haywire, country, Sunday and

San Diego South

Abbey Restaurant, 2825 Fifth Avenue, Hillcrest, 291-4779: Restaurant: Mike Lamy, elegant dinner music, 6-9 p.m., Tuesday through Sunday.

Cafe del Rey Moro, 1549 El Prado, Balboa Park. 234-8511. Piano Bar: John Garcia, Tuesday through Thursday; Kristi Rickert, Friday through Sunday; pianist Bob MacLeod performs 8-12 p.m., Anchor Inn, 2222 San Diego Avenue, Old Town, 692-0653: Jerry Burchard, originals and contemporary music, Friday and Saturday.

Caravaggio'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. Anthony's Harborside, 1355 North Harbor Drive, downtown North Harbor Drive, downtown. 232-6358: Chain Reaction, contemporary, Wednesday through Saturday;Hollis Gentry's Neon,

Club Cult/The Whistle Stop, 2236 Fern Street, Golden Hill. 284-2845: Joyce Rooks and the Zebra Club, rock, Wednesday. Astec Bowl, Turquoise Room, 4356 Thirtieth Street, North Park. 283-3135: Sheri and the City Street Band, contemporary. Wednesday through Saturday.

The Coo-Coo Club, 4383 University Avenue. 283-8213: Live music, Friday and Saturday, call club for information.

Bali Ha'i, South Pacific Room, 2230 Shelter Island Drive. 22-1181: The Dick Braun Big Band Orchestra, danceable jazz, swing, and contemporary music, 8 p.m., Priday.

Book and Candle, 1250 Sixth Avenue, downtown, 544-0882: Richard Slayter, classical guitarist, 6-10 p.m., Friday and Saturday

Dock 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

Drowsy Maggie's, Thirty-first and University, North Park. 298-8584: Richard Glick, finger-picking guitarist, and Chapped Lips, progressive folk rock, Thursday; Tom and Judy Carlstrom, folk

and guitar. Friday, the Perfect Curv. traditional music from the British Isles. Saurday. Paco Sevilla and Rodrigo, concert flamenco guitar in solo and dueth, Sunday. Old Time Hood Night, Monday. Mary Adams Rathburn, Irish, international, and folk music on the harp accompanied with weaks. Thesday, juars with Peter Sprague.

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

Pat City/China Camp, 2137
Pacific Highway, downtown.
213-0666: Harvey and the S2nd
Street Jive, jazz, Thursday through
Saturday. On the patio: Paul
Montesano's Tropical Jazz
Expansion plays contemporary.
Brazilien, and world beat music,
7-II p.m., Sunday.

Cabriel'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

and 224-3577. Indoor stage Hollis Gentry's Neon, jazz, Sunday and Monday; New Shooz, jazz, Wednesday

Imperial House, 505 Kalmia Street (at Park Bouleward), Hillcrest. 234-3525: Wayne Juré, jazz. Thesday through Saturday, with the Imperial House Opera Singers. Thesday and Wednesday. Wayne Juré and Hank Young, jazz, Friday and Saturday.

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

Jolly Roger, 807 West Harbor Drive, Scaport Village 233-4300: Forecast, jazz and rhythm and blues, Wednesday through Saturday, Polk Salad Annie,

Kensington Club, 4079 Adams Avenue, Kensington. 284-2848: Rick Gazlay and His Super Barracudas, rock and blues, Saturdayevening.

Oasis Club, 3184 Martin Luthe King Way, Southeast San Diego. 237-9772: The Daniel Jackson





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 Surfing videos always on display
 Chilli cheese dogs 25' each during Sunday and Monday sporting events
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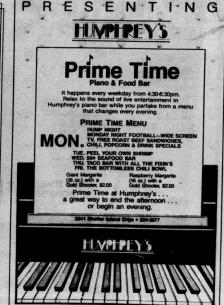
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FREE NACHOS WITH CHEESE AND JALAPEÑOS

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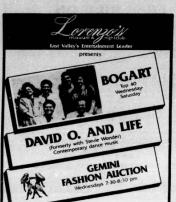
873 Turquiose, Pacific Beach • 488-6201 Owned by the Surf Legend Himself—Billy B.











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Jazz Quartet, jazz, 4-8 n.m. Friday: Fro Brigham's Preserva Band, Dixieland jazz, 3-7 p.m., Sunday.

Our Place Pub at Miki-san's, 2424 Fifth Avenue, Hillcrest, 232-1773: Randy Porter, Boh Magnusson, and Jim Plank, jazz, Thursday: Joe Marillo, jazz, Friday and Saturday: Ron Ogden, jazz, Sunday.

Papagayo Restaurant, 861 West Harbor Drive, Scaport Village, 232-7581: Live music, Wednesday through Saturday, call club for

Patrick's II, 428 F Street. Patrick's II. 428 F Street, downtown. 233-3077. For Brigham's Preservation Band, Dixicland jazz, early evening Thurnday: the Blonde Bruce Band, blues and rivthm and blue. Friday and Saturday: the Road Runners, vintage rock, Thesday and Wednesday.

Reuben E. Lee's, 880 Harbon Island Drive, Harbor Island. 291-1870: Sandee Hirsh and Fortune, Top 40 dance music, Thursday through Saturday.

Rosie O'Grady's, 3402 Adams Avenue, Normal Heights 284-7666: The Bop Tones, Jazz, Wednesday: Bryan Baines, Irish and contemporary music, Thursday: the Kitty Kieffer Duo, contemporary, Friday and Saturday.

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

Losbota, Jozz. Sunday brunch.

Sheraton Harbor Haad East,
Refections, 1380 Harbor Island
Drive, Harbor Island 291-2900.
Devocan. Top 40 dance music,
Tuesday Brungh Saturday, the
Jets. Islaturing Kenny Morrill,
wintage ruck, Thrunday happy wintage ruck, Thrunday happy wintage ruck, Thrunday happy hour Sondown rock,
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Challe Saturday, Challe Startaly,
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Charles Saturday, Call
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Smedicy's Baseball Inn, 502 Fifth Avenue, downtown. 233-8519: Gary Raynor, one-man band, Thursday, Bryan Baines, Irish and contemporary music, Friday.

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

Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island. 291-9110: Dusty and Melissa. contemporary, Wednesday through Sunday: Donna Cote, porary, Monday and

Top of the Park, Park Manor Hotel, 525 Spruce Street, Hillcrest, 295-2181; Jimmy Corsaro, jazz, Thursday, Peggy Minafee, jazz, Sunday, Elliot Lawrence, jazz, Tuesday.

The Trojan Horse, 6179 University Avenue, East San Diego 582-1070: Aces Wild, rock, Thursday through Saturday; the Fact, rock, Sunday and

Tuba Man's, 2551 University Avenue, North Park. 295-9426: West Coast, rock, Friday; Flashback, oldies and contemporary rock, Saturday.

Upstart Crow and Company, 835 West Harbor Drive, Seaport Village, 232-4855. Live music, Saturday and Sunday, call club for

U.S. Grant Hotel, 326 Broadwa entown, 232-3121, Lobby: Peter Robberecht, tea time pianist, performs from 2-4:30 p.m., Manday through Thursday, and Saturday, and from 2-8 p.m.,

Via Veneto Restaurant, 1745 India Street, downtown, 233-6306: Friday and Saturday: Luigi Luevano and others sing pop Luceano and others sing pop Italian songs at your table accompanied by Auantt, planist, after 10 p.m., songs by Herman Salerno accompanied by Eduardo, planist, and Manms, guitarist; opera-highlights by Herman Salerno and the Salerno singers accompanied by Dan Copenhave; planist, Sunday, 6:30 p.m.

Westgate Hotel, 1055 Second ue. downtown 238-1818. Lobby: Piano bar entertainment, 4-8 p.m., Monday through Friday. Plaza Lounge: Sylvia Lorraine, show tunes and light classical piano music, Wednesday through Saturday evenings. Peggy Keller, show tunes and light classical piano music, Sunday through Tuesday evenings: Le Fontainebleau: candlelight dining

with Jazz piano music, 6:30-10:30 p.m., nightly; piano music is featured during the Sunday brunch. Westside Bistro, 1702 India Street, downtown, 233-1699. Brian Kilmer, classical guitarist, 8-11 p.m., Friday and Saturday.

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

Words and Music Bookstore, 3806 Fourth Avenue, Hillcrest. 298-4011: Fred Benedetti, classical

guitarist, performs music from the Renaissance to the present, 8 p.m., Friday; the New Expression, vocal and instrumental blendings of folk Friday; the INEW LINE and instrumental blendings of found bluegrass music, 8 p.m.
Saturday; Bob Holtz and Kirk Clague perform and discuss "What is Jazz" 6:30-8 p.m., Monday

East County

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

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

Blarney Stone Too, 7059 El Cajon Beulevard, College area. 463-2263: Bill Craig, Irish and folk music, Wednesday through Sunday.

The Boondocks Restaurant. 8320 Parkway Drive, La Mesa 465-3660: Eddie Gold. 405-3660: Eddie Gold, contemporary, Tuesday through Saturday; Craig Jones, contemporary, Friday happy hour; Jim Moore, guitar variety, Sunday and Monday.

Bronco Billy's, 11377 Woodside Avenue, Santee. 448-8778: Coyote, country, Wednesday through Sunday,



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CONTHO THE BALLOC BEFORE Set. the 20th. It puts about all the advances in the world took a hance of always as a local period and over of the about. It man under past opening hand has a more in the set to the set. It was made personn the E. What else could grue possible doug! On well, then you not a set to the set to

Street, El Cajon. 440-5757: Magic, contemporary, Wednesday through Saturday.

Camelot Inn, 887 San Marcos Boulevard, San Marcos, 744-1332: corac performs Scottish tunes on the accordion, Thursday, the Paradise Street Band, Irish music, 8 p.m., Friday, and 7:30 p.m., Sunday, Bryan Baines, ontemporary and Irish tunes,

Carlos Murphy's/Grossmont Center, 5500 Grossmont Center Drive, La Mesa. 698-9757; Bolton/Dallas, rock, Wednesday through Saturday: Robert Windolph, newwave pop, Sunday and Monday.

Carlton Oales Country Club, 9200 Inwood Drive, Santee. 448-4242: Joey and the Stingrays, contemporary, Friday and Saturday.

Circle D Corral, 1013 Broadway El Cajon. 444-7443: Country

Casanova, country, Tuesday through Saturday; Alaska, country, Sunday and Monday; clogging lessons, Monday and Tuesday.

Crown Room, North Second Street and Oakdale Avenue, El Cajon. 447-0456: Lee Whittington, contemporars. Wednesday through Saturday.

Doc's Landing, 1185 East Main Street, El Cajon, 442-0258; Duke Street, El Cajon, 442-0258; Duke performs on the piano, Wednesda through Friday evenings, and 5-8 p.m., Saturday and Sunday; Carol Crashford, contemporars, Saturday through Baesday evenings; Don Miller plays piano, Monday through Friday happy hours.

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

Don's West, 5286 Baltimo Drive, La Mesa. 462-0533:

Passage, contemporary, Tuesday through Saturday

Flinn Springs Inn., 15505 Highway 80, El Cajon. 443-9568: Live music, Saturday, call club for

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

Horseshoe Tavern, 7664 Broadway, Lemon Grove. 469-6344: Sh-Boom, Fiftles and Sixties rock, Thursday through Sunday.

Suttacts of the Control of the Contr

Lakeland Resort, 14916

Highway 79, Julian. 765-0736: Carl Ross and the Whatever Band, a variety from country to rock, Friday and Saturday

Lakeside Hotel, 5940 River Street, Lakeside 443-9591: Ron Morin, country, Wednesday and Thursday; Apache, country, Friday and Saturday, and hosting a jam session Sunday.

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

Lorenzo's, 596 Broadway, El Cajon. 442-9696: Bogart, Sunday: David O. and Life. contemporary and jazz. Tuesday

Magnolia Mulvaney's, 8861 Magnolia Avenue, Santee. 448-8550: France, rock, Friday

Mother Murphy's, 177 West

Parkway Plaza, El Cajon. 579-6600: Live music, Friday and Saturday, call club for information.

Nite Owl East, 667 North Mollison Awmae, El Cajon. 447-3854: Messenger, rock, Tuesday through Saturday; live music, Sunday and Monday, call club for information.

Ole Wagon Wheel, 8646 Missio Gorge Road, Santee, 449-6240. E-Z Does It, Fifties and Sixties rock and country rock, Thursday through Sunday and hosting a jam ession beginning at 6 p.m. dance lessons are offered on Thursday also.

The Outpost, 652 Grand Avenue Spring Valley, 464-9007: Laredo Drive, country, Friday and Saturday.

The Ox Bow Inn, 9816 Campo Road, Spring Valley 469-9616: Dan and Terry, contemporary, Tuesday through Thursday; Altor

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wery Tuesday thru Saturday nights dance to "Live Music" mixed continuously with the best current dance disco. face to face and "Live" at Crystal T's in Mission Valley. Crystal T's is changing and we don't mean just a face lift...

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Town & Country Hotel 500 Hotel Circle North, 294-9010

ATLAS HOTELS

1

and the Ox Bow Country Lads. country, Friday and Saturday

Park Place, 1280 Fletcher Parkway, El Cajon. 448-4111: Private Session, rock, Thurs through Saturday live mock through Saturday: the rock, Sunday and Monday, call club for information; Flyweil, r.c.h, Tuesday and Wednesday. Dr. James Downs, hypnotist, performs Monday evening, and comedy is featured at 10 p.m. and midnight, Thursday.

Pelikan Pub, 7828 Broadwa Pelikan Pub, 7828 Broadway, Lemon Grove, 464-9284: The Drastics, rock, Thursday and Friday: Mike Wilkes, country a contemporary, Monday and Wednesday.

Pizza Plus, 764 Jamacha Road, El Cajon. 444-3300: Live music, Friday and Saturday, call club for

Rodeo Room, 8300 Broadway, Lemon Grove. 469-5137: The Ozark Hillbillies, country, Friday

Showtime Dinner Theatre, 7578 El Cajon Boulevard. 466-9997: Cheatham's Jazz Quartet, jazz,

TNT Lounge, 63281 Imperial Avenue, Encanto. 263-2993: The California Executives, danceable rhythm and blues and entemporary, Friday and Saturday sening: the Celebrity Band, jazz. 5-8 p.m., Friday, the Ted Picou Quartet, jazz, 7-11 p.m., Sunday

Van Winkle's, 10005 Mission Gorge Road, Santee. 449-0060: Crossfire, country rock, Friday and Saturday.

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

Win Cody's Saloon, 240 West Main Street, El Cajon, 440-9247: Jam session, Thursday, musicians welcome; Conspiracy, rock, Friday and Sahuela

South Bay

Casa Don Diego Restaurant. 5080 Bonita Road, Bonita. 470-3444: The Jaime Moran Latin Jazz Ensemble, Latin jazz, Friday and Saturday.

Dance Machine, 1862 Palm Avenue, Imperial Beach. 429-1161: Plyweil, rock, Thursday through Saturday, Indoor Firesweik, rock, France, rock, and Plyweil, rock, Sunday; Toys, rock, Sunday through Wednesday.

Da Vinci's, 626 E Street, Chula Vista, 427-8889 Nick Montana, contemporary, country, oldies, and Latin music, Thursday through Saturdey; live music, Sunday through Wednesday, call club for information; jam session, 2:307-7 pm., Sunday.

Dock's Cocktails, 317 Third Avenue, Chula Vista. 422-1566: Diane Gillman, contemporary. Wednesday and Thursday; Wayne Gire, country, oldies, and contemporary, Friday and Saturday; Bill Somers, variety. Sunday through Tuesday.

Hutch's, 1463 Palm Avenue, Imperial Beach, 423-3479: Ralph White and Four-Star Country, Country, Priday and Saturday; free country dance lessons with Russell Maples, 7:30 p.m., Wednesday.

Joey's, 415 Broadway, Chula Vista. 420-4828: 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 Robbins, contemporary, Tuesday through Thursday; East Coast,

Station, country, Friday and Saturday.

The Lanters, 1322 Third Avenue. Chula Vista, 427-4200: Rumors, rock, Friday and Saturday

Marisol, 1680 Broadway (at Main Marisol, 1680 Broadway (at Main Street), Chul Vista, 429-8405-Los Lupes, Mexican cowboy music inorteño), Thursday, Colour, Latino music, Friday and Saturday; Mosaico, salsa and Cumbia music, Sunday evening, with Los Lupes, carly evening Sunday.

Chula Vista. 426-2977: Gold'n West, oldies and country. Thursday through Sunday (live jam sescion, Sunday at 8:30 p.m.); Midnight Fire, country, Monday through Wednesday.

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita. 479-3537: Miyari, rock, Thursday through Saturday; Ducktail Revue, vintage rock, Tuesday; the Agents, rock, Wednesday.

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









PERFORMERS

for Jennings. If you wish to be included, please call 265-9082 Thursday afternoon or Friday before 5:00 p.m. The listings an

Rock & Roll

The Accessories: Spirit
The Agents: Vista Entertainment Restaurant, Red Coach Inn

Arrogance: Spirit Backstreet: the Wellhouse

The Beat Club: Bonita Casa

Restaurant, Halcyon The Belair Boys: Henry's, the Mission Inn/San Marcos Be Wild and Crazy: Mary's bu the Pier Bolton/Dallas: Carlos

Balton/Dallase Cerlet
Marphy/drossmont Center
The Border Tones: Monk's
Chalices: Spirit
Cinema: Fireside Lounge
Circles: Halegon, Crystal T's
Emportum, Leh's Greenhouse
The Clue: Bahia Hotel
The Coasters: Old Del Mar Cafe
Colored Rain: Spirit, Texas
Tathouse

Teahouse Conspiracy: Win Cody's Saloon The Drastics: Pelikan Pub Drop Control: Halcyon, Spirit

The Ducktail Revue: Old Bonita

Story Residences 1 February 1 The Electric Snakes: Spirit The Erge: Whiskey Flats E Ticket: Spirit Evenstar: Mony Mong's, Bullings The Fact: Topus from 1 February 1 The Fact: The Mario University Assume

Place
Four Eyes: Paradise Bay
France: Magnolia Mulvaney's.
Whiskey Flats
Freddie and the Dreamers:
Bacchanal

Rick Gazlay and His Super Barracudas; Kelly's Pub, the

Carlos Murphy's/Marina

Gerry and the Pacemakers: Bacchanal

The Heroes: Lehr's Greenhouse The Hitters: Spirit The Imposteres W.D. Pabst and Company Indoor Fireworks: Halcuon

Indoor Fireworks: Haicyon Infrared: Spirit Ipso Facto: Monk's Jack and the Rippers: Ralph and Eddie's

Eddie's
The Jacks: Spirit, Mandolin Wind
The Jaguires: Spirit
The Jets, featuring Kenny
Morrill: Sheraton Harbor
Island East, Celebrity Foom

Konvix: Spirit David Lee's Spaghetti Western:

Casey's Pub
The Lonesome Strangers:
Bacchanal

The Mar Dels: Belly Up Tavern, Kirk Melntosh: Chè Cafè

Messenger: Nite Owi East The Mindbenders: Bacchanal Miyari: Old Bonita Store

Restauram a sove Restauram a sove The Outriders Oid Del Mar Cafe Prama: Morry Mong's Prime Suspects Bullirogs Private Domain: Oid Facific Beach Cafe, Bacchanal Private Session: Tio Leo'sMira Mesa

The Procrastinators: Fireside Lounge, Park Place, Navajo Ira



BOLTON/DALLAS



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Quad Mirage: Top Spirit Quik: Spirit The Reflectors: José Murphy's, Paradise Bay

Inn
The Road Runners: Patrick's II Rockin' Al: Casey's Pub Jovce Rooks and the Zebra

Club: Club Cult/the Whistl Stop, Mandolin Wind mors: the Lantern Scarlet: Old Del Mar Cafe, Mony Mony's Scat: Navajo bin

112

The Score: Silver Fox Lounge The Searchers: Bacchanal Serious Guise: Tio Leo's/Mira

The Sidewinders: Texas Teahouse The Siers Brothers: Inc. Murphy's 16/21: Spirit

Preston Smith and the Crocodiles: Belly Up Tavem The Snowball Effect: Mary's by the Pier
The Spud Brothers: Islands

Lounge Starfire: McDick's Pub Strider: Rop Spin, Whiskey Flats The Surface: Spirit The Mick Taylor Band: Belly Up

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Island East

The Ricky Wells Band:

Bunbury's, Dock Masters West Coast: Tuba

Dwight Yoakum: Bacchana

Accent: Peter D's Judy Ames: Henry's Dean Atkinson: Mexican Village Bryan Baines: Rosie O'Grady's. Smedley's Baseball Inn, Camelot Inn Randy Beecher: Mexican Village Dusty Best: Tio Leo'Mission Gorge, Antonio's Hacienda Bogart: Lorenzo's Brent Bowers: Kelly's Pub The B Street Band: the

"Invader"

Jerry Burchard: the Anchor Inn
The California Executives: TNT Lounge Chain Reaction: Anthony's Harborside

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Passion (from San Disgo):
Stardast Hotel
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Shoubout
Polis Salad Annies Jolly
August Saport Village
Precious Cargo (with Jon
Sandoral and Lisa McDowellis
Ray and Company: Patrick's II
Prank Ricci and West Winds Pa
Soun Anderson's

The Ritz: La Hacienda Cantina Bruce Robbins: Cafe La Maze The Rondeaux Brothers: Hungry The Elements: Hotel del Hunter/Rancho Bernardo Sharon: Gourmet Lounge/Town Lounge First Effort: Tio Leo's/Mission

Gorge Delores Fisher: Drowsy Maggie's

Valley
Mike Lamy: Gabriel's Grille,

Abbey Restaurant Louie and Loose Change: Joey's Magic: Bull and Bear Melissa McCracken: Intermezzo

Cafe/Radisson Hotel Midnight Delight: Borrelli's Back

Boom
Mingo Strut: Tio Leo's/Mira Mesa
Jim Moore: Boondocks
Restaurati
Nick Montana: Do Vinci's
Paul Montesano's Tropical Jazz
Dues: Viscount Hotel
Paul Montesano's Tropical Jazz
Expansion: Fat City/China

Camp
Charlie Morse: Hamburguesal
David O and Life, featuring Gina

Passage: Don's West
Passion (from L.A.): Gilbey's
Cocktail Lounge
Passion (from San Diego):

and Country Hotel
Sheri and the City Street Band:

Floyd Gaines: Salmon House Forward Motion: Monk's Wayne Gire: Dock & Cocktails Eddie Gold: Escape Lounge. Aztec Bowl Shine It On: Crystal T's Emporium Sneak Preview: Jollu RogenOceanside
Tony Soraci and Company:

Henry's Sound Investment: the Grove Reuben E. Lee's
Tony Irvine: Carriage House
Jam Track: Rusty Pelican
Gary Jennings: Victor's Deck
Joey and the Stingrays: Caritor
Oaks Country Club
Keeper: Holiday Inn/Mission
Valles Southwind: Hyatt Islandia Star Winds: Carlos Murphy's/Marina Village The Sunday Edition: Sunset

Lounge, Mission Inn
Don Tennison: Harbor Lights,

Don Tennison: Harbor Light Winner's Circle Resort Too Much Fun: Mulvaney SEscondido Bert Torres: Stardust Hotel Triple Play Hilton Hotel The Variations: Hotel del

The Variations: Hotel del Coronado David Watson and the Gathering: San Diego Harbor Excursion Ways Grays: El ComalEncinilas Brian Whitshert Kelly's Pub Lee Whittington: Crown Room

Country/ **Country Rock**

Alahac Circle D Corrol
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Brambles Abliene Country Saloon
Creeg Count and Holy Core: LoS
Little Bit of Country
Dan Conners Saloon
Little Bit of Country
Colf, Herboss Country
Call, Herboss (Orch D
The Country Rejects: BarrX
Ranch House
Coupte: Bornon Billy's
Crossover: Vallag Port Resistance
Colorer Vallag Port Resistance Alaska: Circle D Corra

Dakota: Valley Center Inn Soloon Elton, J.R., and the Country Gold: Don't East Four-Star Country: Hutch's Richie Garry and Sundown: Whiskey Creak Grand Central Station Landmark Cocktail Lounge Gold's West: Onis Ber Hawwire: Winneley's Boost Haywire: Wrangler's Roost Jim and Joe: Abilene Country Saloan
Jack Johnson and North
County: Stage Coach Inn
John Kendrick and Company:
Whiskey Creek
Red Lane: Rudi's Hidden Acres Laredo Drive: the Outpost
Lone Star Country: Country Side
Restaurant and Lounge
Mary McCasin and Jim Ringer: Old Time Cafe
Midnight Fire: Oasis Club
Ron Morin: Lakeside Hotel
North Forty: Oakvale Lodge
The Ozark Hillbillies: Rodeo

Pizza Place
The Jaime Moran Latin Jazz
Ensemble: La Avenida, Casa
Don Diego/Bonita

Room
The Savery Brothers: Pomerade

The Savery Browners consulted Club Southern Express (with Carl Simmons and Eddle King): Alpine Stage Depot Stampede: Bacchanal Steer Crass: Warngler's Roost Steepin' Out: Lu's Don Tennison: Wärner's Circle Dougle

White Horse: Country Bumpkii Dwight Yoakum: Bacchanal

Folk/Ethnic

hin
Perfect Care: Drowsy Maggie's
Sukuy: Old Time Cafe
Maggie Wright and Pam Camm:
Old Time Cafe

Jazz

Fro Brigham's Preservation Band: Pal Joey's, Oasis Club, Patrick's II
The Bob Campbell Trio: Elario's The Celebrity Band: TN7 Lounge Cheatham's Jazz Quartet:

Showtime Dinner Theatre The Chicago Fifteen: Belly Up Tavern
The Chicago Six: Belly Up

Tavern
Ed Ellis and Tapestry: Sandtrap

Ed Ellis and Tapestry: Sondrap Lounge Pathungen: Old Pacific Box Cafe Top The Stock House The Tape Top The Top Harbor Excussion Forecast: Jolly RogenScaport Village Hollis Gentry's Neon. Anthony's Harboriskic Humphrey's Eshin Hole: Holiday Invillassion Valley, ellic Va Restaurant Valley.

The Bobby cordon rivo rany Lats him from Grant their his Reduction from Grant their his 2nd States Jives Ha (LogChina Campa Bob Holtz and Kirk Clague: Works and Mascs Howketow Invitable Message: Google Wissensia: Google Wissensia: Google Wissensia: Outs Club Bock Sames: Our Place at Missensia: Dentise Jeter and Bob Morast Holding Intelligence Horkey May Manne Hold. His Bar and Criff

Blues / R&B Reggae

The Basement Blues Ban Monk's

The Bob Long Band: Belly Up

Fran Loskota: San Diego Horbon

The Joe Marillo Quartet: Our

Steak House
Paul Montesano's Tropical Jazz
Duo: Viscount Hotel
Paul Montesano's Tropical Jazz
Expansion: Fat City/China

Camp
The Jaime Moran Latin Jazz
Ensemble: Casa Don Diego
Restaurant/Bonita, La Avenid

Monk's
"The King Biscuit Boys" (exmembers of King Biscuit
Blues): Mmandolin Wind
The Blonde Bruce Band:
Patrick's II, Jose Murphy's
William Clarke: McDick's Pub
Tom "Cat" Courtney: Rexas
Rabuses

Ed Ellis and Tapestry: Sandtrap

Ed Ellis and Tapestry Sandrug-Loungs
Group of Village
Forecast Say and His Super
Barracedase Kelly 8 Pub.
Krassigner Club
Hard Times is emembers of King
Historit Bloosi McDecks Pub
Sidevinders House Belonses
Had International Regigne AllSlates Height for Busen
Half Carmans Old Parint Busen
Half Carmans old Parint Busen
Little Women: New Generation
Ella Ruth Piggere: Old Del Mar
Call, Old Parint Boach Call
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Carmans old Parint
Carm

The Mick Taylor Band: Beny Tavern Ron Thompson and the Resistors: Belly Up Tavern





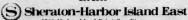
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Colour: Murriol
Bill Cradge Harmy Stone Ro
Les Lupen Marriol
Barbara Lymana McCarty: Profession's One
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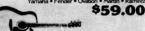




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and sole survivor of the first film donning a sort of robotized forsidit as sut of armor, is a toy surmary of plusees and minutes. With Spourney Western Michael Behn, and Lance Jalmes Cameron. 1996.

"(Camno Cinema 4. Century Twin: Sartice Village 8. South Bey Dime In from 114/5 Studio 3. Cinemas. UA Chulla Vista 6. Vineyard Twin).

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the expense of his contemporaries and his own integrity. With Keith Gordon and Sally Kellerman: directed by Alan Metter 1986. * (Carousel Cinema 6)

Belizaire the Celun — Gien Pitre's independently produced Nineteenth-century period piece, with Armand Assante as a Louisiana Bayou lath healer (Ken. from 11/16)

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unsympathetic and downright menacing authority figures and under determe cyncism about the and under of sugar the audience will be willing to swallow. Jay Underwood, Lucy Deakins. Bonne Bedelia. And Coleen Downnust, destine 1996. (Spring Valley, Vineyard Tein, from 11/14) Children of a Lesser God — Strenuous upilit by way of Broadway the Mark Meddoff play), about a speech teacher of deel eleventh grades. We see little of the man's day teaching techniques (and hear title of the sounds of deel pooling's speech), only what the headmaster deapproxingly terms "nazzle-dazzle" standing on his hands in the



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THE COLOH OF MONEY pales more of a green-around-the-glis green or a green-with-enky green than a fresh-rissp-lettuce green. With Paul Newman, Tom Cruste, and Mary Etrabeth Mastrantonio 1986. "* (Flower Hill Cinemas, Coearside 8, Parkway, Rancho Bernardo 6, San Marcos Cinemas.



South Bay Drive In: Sweetwater 6 University Towne Centre: Valley Circle)

Proton Install III Death, Friend - A Installed submitted on administrative Bib. we implement assessment of the submitted of t 1986. • (Piaza Sonita)

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slightly the prevailing diagnosis of Matursky as a director with his nose to the wind, a forager and a retriever, not so much a story-eller as a mere data collector, a compiler and cataloguer, a — to put it more brutally than necessary — the clerk and cashier. With Nick Nobe, Richard Dreyfuss, and Bette Midler. 1986. "" (South Bay Drive In)

Ferris Bueller's Day Off - Writer-

Crocdile Dundee — Paul Hogan as an Australian adventurer in Manhattan, discus 1 by Peter Farman — The Dever Hill Creamas: Grossmort: La Joffa Village, New Juliey Driver in Oceanissa, & Plazas Bonta, Rinchto Bernardo E. Sports Arena E. U.A. Escondido B. UA Horton Plaza?

Fernis Neutier - Day Off — Wired disords John Hugen afters another piece of cardy to terragers, in hopes that they 31 be him, maybe even (by now) apport him and hopes that they 31 be him, maybe even (by now) apport him and hopes of activately a vide-open coportunity to prove the superior counting free printedness, severess and be both of youth over about, accessful as froming the food-irress accessful as froming the food-irress accessful as froming the food-irress successful as fromes the state successful as fromes to a factory to the first food-irress seriences for him ("Anyound" a hope on that task, where it is also successful as non-mirress Matthew Broderick, who copieses (b) to the address of which copieses the copiese copieses the copiese copieses copieses the copiese copieses copi charmes. Mathiew Broderick, who copies up to the audience by way of direct address to the camera, exudes mugnles from start to firish. And Ma San, as his griffiend, is a sort of aspring Setzhard Camera — so exquisitely sensucos that she can hardly seep her eyellicist up to her light together. With Alan Ruck and Jethrey Jones. 1988.

1 (Mira Mess Cinemas, Vineyard Tenn, from 1104)

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2 Pick-Up. — An L.A. industrialet makes one fty-flory missies with a hearty-levy-part oil nude with a hearty-levy-part oil nude model, and a trio of blackmasies was them to fork the control of the con

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the action is most rearly human which means in the preliminary and exception the measured in t nowever the hero's high-toned ravings about liberation of the fissh, about purification and higher life forms, are of little thematic relevance when you consider the source (and the eventual destination). And by the time he starts to vomit a milky fluid.

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WIBED TO

HARBOR DRIVE-IN National City Blvd, between Natl City & Ondo Visto - 477-1 992 CASINO THEATRE or know-indianation, but amateurishness puts the brakes on pushiness. With Manus Weyers, Sandra Prinsloo, and an authentic Bushman named Nixau. 1980.
** (San Marcos Cinemas)

Bushman named Ninau. Titlou
" (San Marco Chiemas)

The Great Mouse Detective —
Another annualed mouse from the
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spot among Disney's better (i.e. more frightening) villains, 1986 " (Vineyard Twin, matinees)

more ingritisming visions 1986

** (Iniqual tell, matiness)

A Great Well — An American more
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urge to generalize and summarize, much less take sides, and always in service to the welk-hit circle of main characters. With Peter Wang, Kelvin Han Lee, Li Omign, and Wang Xiao; directed by Peter Wang, 1986. "" (San Marcos Cinemas, from 11/14)

Gung Ho — In the previous movie by this name, the American attitude toward the Japanese (with Randolph Scott showing the way) favored annihilation. This one, forty-odd years Scott showing the welly listored annihilation. This price flory-cold reason annihilation is not provided the search of the searc

*Collection review usery consistence of the collection and the collection are collection and the collection





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of the operation. And indeed the Soviet mastermind (Richard Lynch) becomes so Observael with his nemess that, when the latter is taken into custody for regilantism, the former masters his entire forces to summate him Guess with at 1 a trap. Sover the control of the control of

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Men — West German comedy of the sexes, from a new woman director, Doris Dorrie. (Cove, from 11/14)

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455-1184 LINELDHE Aloha Travel Menage — A burly burglar with a statood rigids on his chest turnibes head over heat los a armal, bald, readball committees a small, bald, readball committees and bald of the small committees of the small committees with Peopers. The second main has a ville who tonces the burglar hereal! but who swould mined a bid he deems till be the small committees at first. If a signer Bertland Blee creation, he makes up a situation make the small believed it. and the could believe the believed it. The actions, General Depardeut. Michel Blace, and Moul-Mich. small believe it. In any case they in armains, And Michel Blace; in drag, save ministed and case '40', 8. "Guild."

The Name of the Rose — Jean-Jacous Annual a separation — or — or — of what must a separation — or — of what must apply do not of the most unread, or partially read, of contropous yets select. Understanding the property of the property element, must most of the privilege/hear and therefore a deep most exempt, most country and lasynothrus (bary of the place is empressively visualized that is to the been lost interesting the property of the place is empressively visualized that is to the been lost interestion. For alternative, a description of the property of the place is empressively visualized that is to the been lost interestion. For alternative, a description of the place of the plac

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from 11/14)

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Mobody's Roof — The fine spirt of Backeye Basin, a bit off balance not since she was dumped by her boyfrend in mid-respirancy, and hashbulley goaded up in the shid of premature bag lady, finds a kindred spirit in a theiractal touring company out of loc Angelles. "Not remed as pair of general touring company out of loc Angelles. "Not remed as pair of general national touring company out of loc Angelles." The remed as pair of gener mêmes I had once." Howev, on the spokes and light on the underlying spirited less, the original sound of the spirited shall be a promised of the seen through the spirited less and increases it shall be a port builting, an altino bride, a gravegard porce, and increases it were like "Carl's seen back".— In short, so much or my back".— In short, so much.

eccentricity as to swallow up the heroine in the crowd. Rosanna Arquette, Eric Roberts, Mare Winningham, and Louise Fietcher; directed by Evelyn Purcell. 1986. * (Sports Arena 6, from 11/14)

Peggy Sue Got Married — Reviewed this issue. With Ashleen Linner. Nicolas Cage, Barry Miller, and Catherine Hicks, directed by Francis Coppea. 4. Fashion Valley, Mira Mesa Ciremas. Plaza Cinemas. San Marcos Ciremas. Via Chulla Vista 6. Jul Cirema 3. UA Glasshouse 6. UA Horton Plaza 7. Weggard Plaza.

commercially by way of heightened ordered to be before the control of the control

Round Midnight — French director— Bertrand Tavernier's fictional tribute to American jazz musicians, starring saxophonist Dexter Gordon. (Grossmont Mall)



CURRENT MOVIES

ning Scared — Billy Crystal and Running Screed — Bity Orpital and Gregory Hines are partness on the Chicago police force, rather branching. Chicago police force, rather branching for the control of the united partners of the professor in the control of the united partners of the control of the united partners of the control of the united partners of the control of t warrain the wife of the clothing manufacturer who has stolen their idea for a Sandex Miniskint. They want half a million or they it kill her (just building). But the businessman, who has a bosomy mintess; was aready planning to tell the Freinsell. The mistress, who has a hundesh boytment, seeks some some The micross, who has a hunken boyfrend, sees some possibilities for blackmar. And so it goes. The highly som-clenal pioling desert really hold interest, much less water, but individual pigyers have their appeal Judge Reinhold and Helen Stater as the Jimmy Soward-lank Affurt feam of working pers. Bette Midder as a Ber Art matter win finds happress as a Air matror who finds happiness as a heetage what also [sees print] pounds, but who is deeply affortled at having her ransom reduced to \$50,000 ("The been kidhapped by K-Mart"), and Bill Pullman as the mistress's dimbulb bodyinend ("This could very well be the stupidest person on the face."

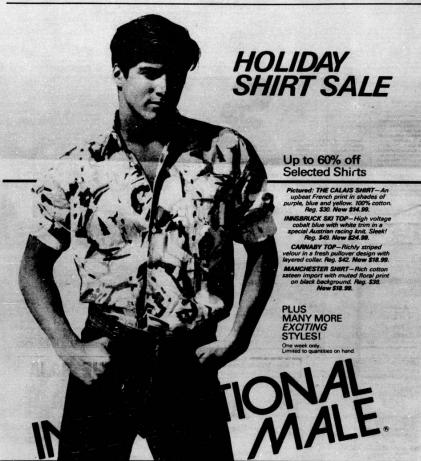
of the earth", with feshionative broad stabile and a nathrich of dark roots under dyed blood hast. The move open of the stenony start with a support of the start of the s

Something Wild — Reviewed this issue With Melane Griffer, Julia Threets and Rey Luda. Lised to Jonathan Demme. 1 (College from 1114: La Jolia Village; Coeansde B; Santee Willage; Li de Chula Valla 6: 6: Li Honor Paula 7; Weigherd Paula 6: 6: Nathonio Paula 7; Weigherd Paula 6: 6: Nathonio Paula 7; Weigherd Paula 6: 1

Sout Man — A California white boy, swallowing mega-doses of tanning pills, thres to pass for black (and in Boston of all places) in order to qualify for a full-fullion scholarship to Harvard Law School, C. Thomas Howell's makeup, for a start, is passable, and the rest, as any libral will be onlined to allow, is visely. The House I railway, on a sum or because the control of the control of

Stand by Me - Based on a Stephen

king novilla – bul Slephen King without Suserimerim. Slephen King enclosching instead on King enclosching instead on Heart State of the Control of the Heart State of the Control of the Heart State of the Slephen King. Si Feltons and Slephen King novella - but Stephen King railroad tracks, better than a day's hike away, where he was thrown after being struck by the train. The quarter sate gut on a overnight quest, interested in the first place so see a bona fide dead body, and in the second place to reap the publicity benefits of having been the ones to discover him. The episodic action.



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Tai-Pen — Back we go (kideing and screaming, quite Mayh, black to fhose halpon days of he Bitter of these halpon days of he Bitter of the head of the better of the screen were clearly seen to faritate the poor. Orienza the half naled Christee beauty feeding of her master James Clavel's very let novel has been standed down into an entacellate induce trather than an entacellate induce trather than and the weight-loss process. I have goten too totalingly lectic and babblingly incoherant even to be good agent or michaely. Starring

hero will have to be someone the MTV generation can identify with — someone who proceed that you can comprise who proceed that you can consider the consideration of the state and up still be the best pict, most insessible see object, most essenate freed, also, etc. And of or forth mass in the beautignound and the sound effects will be exceptible; and not results will be exceptible; and not results will be exceptible; and not results will be reported to the control of the control of

Tough Guy — The OVERTHE-HILL GANG formula for supprying new clears and the supprying new clears and the supering clear Lancister?) They both have their moments here, and look splendid in their double-breasted pinistripes. But Lancister had much more than that in somewhat similar circumstances, in ATLANTIC CITY, and without all in ALANTIC CITY, and winour air the sluggistness, siliness, and plain stupidness. Directed by Jeff Kanew. 1986. • (Camino Cinema 4; Century Twin; Mira Mesa Cinemas. Plaza Bonta; Saniee Village 8. Spring Valley; Strand; UA Escondido 8)

True Stories — Reviewed this issue. With John Goodman, Annie McEnroe, Swoose Kurtz, and David Byrne: directed by Byrne.

**Cinema 21: University Towne Centre)

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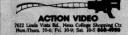
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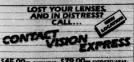




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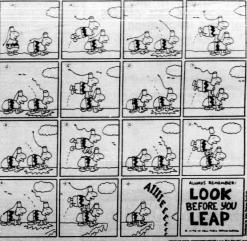
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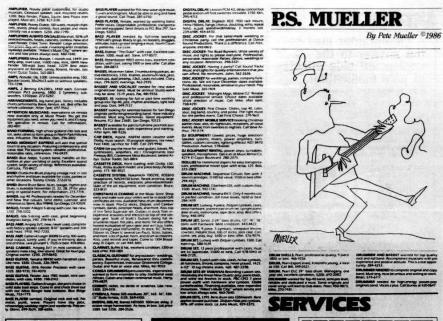
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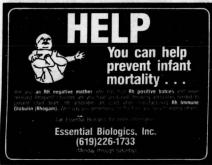
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1

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nding. Using the clues provided below, see if you can recreate each exercise in correct order. (Remember, the toughest aspect of tumbling is figuring out which way is up.)

Stunt A ____ 7
Stunt B ____ Stunt C ____ I Stunt C B
Stunt D S
Stunt E

Rules of the game

1. Prizes for solving the Reader Puzzle will be two free passes to OFURO HOT TUBS in Pacific Beach (includes mineral tubs), or a Reader T-shirt.

I destroy the destroy of the Reader Puzzle onnest must be received by the Reader Puzzle.

Pazzle contest must be conditioned to Require Pazzle. P.O. Box 5803. San Diego. CA 92283 by 90 a.m., and the conditioned to Require Pazzle. P.O. Box 5803. San Diego. Carlo and the condition of the condition of

All answers must be entered in the space allowe on the puzzle page. And please, no phone calls or trips to our office.
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225-804. MRED A COURSER? I'm going to Europe in December, saying in Netherlands, will transport anything icanizing for figure decount or inner, bet. 274-806. MRED GENERAL SIZE AND PAGE 1889. The NEW CRELANS area. San Diego lady, 55, has home and car awaitable for your free use in extraingle for arriver screets burling. Thinkingsiving. Strange.

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Of the 381 entrants, 239 were

The winners are:

1. Diana Keys, Alpine
2. Dan Edmunds, San Diego
3. Nadia Feux, San Diego
4. Joan Dolores Keefe,
San Diego
5. K.L. Boyle, San Diego

Ru Don Rubin

Winners of and Answer Reader Puzzle #430, Body Language 2 Blake (Carrington)

8 Frank (Sinatra)

7 Oscar (Madison

10 Mickey (Rooney)

4 Charlie (Townsen

4 Charlie (Townsend) 14 Felix (Unger) 1 Henry (VIII) 15 Oedipus 9 Cher 3 Ted (Baxter) 11 Johnny (Carson) 13 Ronnie (Reagan) 5 Liz (Taylor) 6 Hot Lips (Houlihan 12 Marilyn (Monroe)

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OFF THE CUFF What occupation would you refuse to work at regardless of pay?



Chris Erickson

Barbara Sick
Pres-hance Weler
Fres-hance Weler
Fres-hance Weler
Fres Mean
I've been an audior, and I
would prefer newer to go back
to the field of auditing or
accounting gain. I'd have to
be pretty desperate. It's too
mechanical, it's boring. I'm
accounting is not concerned
with people. I worked for the
government for twelve years,
and one day I just quit. I was
instantly relieved. I started
writing and making new
if the started of the day
writing profession were
entirely different from the
people I worked with in
accounting. I immediately
knew I had done the right
thing. La Costa
Cleaning public bathrooms;
that's the worst one I can think
of. Wait a minute, I know
another one. I'd never do a job
where I'd have to kill animals,
like at the Humane Society, where they have to put them to sleep sometimes. Any job where I'd have to kill animals. I'd rather clean bathrooms. I'd never take any job that involved killing people either. I guess that's been on my mind with the elections and everything. I'm opposed to the death penalty. I didn't like the fact that so many of the politicians were using the issue to try to get elected. I do issue to try to get elected. I do
think anyone committing a
heinous crime should remain
incarcerated for life, but I
think that taking their life is
doing the same thing they did
— it's inhumane.



Clem Berrill
Plumbing Contractor
Normal Heights
Arpshing involved with
politics. I don't care for
politics at all. Some people
are cut out for it, some aren't.
Personally, I wouldn't want the
hassles. It wouldn't want the
hassles. It would be a hectic
schedule. No matter what you
did, would abuses he in the schedule. No matter what you did, you'd always be in the limelight. I like my job I get to meet people and help them out. I started out as an apprentice over forty years ago. I've been right here all this time. It's statisfying work. After the kids were in school, my wife came in to help with you will came in to help with you will came in to help with one of the people of the p





Debbie Seale Health Food Store Clerk

Health Food Store Clerk
History and sever make any type
of war machine, especially
anything having to do with
nuclear bombs. Pe looked
into children's faces, and I
couldn't blow them p. I think
some people are put into a
position of having jobs they
really don't believe in because
they have a family or a
lifestyle to support and they
have to pay the bills. I really
like my job because my
customers are also my friends;
I'm around yummy food all
the time, and I ge paid well I'm around yummy food all the time, and I get paid well for what I do. When they take all the navy destroyers and turn them into glass-bottom boats and offer pleasure cruises to the general public, then I'd consider working on one of them.



By Lin Jakary

Janice Mullen
Dug Groomer
Clairessent
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1600. It immone ago, machine 260-770. EXBECTULE, lunus linguiseter, carry, used, an ex-cessed available for the person who enjoys (pt) ing visions 1195, 279-1199. Tribesto 1400.110, DESEES, Liddheims sizes and types, 120 for air, Also have flypools and retin. 284-400. TRINDSS, FUR. and then all triplesh ranging sizons on a branch of Children sizes. Coalest for children or advance. Cell Sizes. 293-994-00 of 881-4371.

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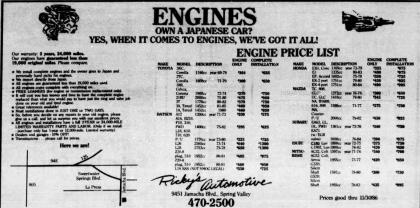
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DEL MARI, Clean, responsible, psychologically-rended young female to share 2 bedroom home 12 p. 10(3). Figure beach, with Female second-to-be psychologic low-perferred, age 2.9-12, to share DEL MARI, Female preferred, age 2.9-12, to share the complete of the psychological second in amendmen, Must be very clean, 1450. John, message, 759-7759.

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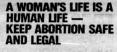
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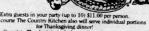
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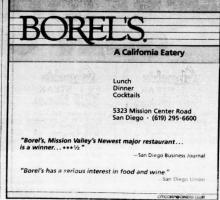
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A bountiful harvest Only Outdoor seating available from the sea, featuring mahi mahi, shrimp, poached salmon, red snapper, scallops, and snapper, scallops, and mahi mahi, shrimp, poached salmon, red 15 pp Fridays from 9 pm on whole, live Main Per Person lobster.

Plus garden fresh salad res homemade Boston clam

11480 North Torrey Pines Road La Iolla 453-4420

MISUZU JAPANESE RESTAURANT



purchase of sushi or dinner entrees with this ad (excluding lunch). Expires 11/26/86. (Closed Thanksgiving.)

Featuring seafood teriyaki, seafood tempura, tempura-sushi, stir-fried dishes and more!

· Main course

· Soup

· Salad · Rice · Green tea From \$3.50 to \$5.95

Lunch Specials include: Dinner Specials include: · Main course

· Soup · Salad

· Rice · Green tea

· Fresh orange From \$6.50 to \$13.95

Sushi Bar - Food to go (coupon applies) - No MSG Open 7 days Lunch hours: Tues-Sat. 11:30 am-3:30 pm Dinner hours: Sun-Thurs. 5:00 pm-9:00 pm Fri. & Sat. 5:00 pm-10:00 pm

5525 La Jolla Boulevard, La Jolla, CA - 459-3993

READER'S GUIDE TO RESTAURANTS

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wwn sex uscumbers, or ask for the cold plate the spork, outs, back mushrooms, eggst, and toflu soup. From the regular menu, try the slored chicken with black mushrooms, golden basket shrims, scalings in chef's sauce. Jung-pombon, sight sauces, swift service, attractive drining ration. Your Taivories made to order upon request. Open daily, lunch and dinner.

Rib & Chicken Combination Plate \$5.59



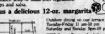
1030 Garnet, Pacific Beach 483-2421, 276-6482 Tasty home cooking tering for parties & picnics tay-Saturday 10:30 am-10:00 pm Sundays 12:00-9:00 pm

Ala Terraza RESTAURANT & CANTINA

Seafood Dinner Special
Your choice by mentioning this ad
'Charbrolide swordfish
'Crab & shrimp burrito
Red snapper Veracruz
Incheles song or salad with segitables.

chips and salsa.

Plus a delicious 12-oz. margarita



La Jolla · Spice Co.

Fresh catch of the day, Blackened Ahi, Shrimp Creole, Grilled Garlic Chicken, Barbecued Shrimp, pasta dishes, cappuccino bar, fresh juices, muffins, coffees, teas, carrot cake, cheese cake, chocolate fudge cake. Saturday & Sunday Champagne Brunch served all day.



7556 Fay Ave. La Jolla 454-4662





Toodle'S ITALIAN CUISINE
315 COAST HIGHWAY, SOLANA BEACH

SID CLOST HIGHWAY, SCICANA BEACH BETWEEN LOMAS SANTA FE AND VIA DE LA VALLE (NORTH OF DIEGO'S) 755-2585 IN THE TRAIN CARS • OFFER EXPIRES 11/26/86 DINNER 7 DAYS FROM 5 PM LUNCH 11:30 AM-2 PM.M-F

"Especiales" (Served with Rice and Beans)
DOS CARNE ASADA TACOS — 5.95

CARNITAS - 6.25 (For Two) 11.95 FISH TACO DINNER - 4.95 CHIMICHANGA - 5.25 FAJITAS (Beef or Chicken) - 6.95 CHILE VERDE BURRITO - 5.95



Sunday Brunch - Food to Go - Complete Catering 224-2401

2912 Shelter Island Drive - Point Loma BRING THIS COUPON COMPONE

\$5.25

SEAFOOD

PLATTER SPECIAL

2 Pieces Breaded Shrimp

3 Pieces Breaded Oysters

1 Piece Breaded Cod Fish

Yakiniku \$5.95

(Broiled sliced beef ribs) with sauteed vegetables, soup or salad and rice.

Specials good through November 1986, lunch and dinner

9340-B Clairemont Mesa Blvd. (at Ruffin Rd.) San Diego • 569-9595 Lunch—11:30-2:00 Mon.-Fri.

Dinner—5:00-9:30 Mon.-Thurs., 5:00-10:00 Fri. & Sat

HIDEYOSHI

IAPANESE RESTAURANT "SUSHI BAR"

1/30/86 with ad.
pon white ordering.
Sushi & Love Boat.
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SUSHI

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TRADITIONAL JAPANESE DELICACIES

2 FOR 1* DINNER

Expensive

LAMILERA Mercado Del Soi shopping center.

731 South Highway 101, Solana Beach.

481-0032 The dissinguished sush clerk who
presides over the sunhi bar should be one of
the primary reasons for visiting this family
restaurant. The cooled dishes — beef or
chicken tersyula, shrimp rempira, and vanious
combination plates — rarely challenge the

Read all about it Banno's New York Pizza is having a special Giant slice = 10" pizza 99¢

3787 4th Ave. 574-1633 Free delivery on whole pie.









water #28 North

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THE BEALDAM LIGHT 2015 Bacon Service.

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The Sanders Family

READER'S GUIDE TO RESTAURANTS

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YOU NO LONGER NEED TO TRAVEL 12,000 MILES FOR DELICIOUS THAI FOOD

FREE APPETIZERS
(One per person)

5635 Clairemont Meea Bivd. • 541-1155 (In Madison Square, across from the Travel Lodge, west or 605) LUNCON IJses-Fri. 11:30-2, DERMER Tuse-Sun. 5-9 social good 11:18:86 thru 11/23/86. For dinner on

Antomes

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If DQ pm. Its 3 00 a.m. and the direkt rough in the American handle the control of the American handle the

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LA JOLLA



1 Free Pasta Dinner

(Spaghetti, Rigatoni or Mostaccioli)

Buy 1 pasta dinner. Get the 2nd one of equal or lesser value free. Dinners include salad & bread.

Free Pitcher or 1/2

Litre of Wine
with purchase of a large or extra large
pizza. (2 toppings or more.) Dine in only.
Offers good with coupon through 11/26/86. 1129 Morena Blvd., Bay Park • 276-8393





Enjoy a Thanksgiving feast at either of our



Located on the doorsteps of Balboa Park

La Boheme will be serving a delicious Thanksgiving dinner featuring Whole Roast Turkey, Red Currant Glazed Ham and Prime Rib

Dinner hours 5:00 p.m. to 8:00 p.m. \$16.95 per person, children under 10 \$9.95

THE TOP OF THE PARK RESTAURANT

Enjoy a breathtaking view of downtown, Balboa Park and San Diego Bay

To compliment the partorante view a traditional Thanksgiving Buffet will be offered featuring as extress Whole Roast Burkey, Red Currant Glassel Ham and Prime Rib An Jus. Dittner fours 12:00 noon to 4:00 p.m. \$16.95 per person, children under 10 \$9.95

Reservations required Telephone 298-5191 or 299-9002, ask for Shirle

THE PARK MANOR HOTEL

3



3 Good Reasons To Get Up Early (Or Stay Up Late!)

1. Cuf Broken Yolk
La Jolla · 634 Pearl

2.Cate Broken Yolk Pacific Beach · 1851 Garnet

3. Cate Broken Yolk Pt. Loma · 3350 Sports Arena

NOW OPEN DAILY FROM 6 AM UNTIL 3 PM

Early Bird Dinner Specials 2 for 1

4:00-6:00 pm, 7 days
Purchase any complete dinner and receive
the second of equal or lesser value free.
Not valid with other coupons, expires 11/20/86.
2 locations to serve you

FRESH LOBSTER

From the traps to you.

San Diego's Original

Mexican-Style Lobster House \$995 WHOLE LOBSTER DINNER

Valid with this coupon November 13-19

NEWPORT ANNIE'S

3714 Mission Blvd. 270-5550

Parking adjacent to restaurant

CAR CAR CAR

reservations

(Just east of Fairmount) 281-2988

530 University Ave. (In the heart of Hillcrest) 291-8919 Open 11:00 am-11:00 pm





SEAFOOD FEST \$1080
FOR TWO \$1080
In its own clay fish-shaped warrant, this special includes no stuffed with shring machaca, squid Veracrus-style, shringer

COPARCO/ RESTAURANT - BAR 1000 BOULEVARD SALINAS - 1(706)686-3171

Follow Avenue Revolucion to Boulevard Agua Caliente, past Bull Ring, make a U-turn at Hotel Fiesta American and go back 3-4 blocks. Restaurant on your right side.



Chef Helm presents a Thanksgiving Buffet

Assorted salads and relishes • Carved ham and beef • Roast turkey • Stuffing and gravy • Fresh vegetables • Holiday breads • Dessert

"Thank you, San Diego!"

11 am to 7 pm Thursday, November 27 Reservations recommended

291-4779 2825 Fifth Avenue Corner of Fifth & Olive Uptown, near Balboa Park

READER'S GUIDE TO RESTAURANTS

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Dine in a progressive Art Deco atmosp

Dinner for two \$14.95 Choose from any two dinner entrees on men-each valued at \$10 or less.

each valued at \$10 or res.

Anners include: soup or salad, potato, paeta or rice, and fresh wegetable.

(Does not include tax, tip, or beverage). Char-broide steals, chicken, seafood, egetarian dishes, homemade soups & salads.

4033 Avati Dr. - 270-6564 orena, ¼ mile south of the Price Club) Beer & wine through 11/25/86 with coupon please.



Veal Primavera for Two

DINING

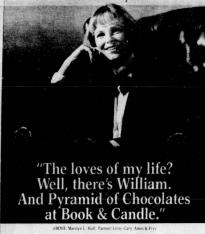
: NIGHT ON THE TOWN! : A COMPLETE PACKAGE EAGLE LIMOUSINE SERVICE

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reservations call: 281-8646

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PYRAMID OF CHOCOLATES: Pyramid of bittersweet, white, milk and semisweet chocolates, wrapped in puff pastry with ribbons of hazelnut cream Angalaise. Part of the new Signature Desserts created especially for Book & Candle.

For lunch, dinner and after-theatre dining. In the historic Harcourt Brace Jovanovich Building, 1250 Sixth Avenue, downtown, Evening parking validated at Allright Parking, corner of Sixth and "A." Call 544-0882.



Book & Candle. A new chapter in downtown dining.

NOVEMBER 13 1986 47

BRING THIS AD

Dinner 5-11 pm



The holidays are a time to dazofe. And be counted When halve of the essence and the si foreign it shakes at the essence and the si foreign it shakes. At University Towns Centre, we've taken the warps off the sea-count more despirational wear. From Budous, but to enfacrotrary existical Plus everything.

S. H. O. P. P. I. N. G.

E. N. T. R. E.