

The return of the
YOUNG PEOPLE'S WRITING CONTEST
Cash prizes for teens and preteens
See page 22, section 1

READER

VOLUME 15, NO. 46 NOV. 20, 1986 **SAN DIEGO'S WEEKLY**

The Wild Horses of Coyote Creek



Abandoned years ago in the rugged terrain of Anza-Borrego, the elusive — and endangered — horses have made it their home.

The first time I met Vern Whitaker, two years ago, he was celebrating his seventy-third birthday in the back of a camper parked beside a horse corral in the Anza-Borrego Desert. The camper looked about what you'd expect the home of a seventy-three-year-old bachelor cowboy to look like. There was a pile of dirty dishes in the sink, a pot of coffee strong enough to float a horseshoe boiled on the stove, and the little camper, not quite high enough to stand up straight in, smelled of dust, leather, and stale horse manure.

Somebody had given Vern a pink birthday cake that day, in the shape of a voluptuous female nude, and when he cut the cake for his guests, he awarded me with one of the cherry-tipped breasts. It was so large it made the paper plate buckle. I considered Vern's generosity a fine

(continued on page 80)

BY STEVE SORENSEN
Photographs by Craig Carlson

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Tenuous Evidence

Margaret Randall ("Highlights of Upcoming Events," November 13) seems a bit thick. Does she think it unfair that there should be opposition to her status as a legal resident alien? She did not merely move abroad, she renounced her American citizenship and ran with the enemies of human freedom around the world. She has glorified and propagandized for Marxist dictatorships. Does she think her human rights have been violated in this country? After forty published books and a lucrative lecture tour, the evidence of persecution is a little tenuous.

When I think of Margaret Randall's risk, I think of the boat people, who braved death and traveled halfway around the world to escape murderous totalitarian oppression. Margaret Randall threw away a treasure beyond all price. She doesn't deserve to live in this country.
Robert Houghton
El Cajon

Shuns Shiner

Nice job on the story November 6 ("City Lights") about the dispute between the Tribune and San Diego Police Department on the recent rape cases. I thought you might want to know that on this particular issue, we at KFMB radio news have to come down on the side of the police department.

LETTERS

The Reader welcomes letters for publication. Address them to Letters in the Editor, Box 80003, San Diego, 92118. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

Reporter Vicoi Tall of our staff worked on this story for several days, and as the terms it, the Tribune reporting on the subject was a sorry form of journalism. As she correctly points out, at least in my opinion, the Tribune reporter used a lot of "what-if" scenarios to support his theory that the police department was intentionally withholding information about the rapes. As your reporter points out to his story last week, at least part of the motivation for the Tribune reports could very well have been linked to the Tribune's demands that the police department disclose information about rape victims.

I want to let you know that the head of the Rape Crisis Center told KFMB that she had nothing but praise for the SDPD's rape/sex-crimes detail and said it's a model for other departments. Based on our investigation of the rape cases, we feel the cops were telling the truth when they said they couldn't tell these rape victims were connected until they found the suspect, held a line-up, and several of the victims identified the suspect.

If the Tribune reporter is indeed guilty of having something other than the search for the truth as his motivation, then it gives a black eye to every other journalist in town. And all of us at KFMB radio news want no part of that. Cliff Albert, news director at KFMB News
San Diego

Search & Rescue Activities

Your November 6 article regarding the snakebite incident was most interesting and well written, but not a little disturbing.

The San Diego County Sheriff's Office trains an Aviation Reserve Division. The San Diego County Aero Squadron consists of approximately twenty-five active pilots who volunteer their services as reserve deputies. Although technically the squadron operates within the jurisdiction of San Diego County, we have routinely provided search and rescue services in all parts of Baja California.

The Aero Squadron enjoys good relationships with the Mexican government and normally receives virtually immediate permission for border crossings in connection with search and rescue activities. It is always extremely distressing to learn of incidents in Baja California where individuals in trouble have managed to actually contact San Diego but have been unable to reach any agency willing to provide prompt support in Mexico.

The article closed by indicating that the involved parties would like to learn what could be done to avoid similar misfortune while camping in the wilderness. Although the Coast Guard will normally contact the Sheriff's Aero Squadron in due course, a direct contact to the Sheriff's Department by the affected parties will frequently speed rescue efforts and increase the possibility of a successful outcome.
John B. Sidel, commander
SDCSO

Snake Territory

I am neither a physician nor a wilderness expert. I have been years since I been on even an overnight backpacking trip. Nevertheless, I grew up in the Southwest and offer the following in the hope that we might avoid the relatively rare but tragic death by snakebite.

There are venomous snakes in the Southwest. Everywhere. A picnic in Julian. A walk in Escondido. You have to be careful. When you walk into a field or along a trail, you are no longer in your element. Care and common sense can make the outdoors a joy. Don't avoid the outdoors — learn what you can, and watch your step.

Venomous snakes in the Southwest are almost invariably rattlesnakes. All snakes are cold-blooded. They rely on their environment to keep their bodies at the correct temperature. Thus, on a hot day, they will seek cool shelter. At night falls, they will seek warmth.

On a hot day while hiking, be careful when reaching around rocks, when settling down to a nice shady spot for a rest, or centers. As the morning warms, you shouldn't be surprised to come across a snake stretched out in the sun right on the trail.

At camp, do not roll over a sleeping bag out until you are ready for bed. If your bag has been laid out, check it carefully — especially underneath the bag. Do not sleep too close to the fire. The warmth may draw a snake, and you'd rather it used a warm rock than your sleeping bag. This is also good advice, as nylon, down bags, or cots should be kept away from sparks. Rattlesnakes are carnivorous and eat eggs, mice, and other members of the rodent family. Wherever there are rodents, there are snakes. Paths around trees and alongside streams or streambeds are often "rabbit runs" and thus snake territory. Walk carefully.

Snakes are sensitive to vibration. This is very important for hunters. Walk deliberately and heavily on the ground (not rock to rock) to ensure that your approach is "telegraphed" to snakes in the area. A walking stick regularly struck to the ground as you walk (continued on page 40)

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WHAT'S IN A STORY?

BY PAUL KRUEGER

Nothing tests a hometown newspaper more than a tough news story involving a tough friend. The San Diego Union has faced that test daily for nearly two weeks in the Bill Kolender story, and with precious few exceptions, it has failed badly.

Kolender has long enjoyed a solid relationship with Union editors. When the San Diego City Council went shopping last year for a new city manager, Union editorial page editor Ed Fike telephoned council members and suggested they appoint Kolender to the job. And though neither Kolender nor Herbert Klein, editor-in-chief of Copley Newspapers, would return calls this week, reliable sources say the two have talked within the past year about Kolender's interest in a

high-level job at Copley should he retire as police chief.

Ironically, it was the Union that broke the Kolender ticket-fixing story November 7 and 8 by telling how the chief and his assistants have canceled parking citations for the media, friends, and some family members. But Assistant Police Chief Bob Burgeon's assurances that it was all "a very, very minor issue" were promptly demolished by a package of stories appearing November 9 and 10 in the competing San Diego County edition of the Los Angeles Times. Those articles were the culmination of a four-week investigation by Times staffer Glenn Bunting that revealed how Kolender and his subordinates had fixed thousands of parking tickets, often for flimsy or fabricated reasons. It has been downhill from there for the Union.

On November 11, the Copley paper assured its readers that Kolender was not thinking of resigning. On November 12, the Copley paper assured its readers that Kolender was not thinking of resigning. On November 12, the Copley paper assured its readers that Kolender was not thinking of resigning.



Bill Kolender

personal friend, dismissed the emerging scandal as a "cyclical brouhaha." That same morning, the Times told its local readers that Kolender and his aides had also fixed at least thirty moving violations since 1985, sometimes using phony excuses, for friends ranging from Channel 8 editorial director Carl Siekkinen to Assistant Police Chief Burgeon's uncle. The Times also noted that Kolender had said just days before that he had a personal policy of not dismissing traffic citations, and

it printed the comments of a deputy state attorney general who ventured that Kolender's dismissal of tickets on a basis of friendship or favoritism might have violated state obstruction-of-justice laws.

Yet the following day, Wednesday, the Union headlined Kolender's assertion that he has the authority to dismiss moving violations if it is determined that the ticket was issued improperly. But Times readers that same morning learned that six police officers who wrote some of the moving violations

were never consulted by Kolender's office regarding the facts of the case before the citations were dismissed.

On November 12, Union editors dispatched reporter Ed John to traffic court, where he interviewed angry San Diegans who were forced to contest their tickets before a judge because they lacked friends at police headquarters. But John's report was hidden under the headline for an adjoining story that told how the president of the Police Officer's Association (POA) was

(Continued on page 18)

THE BISHOP'S PARTY

BY NEAL MATTHEWS

San Diego's idea of fun, is ten words or less: Any excuse for a party, any excuse for a grumble. This time, the party is being thrown by the Roman Catholic Diocese of San Diego and its leader, Leo T. Maher. The diocese is turning fifty years old, and Maher is reaching his twenty-fifth year as a bishop. The grumble is being provoked by some of the priests in the ninety-one parishes that are each being assessed a certain amount of money to pay for the festivities, which commence in early December with the Our Lady of Guadalupe celebration and culminate next year on April 5 when thirty other bishops roll into town for a gala banquet honoring Bishop Maher. The cost of the "jubilee" celebrations: \$130,000.

Last month the diocese mailed a letter to the parishes, asking each for a donation to help defray the cost of the shindig. "We got hit up for \$3,000, and we just can't pay it. It's not in our budget," complained one priest, who asked that he not be named. "Our budget is already set, and every penny is spoken for. It's cluttered up. We're just going to ask the parishioners for a donation and send along however much is raised from that. Many of the guys have already done that."

Another priest in the East County says he is questioning the budget for the celebration, which is to include a substantial



Bishop Leo T. Maher

gift for the bishop, possibly cash. "This is the last problem any of us needs right now," he remarks. "On a list of priorities from one to ten, this assessment is about a twelve."

The priests who are critical of the funds appeal also joke that the party actually raised the diocese's anniversary by one year. According to the Catholic

(Continued on page 18)

JAILHOUSE GLOP

BY BRIAN CAVEN

The interior designers of the East County Regional Center were thinking "brown" when they chose the paint for the probation department. With the exception of an occasional orange office divider, mud, mocha, and musk were on their minds. Even the outside of the eight-story building, the tallest in El Cajon, is the color of cocoa. But apparently no one was thinking "prisoners like to plug up their noses" when the three-year-old Main Street building was designed to house offices, courtrooms, and detention facilities for the County of San Diego. Jail cells were put on the top three floors, and the result has been overflowing commodes that leak through the ceiling and onto the desks in the probation department.

Probation officer Michael Kimball has written a poem about the recurring problem, which he circulated around the office to amuse his complaining coworkers.

My office is in El Cajon,
a floor below the jail.
Though the view is grand, the
weather fine,
Some workers here are pale.

The employees who had to dry out their files and peel apart their Rolodexes did not find the situation all that funny. And nobody was laughing about the smell of the liquid, which can come in "various" through the speckled ceiling tiles, according to Kimball's poem. Sometimes the leaking water is clear; other times it's a bit turbid. A strong, persistent fragrance here still irritates our noses. Some say it smells carbonic; while other yet more timid souls have labeled it bubonic.

The problem happens three or four times a year, Kimball estimates. But in the last six weeks, the probation department has had "two or three fairly good floodings," he says. (One was caused by a sprinkler system in the jail.) No one knows where the next leak will be. Employees have begun covering their desks tops with sheets of plastic when they leave for the night, and especially on the weekends, the flooded time in the jail for stuffing shirts, towels, and sheets into cells.

(Continued on page 19)



Michael Kimball copes with prison leaks

ANOTHER BRICK IN THE WALL

BY THOMAS K. ARNOLD

Wayne Buss, the architect who designed it, offers these words of description: "Innovative." "New aesthetics." "Art." "New housing concept." "Indoor-outdoor environmental relationship."

Dorinda Castel, the lady who lives next door to it, describes it differently: "Terrible." "Ugly." "Huge monstrosity." "Out of place."

They're both referring to a wall — actually, several walls — that stand twenty-six feet high on an otherwise empty lot on Grand Avenue, just east of Jewell Street in Pacific Beach. The walls are constructed entirely of concrete blocks, and the tops are stepped, like turrets on a medieval castle. There are no windows.

The looming concrete shell has been standing there, unchanged, since construction stopped last June on what was to have been a three-unit condominium complex. A partnership called Grand California Limited purchased the 5,000-square-foot lot nearly



The building today; architect Buss with model of what it could be

three years ago for \$305,000, says general partner Dave Ward. The existing cottage was razed, and Buss's firm, Architectic Endeavors, was contracted to design the building.

In September of 1984, the task was finished. Buss says the design "was based on a new housing concept for environmental design and construction technology innovation." He explains, "Well, first of all, we took into consideration all the zoning changes that have taken place in the area over the years. A lot of

the older houses have driveways and front doors that face Grand Avenue, but they were constructed back when Grand was a quiet residential street. Now Grand is a major thoroughfare, and a lot of the people who live there are almost deaf from all the noise caused by the traffic. So we looked for ways to relieve that noise, and that's when we decided to use noise-limiting concrete blocks to construct the shell — as well as turn our backs on Grand Avenue."

What this means, Buss says,

is that the south wall, which faces Grand Avenue, would be solid, with no windows or doors. So would the west wall. The entrance would be from the east wall, which would consist mostly of glass. And to improve the building's appearance from the street, Buss adds, a nine-foot-high soil berm would be pushed up against the front wall noise, and that's when we decided to use noise-limiting concrete blocks to construct the shell — as well as turn our backs on Grand Avenue."

What this means, Buss says,

effect," he says. Construction began in May of 1985. By the end of the year, Buss says, only the foundation and the plumbing had been installed, so a new contractor was hired to hasten completion. At the same time, a masonry firm was brought in to start work on the concrete-block walls, which finally went up last spring. But the masonry work far exceeded original cost estimates, Buss says, and that led to financial problems for Grand California. Construction stopped last June, with only the concrete shell in place, when the Bank of Commerce — the project's lender — froze Grand California's construction loan, according to general partner Dave Ward. Grand California tried to sell the unfinished project, Ward says, but to no avail. Less than two months ago, he adds, the bank filed a foreclosure notice. And until the foreclosure becomes final at the end of this year, Ward says, he's still advertising for a buyer — though he admits he's not very optimistic.

Architect Buss hopes that whoever eventually buys the property, either from Grand California or from the bank, will finish the project according

(Continued on page 19)

THEIR OWN SPACE

BY WILLIAM OLSEN

Had Horton Plums not given its employees free parking from the day it opened, it wouldn't have this headache now. But workers grew accustomed to the job perk, and when management decreed a new parking policy last week, many of the female employees at the 130 retail stores became outraged. The new policy forces all employees to park outside the plaza's 2,400-space, seven-level garage during November and December to make room for the expected crush of holiday shoppers. Many of the women do not get off work until after dark, which makes for a sometimes frightening walk to their cars. "I feel they're putting our lives on the line," says Barbara Maza, an hourly employee in the Broadway's cosmetic department. It's not safe out there," she says she's been approached by some downtown "creeps," although she hasn't been harmed. Co-worker Valerie Brent asks, "What if somebody grabs me and tries to rape me?" and adds that she is "fuming" about the new policy. Her face took on a ruby hue as she talked.

"The garage was never intended for the 2000 employees who will eventually work at Horton," says assistant general manager Ron Burns. "We made it available initially to employees as long as it wasn't filling, but we anticipate it will be filling quite regularly during the holidays." As for the women's concerns, Burns says, "I would respond by saying we're concerned. But there's a limited amount of responsibility we can accept. The garage simply doesn't cover all the needs of the plaza. It's a life down-town. It's unfortunate we can't accommodate everyone, but our responsibility is to the center."

The change in parking regulations took effect November 9. Even with all 2,400 parking spaces available for shoppers in the structure, the garage will likely fill for short periods and potential customers will be turned away, Burns says. The garage has filled five times since the plaza opened in August, 1985, three of those during last Thanksgiving and Christmas holidays.

On the average day, without holiday traffic, 10,000 to 12,000 vehicles enter the garage, each containing an average of two people. That could jump by as much as sixty-six percent during the holidays, up to 20,000 cars per day, says Burns. So on October 29, general manager Bob Dobson announced in a four-page memo to all plaza tenants the new parking policy to make room for the shoppers. The 600 "30 employees who are on duty at any given time were told to find parking elsewhere. Even the 250 monthly parking tenants who work outside the plaza had to find parking elsewhere for the two months.



Season's greetings from Horton Plums

The memo also noted employee abuse of the garage will "no longer be tolerated." Horton currently allows three hours' free parking and then charges one dollar per hour thereafter with no maximum, although cars entering the garage after 5:00 p.m. are not charged until two the next morning. One of the more popular abuses was driving out of the garage every three hours and immediately driving back in at another entrance, obtaining a new ticket good for three more hours. "We had quite a dramatic problem with that," says Burns. Such revenue losses do not help Horton cover debt

service on the \$28 million structure. Burns estimated that the Hahn Company, which owns the plaza and garage, is losing \$1.5 million a year on the garage, but how much is due to such tactics is not known. Although employees will again be allowed to park in the garage starting January 1 (for three dollars per day), if they are caught parking in the garage during the two months, a written warning will be issued.

Jay Quatman, who sells jewelry from a pushcart in the plaza, says that "with all the weirdos downtown," she'd rather have her car towed than risk walking downtown after dark. "I've had some weirdos follow me, but no major attacks to date," she says with a nervous smile. She admits to

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STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice:
I found this interesting advertisement while leafing through the B26-27 via directory. [The ad features a bold swastika and the words "Follow the swastika for good luck and quick profits in San Diego real estate — Homeland Improvement Company, 939 Sixth Street."] Obviously the swastika did not carry the same meaning as it does today. Could you enlighten me as to why someone would use such a logo for their business? Or did the Third Reich really start in downtown San Diego?
Steve Barilotti
Normal Heights

I was once as naive about such things as you are, Steve. But one day in Dublin about fifteen years ago, I stared out the bus window through the dismal Irish rain at the passing street scenes (an innocent abroad) and saw the Swastika Laundry and Drycleaning shop, complete with large black swastika on the storefront. I've since learned that Dublin is not crawling with expatriate Nazis, any more than San Diego was infested with them sixty years ago. The swastika is an ancient symbol that has been in use thousands of years before the rise of Nazis in Germany, and it's obviously still in use after most of the Nazis have gone on to their rewards, just or otherwise.

The crooked cross was used on Mesopotamian coins, in early Christian and Byzantine art, and in Asia since the third millennium B.C. Polynesians used it to decorate their arts and crafts, as did North American Indians, Mayans, Koreans, Armenians, and Egyptians. About the only place it's not found is in Australia, though it's very rare in Africa. The symbol comes in two styles: arms bent clockwise, the "right-hand" version, and arms bent counterclockwise, the "left-hand" version. Explanations for its significance are as varied as the cultures that utilize it. It's been called the emblem of Zeus, of Baal, of the sun, of Indra the rain god, of light,



Illustration by Rick Gray

of water, of forked lightning. It's been called a phallic symbol, and it's been called feminine. It's supposed to represent the movement of the seasons or the movement of the sun, take your pick. In its right-hand form, it is said to denote prosperity, good luck, and fertility; it is life-affirming. A left-handed swastika is said by some to be bad news, since it stands for the night and is used in the worship of Kali, the goddess of destruction; the arms turned in this direction are life-denying. Black magic practitioners are said to like this version. But the Empress Wu (A.D. 687-704) decreed that this left-hand version was to be the official Chinese symbol of the sun. One Chinese painting I've seen depicts a spider web, in the center of which the spider has spun a swastika. The arachnid is not wearing an SS uniform, of course, it's merely displaying the Oriental symbol that brings good luck. After all, the word swastika comes from the Sanskrit *svastika*, which translates loosely as "conductive to well-being."

Hindus, Buddhists, and Jainists in India must be a nervous, awkwardly lot, because

they still use the swastika in their religious decoration, despite the negative implications the symbol has inherited during the last fifty years. Why did Adolf Hitler latch on to this symbol in the first place? Some say his occult advisers told him it would bring him good luck. Others say he stole it from the Navajo Indians of the Southwest. The *Encyclopedia Britannica* claims that one Guido von List, poet and extreme nationalist, in 1910 suggested it as a symbol for all anti-Semitic organizations, and that the National Socialist Party adopted it as their ensignia in 1920. All I know is that the symbol makes most Westerners uncomfortable today, that odd little laundry in Dublin notwithstanding.

Dear Matthew Alice:
I'd like to know just how many of the winners of the Publisher's Clearinghouse contest actually go for the bait and subscribe to the magazines offered. Can I really win one of these ten-million-dollar contests without buying a magazine?
D.R.
North Park

I'd like to know, too, how many winners actually subscribe, but Publisher's Clearinghouse (PCH) won't tell me. In fact, they won't tell me much of anything — how many enter, how many win, who wins — but I've determined a few things. Because of various state and federal laws, the odds are overwhelmingly that a sweepstakes as well known as this is legitimate. People do win without "taking the bait," though the company would rather entrants did choose to subscribe. Publisher's Clearinghouse can't require you to subscribe, to do so would make their contest a lottery, and only the state government in New York can run a lottery there. The New York secretary of state, outside legal counsel, and auditors all have a hand in making sure that it's all on the up-and-up, and I have little reason to believe it's otherwise (though — hint, hint — I'd be absolutely convinced if I were to win one of these things).

An interesting article in the June, 1982 issue of *Money* offers tips about how to win contests and sweepstakes. The secret — besides great luck — is multiple entries. Contest fanatics have devised strategies: colorful envelopes may draw attention to your entry (though legitimate contest drawings are conducted blindfolded), and how you mail the entries may affect your success. One approach is to mail one entry per day until the deadline, which presupposes that the judges are overwhelmed by entrants and pull out only a sample from each mail bag. Or, you may wait until the last minute, hoping that the lazy judges choose from the handiest, most recently delivered mail bag. Whatever, good luck!

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

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THE INSIDE STORY

BY PAUL KRUEGER

PLENTY OF UPBEAT TALK GREETED SAN Diego City manager John Lockwood's November 12 suggestion that voters be asked to approve \$152 million in bond sales to rebuild and expand Balboa Park's public buildings, dredge and beautify Mission Bay, construct a new central library, and to purchase a new police communications system. Councilman Bill Cleator confidently predicted that at least eighty percent of voters would approve the Balboa Park projects, and the San Diego Union trotted out results of a recent poll that showed that seventy-nine percent of residents support the sale of bonds to improve Balboa Park and Mission Bay. But such optimism shrinks before the fact that city voters haven't approved a general obligation bond issue since 1964, when two ballot measures providing for remodeling of police headquarters, five new branch libraries, and additions to Mission Bay passed by a comfortable margin. Other public works projects—including the purchase of a sheriff's communications system, the construction of new roads, and a \$22-million police substations project—have since been defeated. And on November 4, voters declined to pay the additional half-cent sales tax needed to build new jails and courts, even though that measure was supported by law enforcement officials and faced no organized opposition. City Manager Lockwood

says the string of defeats doesn't deter him. He argues that the \$400 million jails and courts measure lost not because voters didn't want the new facilities but because they didn't want to pay the additional sales tax needed to finance the projects. Voters will find the estimated thirty-five-dollar proposed annual property tax increase for the park, bay, library, and communications projects more palatable, the manager says. Lockwood's assistant, Jack McGory, also disputes the common logic that it's easier to win voter support for such law-and-order measures than for the recreation and cultural projects the city is now considering. "Voters may agree to spend more money to hire police because that is a direct benefit, but they don't see the immediate benefit in improved services by building a jail and courts," he explains. Yet placing these measures on the November 1987 ballot could jeopardize both their fates and those of two other tax measures. On Tuesday, county supervisors debated whether to try a second time with the jails and courts ballot proposal, and representatives of local city governments are still pushing their own proposal for another half-cent sales tax increase to finance four billion dollars in freeway construction, road repairs, and mass transit projects. Supporters of that measure agreed in July to remove it from the recent November 4 ballot when voter preference polls showed it couldn't compete against the higher-priority jail construction

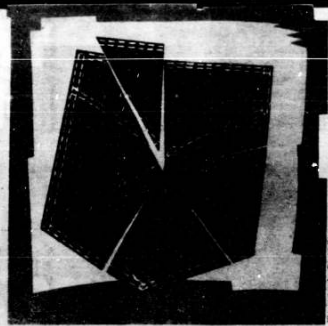


Illustration by David Dietz

measure. Assuming incorrectly that the jails measure would pass, supporters of the freeway construction project decided to postpone the measure until next year. Now at least four different ballot proposals, totaling more than \$2 billion in sales and property tax obligations, could wind up before voters next November. One construction industry executive who helped raise money used to research the freeway construction ballot issue said last week that the Mission Bay, Balboa Park, county jails, and freeway/roads/mass transit proposals could all be defeated if they are all placed before voters in November of 1987. Yet supporters of the various issues haven't even discussed possible strategies aimed at postponing one or more of the issues in an attempt to secure the passage of others. Lockwood, in fact, didn't tell supporters of the jail and freeway projects that he would urge the city council to place the \$152 million in bond measures on next November's

ballot. Councilman Ed Struikama, a supporter of the freeway construction measure, had earlier lobbied Lockwood to abandon the idea of selling bonds to finance the park, bay, and library projects. Struikama instead asked Lockwood to consider paying for those improvements by increasing the Transient Occupancy Tax from the current seven cents per dollar to ten cents. Tourists pay the tax on their hotels bills, so Struikama says the increase "wouldn't be a burden for the locals." The tourists tax increase wouldn't have to be approved by voters, so it would mean a less-crowded 1987 ballot. Lockwood wouldn't comment on Struikama's proposal, saying it hadn't been "formally submitted" to his office. * * * Councilman Ed Struikama says the measure would pass, but he doesn't talk much when newspaper reporters ask him about controversies surrounding his station's news coverage, personnel issues, or finances. Last month, for

example, *Tribune* columnist Alison DaRosa said Fox, "didn't say anything" when she sought his response to on-the-record comments by a Lorimar Telepictures executive that Fox's job might be in jeopardy when Lorimar's purchase of Channel 39 was consummated. Yet when DaRosa's October 31 item appeared, Fox plastered the news room bulletin board with a memo denouncing her reporting as "a fabrication." And when Lorimar's efforts to buy Channel 39 fell through last week, Fox put out another memo ordering his staff not to "comment or respond to any reporters' questions regarding the recent announcement" and to "not speculate or attempt to provide any information or comments" on the developments. So *Union* financial reporter Rod Riggs couldn't find a station employee willing to talk when he called for reaction to Lorimar's pull-out. Fox's office memo instructed staffers to "refer all callers to my office," but Fox had left town on a business trip. So Riggs contacted workers at other local television stations and printed their views on the situation at Channel 39. While he has not been able to keep reporters from doing their jobs, Fox is intent on having the last word. This week he used the station's nightly editorial air time as a public forum to accuse DaRosa, Riggs, and *Union* columnist Tom Blair of "relying completely on gossip in recent days to report on business dealings at Channel 39." The closing sentences of Fox's unprecedented public appeal demanded that the *Union* and *Tribune* "label gossip as such when reported in their papers." On Tuesday DaRosa said she's asking Fox to "label his editorials for what they really are: sour grapes." □

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Horses

(Continued from page 1)

display of Western hospitality and ate the whole piece, though it took a second cup of his awful coffee to get it all down.

When I got around to seeing Vern again, in October of this year, he still hadn't washed his dishes. He lived in the same camper, parked at the same corral at a horse camp seven miles north of Borrego Springs. Vern lives there year-round, managing the camp as a volunteer ranger for Anza-Borrego Desert State Park. It was a quiet morning — no one was staying at the camp except Vern — and I found him sitting alone in the back of the camper staring west out the open door toward the mountains.

"Vern," I said, interrupting his solitude, "I was hoping you might be able to tell me something about these wild horses that live up the canyon."

Vern was recovering from a bout with the flu, and he looked a bit worn. So far that day he'd gotten around to pulling his boots on, but he still hadn't put in his front teeth. He pushed aside a cup of chicken noodle soup he'd been stirring without interest. Talking about wild horses seemed to be something he had an appetite for. "I'll tell you whatever I know," he said.

Vern had been chasing wild horses all his life, in Texas, Oklahoma, and now California. There weren't many wranglers who knew more about the subject of wild horses than he did — and none who knew more about the herd on Coyote Creek. He has spent much of the last ten years riding through the canyons of Anza-Borrego, observing the horses' habits and the places they go for water and feed.

"I'll tell you when the trouble really

started," Vern said, talking in barely a whisper. "It was during World War II, when all the young fellas like yourself figured they could go into San Diego and make more money than they could living out here on the ranches. They turned their horses loose in the canyons — didn't want 'em anymore."

Vern considered it an injustice that the ranchers would abandon their animals, a violation of the terms of a very old bond between man and domestic animals. But as he said, pointing out the window, up Coyote Creek, "Mother Nature give everything the ability to survive on its own, and that's what those horses did."

The federal Bureau of Land Management, which oversees the public lands north of Anza-Borrego Desert State Park, estimates there may be as many as 44,000 wild horses on the open rangelands of the West. In California there are about 3,000 wild horses, most of them in the northeastern corner of the state. There is a herd of about a thousand horses in the Mojave Desert, near Ridgecrest, but the only wild horses in the southern third of the state are in the Coyote Creek area of Anza-Borrego. The BLM's most recent survey of the herd, done in the spring of 1986, estimated there were forty horses living in the northern portion of Anza-Borrego, in the three tributary canyons of Coyote Creek: Horse Canyon, Nance Canyon, and Tule Canyon.

The BLM says nobody really knows where the wild horses of Coyote Creek came from or how long they've been there. Apparently, though, their origins aren't as old as some of the wild horses of the American West. "Some people call them horses up there 'mustangs,'" Vern said, shaking his head, "but that ain't right. A mustang is a little bit of animal that's lived wild for generations. These animals are all pretty good



Vern Whitaker

lookin' sorrels that were tame just fifty years ago."

Some of the wild horses in the western United States are descendants of horses introduced by the Spanish more than 300 years ago. For the last 150 years, Western horsemen like Vern Whitaker have been capturing these wild horses to be tamed for domestic use on cattle ranches. The wild horses

were valued for their sure-footed sensibility and great reserves of stamina, though they lacked the highly developed conformation and athletic ability of the finely bred domestic horses. In captivity, the wild horses were bred with the domestic horses, and sometimes the cowboy "mustangers" would turn loose domestically bred studs to improve the wild herds.

(Continued on page 12)

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Horses

(continued from page 40)

After the turn of the century, the need for ranch horses began to decline, and fewer wild horses were captured and domesticated. Left on their own, the wild horses continued to reproduce prolifically, until some cattle ranchers in the West decided the wild herds had grown too large and were competing with their cattle. Some ranchers then shot or poisoned the wild horses by the thousands. At other times, the horses were captured and sold to slaughterhouses, where they were butchered for dog food.

In 1971, in response to highly emotional public outrage, Congress passed the Wild Horse and Burro Act, which protected the wild horses as "living symbols of the historic and pioneer spirit of the West." Though private cowboys are not allowed to capture the wild horses anymore, the BLM has set limits on the numbers of horses allowed to run wild in specific areas, and to meet these goals, the BLM has begun capturing wild horses. The BLM's management plan for the horses in Coyote Canyon calls for the complete elimination of the herd. The major reason for this is to protect the peninsula bighorn sheep, an endangered species, which the BLM's resource managers believe must compete with the horses for forage and water.

In addition to the problem with the bighorn sheep, the BLM also believes the wild horses of Coyote Creek have been a nuisance to nearby horse owners in the Anza Valley, about thirty-five miles east of Temequa. Wild studs tend to seek out and control as many mares as they can, and it seems the Coyote



Wild horse roundup

Creek studs have been making raids on the small horse ranches of Anza to steal domestic mares. "There's a pretty little paint mare in the herd right now that the studs stole from the Tweekies, up on Table Mountain, just a few months ago," Vern said. "They never would catch all of 'em anyway." Vern said. "Not in that country. It's too rough." As an old mustanger, what concerns Vern most is animal husbandry — improving the quality of the herd. "If you ask me, what they really oughta do is turn some studs loose into the herd now and then. Some of them are getting kinda jugheaded from too much inbreeding."

Vern said he believed the small herd in Coyote Canyon would be increasing by three or four horses a year if it weren't for horse thieves who make

immediate plans to act on their goal of eliminating the Coyote Creek herd. Capturing wild horses can be an expensive proposition, and capturing that particular herd would be especially difficult since the territory they roam is so remote. "They never would catch all of 'em anyway," Vern said. "Not in that country. It's too rough." As an old mustanger, what concerns Vern most is animal husbandry — improving the quality of the herd. "If you ask me, what they really oughta do is turn some studs loose into the herd now and then. Some of them are getting kinda jugheaded from too much inbreeding."

Vern said he believed the small herd in Coyote Canyon would be increasing by three or four horses a year if it weren't for horse thieves who make

raids on the herd. Apparently the horse thieves drive as far as they can down the rough dirt roads south of Anza, then ride into Coyote Creek on horseback. "They'd have a pretty hard time trying to steal the full-grown horses," Vern told me, "so they go in and rope the young foals."

The Cabuilla and Santa Rosa Indian reservations border the BLM lands where the wild horses roam, and Vern says the Indians have taken measures to discourage the thieves from stealing the wild horses. "Some of the horse thieves got their vehicles shot up not long ago," he said with a smile, indicating his appreciation of justice.

Whether the wild horses are stolen by horse thieves or captured and

(continued on page 44)

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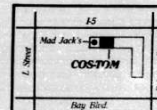
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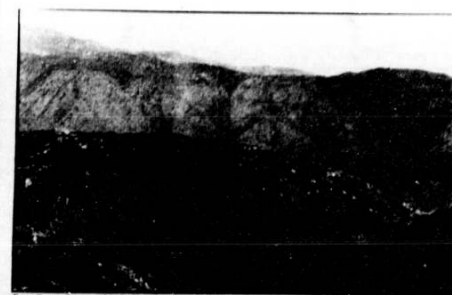
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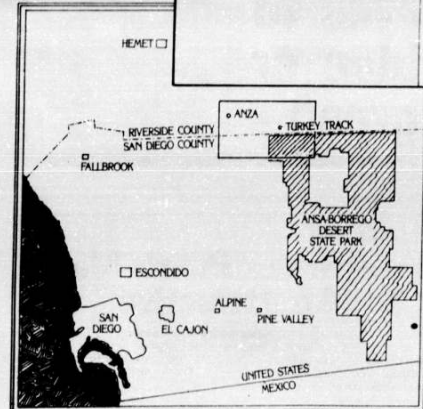
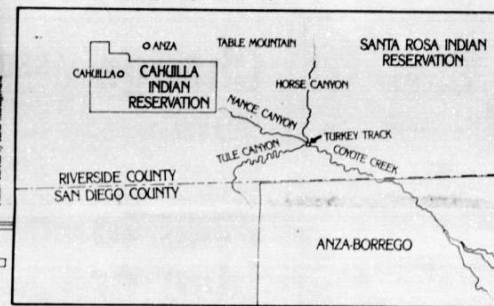
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NOVEMBER 26, 1993



From Coyote Canyon ridge, looking toward Horse Canyon



Upper Coyote Canyon

Horses

(continued from page 12)

removed by the federal government, their future in Coyote Creek seemed to be an uncertain one, and I had decided sometime ago I wanted to see them before they were gone. "Vern," I said, "if somebody wanted to go up there and look for those horses, what kind of advice would you give him?"

Vern frowned at the thought. He didn't know me well enough to judge whether or not I was a horse thief. "Them Indians up there would just as soon shoot you as look at you," he warned.

"All I want to do is see them," I said.

That seemed to satisfy Vern, and he considered my question again. "Well, you won't get too close to 'em." (Great horse trackers didn't usually come from San Diego, he seemed to be thinking.) "Your best bet would be to stay up high on the ridges and see if you can see them down in the canyons. Those horses don't have much use for people. That's why they're living clear up there the hell and gone."

After the passage of the Wild Horse and Burro Act, the numbers of wild horses on public lands grew for several years. Between 1974 and 1978, the wild horses increased from about 45,000 to 57,000, before diminishing to about 44,000 by 1986 as a result of their capture by the BLM. That figure is still considerably

higher than the BLM's estimated appropriate management level of about 22,000 wild horses on public lands. In California the total number of wild horses on public lands remains at about 3000, even though 1600 horses have been captured in California since 1974. (By comparison, the number of wild horses in Nevada has increased from 21,000 in 1974 to more than 30,000 in 1986.) To the BLM's frustration, the wild horses in California are reproducing as fast as they can be captured.

Once the wild horses have been caught, federal law requires that they be fed and cared for by the BLM until they can be put up for "adoption" by the public. The current fee for "adopting" a wild horse is \$135, and after caring for them for a period of at least one year, the new owners receive title to the horses. If the old, sick, or deformed animals are deemed unadoptable, the BLM has the authority to have them destroyed, but in 1981, due to public outcry, the BLM placed a self-imposed moratorium on destroying any of the captured horses. Since then the number of unadopted horses has grown to more than 10,000 animals, which the BLM must maintain in government-contracted feed lots at a cost of about \$2.25 per animal per day, or nearly seven million dollars per year. The BLM is aware that public opinion will not allow them to destroy these captured horses, even though the number of both wild and captured horses continues to grow. Meanwhile, the BLM is conducting research on fertility control of wild horses in hopes of reducing the wild herds in that way, and they are pro-

moting their wild-horse adoption program to reduce the number of captured horses.

A few days before my conversation with Vern Whitaker, the BLM held a wild horse and burro adoption at the rodeo grounds at Lakeside. I put on my denim, cowboy boots, and the most Western-looking surfer shirt I owned and went for a look.

There were maybe a hundred captured horses there that day, ranging in color from bay to sorrel to gray. They stood in the corrals with their heads down and their ears slouched back in boredom. Most of them were small and not what you could call pretty. Their many scars and deformities indicated that life in the wilds had been hard on them. They lacked the heavy muscle development and fine sheets of grain-flecked domestic horses, but their lackluster appearance was partly due to the stresses of domestic life, which they weren't accustomed to. As Vern told me later, "You get 'em out of them corrals and they look a lot better."

The two men responsible for capturing most of those animals, BLM wranglers Art Di Grazia and Rick Ekwortzel, were there to answer the questions of prospective horse adopters. Art sat on the fence railing, while Rick sat astride his horse, looking as comfortable as if he were at home in his favorite easy chair. They were both good-natured fellows, and had reason to be. Very few wranglers ever found work as steady or high-paying as they had with the BLM, and the only concessions they had to make to a BLM uniform were a green silk scarf around

their necks and a BLM patch on the shoulder of their denim jackets.

"I just inventoried that herd up in Anza-Borrego about five, six months ago," Art said, motioning for me to climb the fence railing and sit beside him. "We found forty some-odd horses, most of them in that Coyote Creek country."

"How'd you get in there?" I

wondered, knowing the roads were bad, even for a four-wheel drive.

Art looked embarrassed and glanced at Rick. "Well, we cheated," he said.

"We used a B-2 helicopter." So much for the romantic notion of the cowboy relying on his instincts to outsmart the wild horses, I thought. Wrangling ain't what it used to be.

"How'd the horses look?" I asked.

"They were in pretty good shape. There's a lotta feed in there. They're not real big horses, but they're good and fat."

"I heard they were getting in trouble with the landowners up in Anza," I said.

"There has been some trouble with that herd," Art nodded. "The studs have been stealing mares. I just got a call the other day from some people — the Tweedies — who live up on Table Mountain. They lost a mare, and when we gather up those horses, they wanted to be sure they got their mare back."

"How exactly does a stud go about stealing a mare?" I asked, knowing I was risking ridicule with the question.

Both wranglers looked down, trying not to laugh. It was the kind of question they might have expected to hear down in the big city. "Aw, hell," Art finally said, "he just goes in there and knocks the fence down and steals her. The other studs in the herd will try and steal her away, so he's got to protect her. You can see for yourself that most of these horses here got scars all over 'em from fighting each other."

"It's just like a buncha young fellas in the bar fighting over some gal," Rick said, matter-of-factly. "Same thing." His face was shaved unevenly, as though shaving was something he didn't do very often, and then, by feel.

"How do you go about catching a wild horse, anyway?" I wondered.

"Well, we pick a trail they use to go to water," Art said. "Then we build a big trap enclosure, with big wide wings leading into it. Sometimes we cheat and use the helicopter to herd them into it. We also use what we call *parada* horses, kinda like Judas horses. We hold them a hundred yards or so outside the trap, and when the wild horses get close, we turn these *parada* horses loose and they run toward the trap. The wild horses just follow 'em on in."

The system seemed to work. All the horses in the corrals that day had been captured that way — most of them in northern California, near Susanville. "None of these horses look like they're ever gonna become show horses," I said.

Art shook his head. "No, there's not a lot of feed out there where some of them come from, so they're not going to develop like a domestic horse. And it isn't always the best breeding situation out there, either. You might have this big stud breeding this little bitzy mare. So what comes out is maybe a roller coaster [way back], jughead [head too large for the body], pig's eye [small and squinty], upside-down neck [U-shaped], bench knee, sickle hock — you name it. But when we come to these adoptions, we try to pick horses with good conformation. We don't bring anything that we know isn't gonna get adopted."

"Does a wild horse have more common sense than a domestic horse?" I asked. I'd heard that the old mustangers used to breed the wild mustangs with their "hot-blooded" domestic horses to tone them down a little and get some natural savvy back into their animals.

"They definitely do," Art said. "Out in the country, they gotta find feed and they gotta find water. Ain't nobody throwing hay at 'em every day. They gotta know the country they live in. They gotta depend on themselves, and to survive, their instincts have to get sharper than a domestic horse."

"They do have some predators out there," Art went on. "Wild cats [mountain lions] will take a foal — in fact, I've seen that happen, up on Hunter Mountain [in Inyo County, near Death Valley]. But mostly, the only predator a wild horse has is man."

"Do ranchers have much interest in adopting these horses for work horses?" I asked.

Rick nodded. "Some of the big ranchers are interested in adopting them for their circle horses. Say a cowboy's gotta ride a big route through the rocks and hills. Well, these horses are the best you can have for a job like that. As a

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Horses

(continued from page 15)

general rule, a domestic horse has about a quarter-inch wall on its foot — pretty thin, really. But one of these wild horses will have a three-quarter-inch wall. They're out in the back of my mind, so their feet just get tough. They have the best feet of any horse in the world.

"If I was bringing a cow off that hill," Rick continued, pointing to a rocky knoll east of the rodeo grounds, "I'd just as soon be riding one of these wild horses. He knows the rocky country, and he pays attention to what he's doing. These wild horses are the best damn rock smashers there are."

"You guys sound like you're kind of fond of them."

"Well," Art said, "after a while you learn to have a respect for them. They didn't ask to go to that desert country. Somebody turned them loose out there, and now they've made it their home."

"I consider them survivors," Rick agreed. "If somebody wanted to go out to Anza-Borrego looking for that herd," I said, "somebody without a helicopter, would you have any advice for them?"

Art sucked in his breath and folded

his arms across his chest. "If I was you, I'd go talk to Vern Whitaker. That old boy knows more about that herd than anybody else. He's been watching them for years."

Most of the cowboys I've known, young or old, didn't need much of an excuse to go off on a lark, and I suppose when I did go talk to Vern I saw a notion in the back of my mind that he would want to go along with me. What better excuse could there possibly be for going off on a lark than to look for wild horses? But when I saw the shape Vern was in after his bout with the flu, I didn't even ask.

Before I said so long to Vern, I asked him one last question: did he think my four-wheel-drive pickup would make it to the head of Coyote Canyon? Vern squinted and frowned as he looked my truck over. "Might make it," he finally said. "That road'll beat hell out of it, though."

Vern's warning turned out to be typical cowboy understatement. The four-wheel-drive road up Coyote Creek followed the same route Juan de Anza and Father Francisco Garcés had taken on their journey from Sonora to San Francisco in 1775, and it seemed that was the last time anybody made any improvements on it. In several places, the road followed the creek bed, and which the moon rose over the Santa Rosa Mountains.

There were narrow passages through the thick willows, boulder fields to be negotiated, sand traps, mud bogs, and steep banks. The luxury of riding in a vehicle was not worth the worry of wondering whether every turn would be the last my truck ever made. Walking would have been faster. Earlier, I had considered bringing a mountain bike, which would have been ideal for the terrain. But I had rejected the bike idea because it somehow didn't seem like an appropriate form of travel for tracking wild horses — it would be poor style. After I saw the road, though, I realized why the BLM wranglers used a helicopter and didn't worry about style.

At dusk I arrived at the head of Coyote Canyon, at a place called Turkey Track, where three tributaries of Coyote Creek — Tule, Nance, and Horse canyons — branch off, like the three toes of a giant turkey. It's an area of sandy washes and cactus-covered alkaline flats, surrounded by dark, almost purple, mountains.

I was the only human in the canyon that night — probably the only human for ten miles in any direction. Before dark I walked in a circle on the canyon floor and found fresh, barefoot (unshod) horse tracks. There were also the tracks of wild cows, and later, when the moon rose over the Santa Rosa Mountains, I heard one of them bawling up Tule Creek. It was a forlorn song that lonely cow sang, one that seemed to cut through the romance of a life in the wilds and honestly assess the many disadvantages of freedom. There was no relief for either of us until sunrise.

At first light, I started walking up Horse Canyon. It was the largest of the tributaries, covering something like twenty square miles, and the only one of the canyons with running water at this time of the year. There were fresh horse tracks going in all directions, as well as many large spoor piles, some of them three or four feet in diameter. Wild horses tend to be territorial, and the spoor piles are their way of marking their territory. Domestic horses rarely leave such piles; either they have lost their sense of territory, or they are too hurried to build them, having been taught that all-too-human habit of shitting on the run. Even for horses, though, life in the wilds allows the pursuit of simple pleasures.

A mile up the canyon, the creek stopped flowing and the horse tracks began to circle back. I climbed out of the creek bed, to the cholla-covered flats above. There were probably springs farther up the canyon, where, now that the first rainfall of the wet season had come, the horses went to drink; as far as I knew, they could be

hiding out at any of them. I spent the morning and part of the afternoon walking a half-circle across the canyon, hoping to cut tracks. But I found no more fresh signs. Either the horses weren't in Horse Canyon, or they were far up in the canyon and had been there a long time.

Later that afternoon, I walked up Nance Canyon. It was much smaller than Horse Canyon, perhaps only five or six square miles, and was completely dry. I found no fresh sign of horses there at all.

For the second night in a row, the lone cow bawled in the moonlight. The first night it had won my sympathy, but the second night I figured it was just feeling sorry for itself, and I wished it would shut up.

As I lay there in the dark, listening to the disillusioned cow's complaint, I wondered about the wild horses' rights in Coyote Canyon. The BLM's decision to eliminate them was based on the fact that wild horses are territorial and will sometimes run off intruders, such as the big horn sheep, which they see as a threat to their water and forage. Also, the horses will remain in an area long after the best forage is gone and will continue to eat whatever forage is available until the area is damaged or destroyed. As one BLM resource manager explained to me, "Wild horses

will eat almost anything except rocks. I've seen them eat other horses' tails, just so they'd have something in their stomachs."

But I had seen no evidence that Horse Canyon or Nance Canyon had been damaged by the horses, and I couldn't help but wonder if the horses were getting a bad rap. There has been some concern that wild horses, burros, and cattle might pass diseases to the big horn sheep, but it hasn't been proven that this is even possible, and at any rate, the wild horses captured by the BLM in other places had been shown to be almost entirely free of disease. While it was true that the horses were not native to the area, Congress had already determined that the wild horses were to be protected because of their historical significance to the American people. Though the BLM's intention of protecting the big horn sheep was admirable, it seemed to me that the wild horses had earned a right to live there as well. This was an animal that had been brought to the American continent as a beast of burden, and then when it was no longer of use, had been abandoned; it had found a place for itself in a very harsh environment and had made that place home; furthermore, Coyote Canyon was the last place in Southern California where they survived.

I walked up the road just a few hundred yards, and sure enough, found the tracks of at least a dozen barefoot horses, including a couple of foals, heading up the road. While I had been grubbing around in the cactus and sage,

the horses had gone to town. I went back for the truck and started driving up the road. The first 300 yards or so badly rutted I really didn't think I would be able to continue. But I put the truck in low gear and barely managed to bump and scrape along.

As the road continued to climb, there were several good vistas into the canyons below, and I stopped now and then to see if the horses had doubled back and dropped into the canyons. But no, their tracks always continued on, as though they knew exactly where they were going.

After a few miles, the road leveled off a bit as it approached the top of Table Mountain. The sage and creosote of the low desert thickened into an almost impenetrable chaparral of red-shank. I heard a dog bark in the distance and knew I was getting close to civilization again.

I couldn't be sure, but I thought the first few homes I came to were on the Cahulla Indian Reservation. After Vern's warnings about the Indians of the Anza Valley, I didn't stop to ask. The horse tracks continued until I came to the first subdivision, where a bulldozer stood next to a big sign that read, "High Country Ranches — 5-10-20-40 acres." At that point, I began picking up the tracks of horses wearing shoes —

(continued on page 16)

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Horses

(Continued from page 17)

domestic horses — while the barefoot tracks seemed to scatter in all directions, and it became impossible to follow them any further.

I drove into Anza and filled up the truck with gas. It wasn't much of a town — just a few roadside businesses strung along the highway. I went to a phone booth and found a tattered old phone book, but after flipping through the pages, I saw that the name I hoped to find wasn't there. The trail of the wild horses was fast turning cold.

I drove back out to Table Mountain and began looking for names on the mailboxes. There were a lot more people living in the Anza Valley than I would have imagined, and after about an hour of searching, I began to think my efforts were hopeless.

Then I finally had some good luck. Instead of finding a mailbox with the name "Tweedie," I found an entire road named Tweedie, and there was only one house on it.

Don Tweedie came to the door in his socks and gave me that look country people give to strangers who have the audacity to come knocking on their door. He was a balding man in his fifties, white-skinned, apparently sober. There seemed a fair chance he wouldn't shoot me.

"Afternoon," I said. "Are you the Tweedies who lost the little paint mare to the wild horses?"

"Have you seen her?" he asked. "No, sir," I said. "I'm looking for the wild horses. I thought you might have seen them."

He stepped out on his front porch for a closer look at me. He smiled just a

bit, the way people do to humor children or the possibly insane. "You know," he said, "I saw those wild horses just two days ago, right over there," and he pointed to a brushy knoll a hundred yards from his house.

I looked where he pointed, half-expecting to see the horses.

"There were three of them," he said. "A stud, a mare, and a little foal. The mare looked a bit thin, but the foal seemed fine. Sorrels, all of them."

He went on to explain that the paint mare that had been stolen by the herd was named Peaches and belonged to his daughter-in-law, Kathy Tweedie, who was heartbroken over the loss.

"What happened, anyway?" I wondered. "Did the wild horses just come in and knock the corals down, or what?"

"You know," Don Tweedie said, "I don't think Peaches was even inside a fence at the time. I don't think Kathy thought Peaches would run off."

He said he hadn't heard of any other horse owners in Anza having trouble with the wild horses. "I did have one other run-in with them though," he said. "One of the studs got into my corral and got to one of my mares. She was kind of a high-strung mare," he rolled his eyes to indicate what a problem she had been, "but she dropped a very nice little foal. So I didn't mind that at all."

"What about Peaches?" I asked. "Are you still looking for her?"

"Oh, I don't think there's much we can do," he said. "My guess is that even if Kathy does get Peaches back, she won't stay. Once a wild stud has gotten to a mare, that's it, you can't keep 'em."

From the Tweedie place, I drove to the knoll where Don Tweedie had seen the wild horses. As soon as I got out of the truck, I found fresh, barefoot horse

tracks.

After circling around for a while, the tracks headed out the old, rutted Table Mountain Road, going south, back toward the upper end of Horse Canyon. There were moist spoor piles all along the way — they couldn't have been more than a few hours old — but the chaparral was so thick I could have walked within twenty feet of a horse and never known it. There were occasional openings in the brush where I could look into the canyons below, but the red tint of the chaparral made looking for a sorrel-colored horse like searching for a gray balloon in the fog. Most of the horse tracks did seem to continue along the road, though the size of the herd was getting smaller all the time.

After a mile or so, I came to a barbed-wire fence with a locked gate across the road. There the horse tracks began to double back and disappear into the brush. I considered my search for the wild horses nearly hopeless at this point. The day was getting hot, and I was hungry and tired.

I climbed over the gate and continued walking for another mile or so, until the road began descending rapidly. I left the road and walked through the brush until I came to a point where I could look out over Horse Canyon and see much of the land I had walked over the day before, some thousand feet below. I had nearly searched in a complete circle, and the closest I had come to a wild horse was a wet pile of dirt. They had looked about like any other horse turds you might find.

I sat on a rock to rest for a while, but I couldn't stop searching the landscape below me. It seemed as though every hill of nobank within a mile began to take on the shape of a horse's rump every time the wind rippled through it. I had brought a pocket-size telescope

with me, and I spent an hour or so using it to examine each horse my imagination could conjure.

The afternoon was so warm that I assumed any animal with any sense would be waiting out the heat of the day, and I was wondering if Anza had some dark beer tavern where I might do the same. Then my eye was attracted by movement along an old fire road nearly a half-mile away. The road was the color of yellow clay, and there were three sorrel-colored shapes moving slowly down its steep grade. They looked too small to be cattle, but I was so far away I couldn't tell for sure. I took the telescope from my lap and tried desperately to find them. I finally was able to focus on one horse's rump for maybe five seconds before it dropped behind a rise in the road and disappeared into Horse Canyon.

I suppose I could have pursued the horses down the fire road, but it was obvious they knew their territory a lot better than I did, and I might have followed them for another three days without getting a better look. So I decided to let them "escape."

The Bureau of Land Management learned a long time ago that it's impossible to try to talk logically with people about a solution to the problem of wild horses. Maybe it's because we feel such a great debt to horses for having been our beasts of burden for so many centuries, but we simply do not seem capable of removing our emotions from any discussion about them. Before going to Coyote Creek, I had considered the BLM's decision to capture the wild horses there a good one, a logical one, and the logical part of me still does. But another part of me hopes old Vern Whitaker was right when he said, "They never will catch 'em all. Not in that country." □

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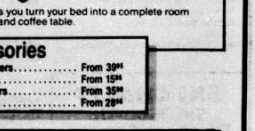
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By Charles Harrington Elster
Photographs by Craig Carlsen

At six o'clock of every morning of every day of the ever-sunny San Diego year, someone unlocks the heavy door of the narrow storefront at 4079 Adams Avenue. This is the signal to those waiting on the street, and to others soon to arrive, that they may pass from the waking light of a new day into a mysterious, shadowy world within.

Who is this someone who ritually draws back the bolt? Who are they that enter here? What lies behind the umbrageous portal of this sinister-sounding place?

That someone is DeeDee, early morning glory of whom you shall soon hear more; the waiting ones are her friends and customers, denizens of this cozy Cimmerian cleft in space and time; and the place is the venerable Kensington Club, one of San Diego's most successful, most exemplary, and oldest neighborhood bars.

"There is nothing which has yet been contrived by man," wrote Doctor Johnson, "by which so much happiness is produced as by a good tavern or inn." The Ken Club, or the Ken as it is simply called, is a cornucopia of anecdotes and tradition and tall tales and jokes and politics and adventures and boasts and comebacks and promises and confessions made over cheap drinks. It is the haunt of creatures great and small, young and old, prophetic and pedestrian, drunk and sober and sobering up, whose lives tell the story of the bar just as the eavesdropping, ever-reticent bar has heard them all tell the stories of their lives.

How often have you greeted a new day with an unfettered heart and mercurial feet itching to wander where they will? On just such a fair-weathered, early-ripe, sunbathed Friday morning, my autonomous legs lead me with uncertain steps toward the familiar ambience of my favorite bar.

Though I have been coming to the Ken for five years, never before have I caught the DeeDee Show, reportedly one of the best in town, for I am an evening drinker, and her act plays six mornings a week from six to ten.

Despite the early hour, the show is invariably well attended by a regular, colorful, supportive audience — not, as you might expect, composed of drunks and louts, but then again, not exactly one of highbrow predilections either. DeeDee calls them the "Breakfast Club."

As I cross the threshold of this tale of the Blest, DeeDee, who is bending down to wash some glasses, pokes her head above the rim of the bar to see who has entered. She doesn't know me from Adam, but her lips widen into the warmest, kindest smile you'll ever

hope to see.

"Good morning, how are you today?" she asks, truly caring. I am delighted and flash a rare pure smile in return. When I find my seat, she slides right over and, crossing her hands and resting her elbows on the bar, smiles again and asks me what I'll have.

"Coffee and conversation, to begin with." And now it is her turn to show delight.

DeeDee, who came to San Diego in 1974 from Buffalo, New York, has worked at the Ken since 1976 and claims to be the only fourteen-year-old bartender in town — she was born on the bisectile day, February 29. The odd consequence of her birth makes her wacky, she says, but anyone can see at once the other traits that endear her to her customers: a ready wit, an unselfconscious style, and the attentive, exasperated, loving, scolding manner of a mother of twelve children.

"Twelve children?"

"Yup," she says and rattles off their names, counting on her fingers until they're all used up and she has to start again.

As I look at her, I am aware of how the flavor of this place, its mystique, if you will, is alive in her eyes. At any moment, they can brighten with insouciant youth or cloud over with careworn age, bringing out the lush darkness or the filaments of silver in her straight, shoulder-length, Sixties-untidy hair. This morning she wears jeans and a baggy white T-shirt depicting three bears and a duck, each holding aloft a pink balloon. In the half-light of the bar, this blinding streak of mirth somehow captures the paradox, the deliberate madness of it all.

Like a hen with her brood, DeeDee watches everything and everyone, calling out congratulations to a young pool shark practicing his technique — "Did you see that, the way he made it hop over that ball to knock the other one in?" — and shouting a rejoinder to someone needing her from the far end of the bar.

Someone whistles and DeeDee leaves me alone with my coffee, which is on the house — one of the Breakfast Club specials. It's Bob, one of the old guard, whom DeeDee calls her "nemesis."

"Either I get a Budweiser or I make a scene in this place," he grumbles.

She pops one for him and starts in on an old theme. "If I had your nose full of nickels, Bob..."

An unbroken rhythm of booze and brouhahas and love.

The Ken Club hasn't always been the Ken Club, but it's been the primary watering hole in this quiet corner of San Diego for just about forever.

According to Thomas Baumann's history of Kensington and Talmadge, the building that now houses the Ken was built in the late 1920s. Rumor has it there was a speakeasy here before Prohibition was repealed in 1933, when the place became a legitimate card room and bar. At that time, there was an elaborate wooden trestle over the canyon where I-15 now bottlenecks into Fortieth Street (known then as Ward Road), and the trolley would rumble across it to its terminus, the city line at Marlborough Drive in Kensington Park. After the card room folded, a fellow named Louis Shapiro bought the place and dubbed it the Ratskeller.

Then in 1964, Francis "Frankie" Torrez and his wife Frankie took over, and the Ken Club was born. Frankie, who died in 1983 at the age of sixty-seven, was a man of many wives (five) and, apparently, many lives. Mention his name to any regular at the Ken who's over thirty, and you'll get an appreciative nod; from those over forty, you'll get an ominous set of raised eyebrows; and from the over-fifty crowd, a hair-raising hoot:

"Frankie! Oh, boy!"

When Leroy Sundquist, Frankie's nephew, strolls in (unusually early) wearing his customary sweaters and shorts, I accost him to ask about his uncle. Leroy has managed the Ken since Frankie's death, and since the recent settlement of his estate in probate, he is now full owner.

Leroy buys me a beer and settles on an adjacent stool. "In many ways," he says, "the story of the Ken Club is the story of my uncle's life, for the man put all of himself into the place and into what he knew best — bartending." Frankie became a bartender upon turning twenty-one, and he owned and operated several bars in San Diego before buying the Ken. One of the most successful was a joint on El Cajon Boulevard and Forty-seventh Street called the Casbah.

"Hey, Blanche," Leroy says to a carefully coiffed, gracefully aging woman nearby, "you remember when Frankie owned the Casbah, don't you?"

"Oh, you bet I do," Blanche answers and tells us how she used to go there all the time when she first moved to San Diego in 1944. "At that time, I was working in a butcher shop and living in an apartment on Park Boulevard, sharing a kitchen with twelve other women." And from her purse she produces, like an icon from a time capsule, a trade magazine from 1954 with an advertisement for the place. "Do you know that Frankie used to mix the drinks in a chamber pot?" she says, laughing.



DeeDee and Norma

When DeeDee hears the subject is Frankie, she comes over to put in her two cents. "Oh, he was an entertainer, that man," she says, "always putting on an act. I remember how, whenever the mood struck him, he would sing and dance, or toss a shot glass over his shoulder, kick it back over his head, and catch it. I owe a lot to Frankie. He showed me that this isn't just a bar, it's a stage. Anybody back here is on stage — and I love it, because I'm a ham!"

"Frankie had a real knack for remembering names and a person's preferred drink," Leroy adds. "The most important thing he taught me about bartending was to greet each customer as they come in and make them feel at home." It's a tradition, I assure him, that he's keeping up quite well.

The day after Leroy turned twenty-one, Frankie called him up and told him, "Get sober and get your ass over here. You've got a job." The curly blond, fair-skinned, and fun-loving nephew, who has his own flair for names and a bit of the poet in him as well, liked bartending so much he quit school, which he says he never regretted.

When I ask Leroy why the Ken is so successful, he cites two reasons. "First, because for many, probably most of the people who come here, it's like home to them. These people have a sense of family here."

The second reason is an old-fashioned, time-honored principle of good business. "We're always open, and we never open late or close early."

But what about the newcomer to the concept of a neighborhood bar: the young, fern bar-orientated type, accustomed to loosening his silk tie or doffing her snappy suit jacket in ornate establishments with long-legged maids and bow-tied tenders

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Ken Club

(continued from page 2)

who take American Express? What is the Ken Club's appeal to them? Leroy, who is safely ensconced in his thirties, gives me a puckish look that says, "I'm still a kid at heart," just as a coddler at the bar cries out, "I'm young—I'll always be young!"

"It isn't a threatening place," he answers. "So they want to come back." And then, smiling, he says, "We get plenty of yuppies coming in here. We've even thought about having a yuppie night—a dollar more for every drink!"

Bob and DeeDee are at it again. He's halfway into some rodomontade about being a big spender when she interjects, "Yeah, you picked up the check at the Last Supper, I heard." Momentarily derailed, he turns to Molly and says, "Hey, thanks for getting me eighty-sixed last night!" Molly, a war bride from Ireland, is the genial, gray-haired grande dame of the Breakfast Club and consequently well accustomed to such guff. "I didn't get you eighty-sixed," she sings out in a brogue softened somewhat by years in the States. "Your big mouth did!"

On his way back from his next trip to the john, Bob stops to tickle Molly in the ribs and give her a peck.

"Cut it out," Molly says, clearly pleased.

"Hey, DeeDee," Bob calls out, "remember when you checked out my wallet once and found that thirty-five-year-old Trojan?"

"Yeah," DeeDee says, with everyone pretending not to listen

but poised for the inevitable retort. "Just shows how long it's been since you've been with a woman."

Every day when the Breakfast Club convenes for coffee and brandy or a shot of V.O. (some members stick to whiskey), someone usually steps out to Hugh's bakery across the street to pick up a box of donuts or cookies for everyone to munch. Then the symposium turns to the more serious business of dissent.

At the north end of the bar, the Republicans gather to read the *San Diego Union*. At the south end, leaving a safety zone of several bar stools between them and their adversaries, muster the Democrats, who read the *Los Angeles Times*. Their separate discussions of the day's events usually degenerate into a shouting match.

Leroy enjoys their banter, and whenever he takes an early-morning shift, he likes to egg them on. "As you go from one end of the bar to the other," he says, "there's every shade from red, white, and blue to pink."

DeeDee, of course, is the regular instigator, alternating roles between agent provocateur and scapegoat. Her twelve kids, she asserts, have made her a firm believer in abortion, and she's not afraid to let anyone know it. She also supported the ERA and various unpopular candidates over the years. At one point, she tells me, the ACLU got wind of her and started sending her their newsletter. "That's all I need, is for the mainstream to think I'm a commie pinko," she complains, chuckling. "If there's ever another McCarthy hearing, I'll probably be the first to get blackballed."

After an hour or so of parliamentary grandstanding, the fracas subsides, as all finally become engrossed in the crossword puzzle. For a while, it's quiet; then, as frustration builds among the less patient and adept, the kibitzing begins. This engenders new acrimony, and fresh lines of allegiance are drawn. By nine-thirty, the puzzle has been solved, the Breakfast Club is tacitly prorogued, and as Leroy puts it, "some go to work, others shirk."

And at ten o'clock, DeeDee takes her final bow and passes the baton to Norma.

Norma is the middle soul of the Ken. Poised, professional, and



"Jim the Train Man"



"Toby"



"Bobby, 'Shoreman'"

always well dressed, her soothing presence seems to say, "Relax, have a drink, and don't worry about what's going on out there—I'll look after you."

Norma was a social service worker in Orange County for many years before she and her husband moved to San Diego in 1974 and bought the Homestead (now the First Place), a beer joint just on the other side of the Ken Cinema from the Ken Club. Was Frankie her competitor, I ask? "Oh, no, my comrade."

Three years later, Norma got divorced, sold the Homestead, and in 1979 started working for Frankie

at the Ken. Although she can be found tending on certain nights, her regular slot is weekdays from ten to six, or "until Leroy decides to get behind the bar," she adds.

When Norma's off or can't make it, and whenever Leroy needs some extra help on the day shift, Johnny fills in. Johnny is a stocky, bald, bulldog of a fellow with muscular, tattooed arms, who's been with the Ken for fourteen years. He's not a flamboyant talker like DeeDee or a smooth and gracious hostess like Norma, but he's got his own style, a kind of 1940s "no nonsense in this joint" way of going about his business. You can see it best in the

classy way he presents you with a fresh bottle of beer just as you realize you've finished the one you were working on.

One of the nicest things about a good neighborhood bar, which defines its special character and sets it apart from those trendy upscale establishments, with their cloned, pseudosophisticated decor, is the curious or amusing detail.

Then, from three to five, the Rogues trickle in. The Rogues are a loosely allied group of middle-age professionals—lawyers, insurance agents, and engineers, mostly—who "kind of look after each

bathroom, where one of the best touches in the place greets me. On the door to each toilet, to indicate which is which, you'll find, not a prosaic "Women/Men" or "Ladies/Gents," but a small, timeworn reproduction: for the men, Gainsborough's *Blue Boy*; for the women, Stuart's *Pinkie*. Inside, there's not one scratch of graffiti on the wall, and there never has been since I've been coming here.

On my way back to the bar, I glance at another illustrative ornament: a picture of Frankie Torrez in a ten-gallon hat, framed by a toilet seat, every inch of which is covered with the signatures and well-wishes of his customers.

"We presented that to him on his sixtieth birthday," Norma tells me. "I think if we ever took it down, the wall would cave in."

It's high noon now, the crowd has thinned substantially, and the Ken is comfortably dim. Since nine, when I arrived, I've gone through coffee, a couple of brandies on DeeDee, and a beer on Leroy. Shirked troglodyte that I am, I say the hell with it to no one in particular, settle into my bar stool, and order another beer.

From now until about three o'clock, time passes quietly in this cloister of complacency, as the bar stools and doors, making its own musical Three Stooges-style snoring sounds of indolent content while the world squirms and smokes and sweats out another day's pay, another eight hours of progress.

Then, from three to five, the Rogues trickle in. The Rogues are a loosely allied group of middle-age professionals—lawyers, insurance agents, and engineers, mostly—who "kind of look after each

other," according to Leroy, asking about each other's blood pressure and discussing other mundane affairs.

"Heavy Republicans," Leroy calls them and says, "I don't know whether they're nonsexual or lazy or what, but they don't chase pussy or raise hell. They just like to come in and talk shop."

Sharing the bar with the Rogues, on any given day, you might find Red, the oldest active lifeguard in San Diego, or Dirty Dick, the ancient Wobbly organizer who puts in his teeth whenever he wants to pontificate, until people no longer can stand to listen and scream at him to take them out.

One of the most approachable members of the late-afternoon crowd is Raymond, ageless cynic and pool shark supreme, ex-professional baseball player, Pall Mall smoker, itinerant adviser on the etiquette of drinking, and a quipster of the highest order.

As the afternoon wanes, the Rogues are joined by a few younger men, perhaps future Rogues. Foremost among these is Monty, a rakish refugee from North Carolina, who, when he's not running the Academy Theater, an X-rated establishment, is sort of the informal assistant manager of the Ken Club. Monty makes sure the jukebox remains one of the best in the city, with a variety to please all, from fans of Frank Sinatra and the big bands to aficionados of Motown and devotees of the Boss and Prince.

As I sit nursing my umpteenth beer, musing how much of the early vagabond arid that brought me here has faded, a man about

(continued on page 24)

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Ken Club

(continued from page 23)
forty swaggers in. His off-white polyester pants are tight enough to show the virility he has proudly built in his buttocks and thighs. Above the shadow of a broad mustache, a callous pair of eyes scan the bar with cool suspicion. In a moment, the man has chosen his spot and, like a pitcher checking the bases before he throws, he looks around once more, pulls back the stool with a masculine flourish, and sits.

Norma sees him enter and reaches reflexively for the knob of the TV, switching to the sports channel. Before turning to serve him, she whispers to me, "This

one's a hot temper. We've got to watch him."

Norma federal-expresses a bourbon and soda to his hand. He yawns ostentatiously, rakes a belt, and begins talking to his neighbor. His voice carries easily, disrupting the subdued atmosphere of the bar, which until now has been a placid, mid-afternoon, dark and friendly drunkenness.

Another man, perhaps in his mid-thirties and wearing a T-shirt, strolls in, orders a bottle of beer, and strikes up a one-sided conversation with a dormant oldster who is sitting spinxlike over his drink, his arms, from the palms to the elbows, resting on either side of his glass. It is clear that the Ken is juvenescing, growing younger and stronger and ready for the rowdy

night to come.

When the clock rolls round to five (fifteen minutes ahead of the rest of the world, of course), the Ken grows coeducational. Several clusters of single working women and a few couples amble in and sit down to Scotch and sodas, gin and tonics, whiskey sour, and vodka martinis. As this new crowd loosens its stays and ties and gets down to some serious relaxing, the juke, which has lain silent for most of the afternoon, comes alive, and the cracking sound of a fresh game being racked up can be heard coming from the pool table.

Like the twitter of birds at dawn, the chatter grows, and for the second time in this one dark day, the Ken Club, like a sleeping limb at the rush of fresh blood, starts to

awaken and tingle with new life.

It's pushing six now, Norma's winding it up, and Leroy is fussing around the bar, checking the register, looking in the storeroom, playing a nervous game of pinball, and generally getting himself psyched for a big Friday night. Finally, he comes to rest at the bar and decides to warm up with a beer. Corona, his current favorite, the Ken's concession to trendiness and the onslaught of the yuppies.

Suddenly a colossal shadow looms in the doorway. A few heads turn and watch as the shadow takes on the figure of a man, who heads with ponderous determination for the stool next to Leroy, where he plants his redoubtable bulk. Norma already has a Bud out of the icebox

for him as the first cries of "Hey, Tiny, how's it going?" ring out from up and down the bar.

Tiny is a truck driver and a great mountain of a man who rakes Mr. I look like a wimp. At six-five and God knows how many pounds, Tiny's arms are bigger than most men's thighs, and his belly looks as though it could easily contain a keg of beer. It sways dangerously when he lumbers around the pool table and hitches up his pants in preparation for a shot. You can be sitting at the other end of the bar from him and you'll feel it tremble as he leans on it getting up. When Tiny stands in the narrow aisle, he is like an immense embolus in the flow of traffic through the bar, which is about as wide and long as two lanes in a bowling alley. With a

laugh like rolling thunder and a face to frighten Quasimodo, Tiny is a man to whom it's not easy to say, "Excuse me."

Between seven and eight, most of the cocktail-hour bunch goes off to dinner or some other entertainment, and the Ken Club empties. Once in an odd while, if you arrive at this off hour, you may place your order with an intense, dark-eyed, enigmatic young fellow by the name of John D., a very regular regular who covers in a pinch occasionally and who, in his other life, Norma tells me, is a computer wizard and an artist.

John D.'s bartending is a kind of manic-depressive magic show. He'll keep up a running commentary as he skips up and down the lane, crashing bottles and glasses,

mopping up little spills, worrying over change, wiping twists around rims with the death-defying finesse of a matador passing his cape over a bull's horns, and demonstrating the tenuous principle of surface tension as he treacherously transports an overfilled glass to its destination.

Sometimes John D. will be so intent on the fixing of your drink that he'll forget to charge you, or he'll ring up half the proper price. It's an oversight, of course, but then again, it's no accident that no matter who is tending at the Ken, you can almost always get away with sluicing your gob and even getting your friends fried to the hat for the decent price of a double sawbuck. All you've got to do is smile, say cheers, and leave a good tip.

Around eight there is a blast of fresh air as members of the crowd gathering to see the movie at the Ken Cinema a few doors down slip in to tie a bit of a bow on before the show. Depending on what's playing, these folks range from cuff-linked and chinchilla'd La Jollans to rockers, roadies, surfers, secretaries, editors, entrepreneurs, and members of the Birkenstock Brigade.

A singular star in this evening galaxy of guzzlers is Dr. C., a retired obstetrician who has delivered a fair number of the patrons of the Ken. The doctor always manages to have an attractive escort or two in tow — often his former receptionists — to watch him challenge Raymond (the

(continued on page 26)

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Ken Club

Continued from page 25
Full Mall Kid at pool. These companions add a little luster to the brew-laden bar by ordering some out-of-the-ordinary, indiscent, ladylike potation that the bartender can lavish great labor upon.

Were tonight a Thursday, Saturday, or Sunday, the tender coming on at eight would be Bobby, or Shotwad as he is usually called, a young buck who specializes in

serving the younger set. Shotwad, who almost always wears shorts to work, is well built, with dark, curly hair and a broad mustache. A self-styled ladies' man, he has no bones about showing off his buns, which are on display for all to ogle in one of the several madcap photo collages hanging on the Ken Club's wall. Shotwad knows how to handle a crowd, and he pours a healthy drink, but don't necessarily count on his letting you have one on the house, even after you've bought fourteen rounds.

But tonight is Friday, so it will be Jim the Train Man taking center stage. Jim owns his own train shop, and with his stupendous, well-waxed handlebar mustache, he looks like an honest-to-goodness turn-of-the-century locomotive engineer or a member of a volunteer fire department in the days when the buckets usually used for beer mug-dipping on hot summer days out on the tenement stoop were passed around long lines stretching from the pump to the flames. Tonight, however, Jimbo's

manly handshake and hearty smile communicate to each new customer that he's ready to fuel, not quench, the fire.

By nine, "Leroy's crowd" begins to saunter in. These are mostly single men and women, aged twenty-one to forty, who mix with and occasionally overwhelm the remaining old-timers.

Some of these lively patrons sport button-down shirts, polka-dot ties, and even tuxedos; they prefer Corona to Coors, Remy Martin to Christian Brothers, and Chivas

Regal to Clan MacGregor. Though they are the minority, they blend easily with the rest of the weekend regulars, who are casually attired and have Arcadian tastes, content to drink domestic beer and grease their guilts with a couple of shots from the well.

For the next three hours, the joint is jumping. Men and women shoot pool and throw darts with jocular passion, the juke blasts out the tunes, and if you're lucky, you may hear a local band and get to do a little dancing or catch the strains of some impromptu blues or jazz piano coming from the back.

It's a typical Friday night, with the kind of all-out happy party going on that has brought me back again and again to this unprepossessing but ultimately irresistible bar. There are plenty of places you can go that are more chic, I suppose, but where else can you find such an amiable assortment of knights and knaves, debutantes and demimondaines, shaking it up together in a cozy hole where they've been selling cocktails since the days of Al Capone? You'd have to look pretty long and hard, I'll wager. Leroy has a simpler way of

putting it. "Everybody's just raisin' a little hell," he says. Hell at the Ken Club, however, is by most standards a civilized state of affairs. Fights almost never break out, arguments are generally friendly, and things rarely get out of hand. The point is, when it's your place, you don't want to mess the place up.

Around midnight, workers getting off shift at Kaiser Hospital drift in. The after-theater bunch comes by for a couple of rounds. And perhaps a few punkers, whom Leroy calls "a docile crowd," slip in conspicuously from the Rocky

Horror Picture Show over at the cinema to see what normal adults do in a regular bar.

At one-thirty, by the trailblazing clock, Jimbo sounds the horn for last call, and at 2:00 a.m., the Ken Club closes — not always like tonight, with merry diadems spilling from the bar's soft, smoky glow into the darkening street, but as it has done on every night for many, many years.

But in four short hours, the take will be taken care of, the bar will be cleaned and swept, the bolt will be drawn back, and the Ken will be open for business again.



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Two Acts



Stanley Madrugas, Reg Rogers

JONATHAN SAVILLE

Martin Sherman's *Bent* is a painful and beautiful play, an extraordinary artistic and human achievement. It was marched in quality by the production put on at San Diego State under the direction of Mack Owen.

The play is in two acts. The first act introduces us to Max, a homosexual in Berlin in 1934, who becomes a victim of the Nazi crackdown on this widely persecuted minority. Max is an ordinarily decent, ordinarily corrupt, ordinarily weak, ordinarily sexual man. Though his sexual orientation and his particular style of life give him the qualities of a thoroughly realized individual character, at the same time he is meant to be Everyman, neither all good nor all bad, with various virtues and vices, fumbling along through a life that makes only moderate, everyday demands on his moral being. Suddenly in flight from the Nazis, he is forced to confront moral choices that had never been thrust upon him before. Given the opportunity to escape from Germany alone, leaving behind the affectionate and feckless male dancer he has been living with, he refuses without even having to ponder the decision. But when the two lovers have been captured and the Nazi officer orders Max to join the

the means by which the more universal themes are brought out. And they are brought out with a devastating directness, concreteness, and simplicity that few other plays on such subjects can match.

But this tragic portrayal of moral weakness, arousing the audience's pity and fear to what seems like the ultimate degree, is not all there is to *Bent*, for the second act goes beyond even this. After the Fall there comes, so unexpectedly in a serious play about one nihilistic act, Redemption. In Dachau, Max spends his days with another homosexual prisoner, Horst, moving rocks from one side to the other of a field enclosed with electrified barbed wire. The work is exhausting and purposeless, designed as a torment. The two men may not look at each other, but the guards are far enough away that they may talk. The second act is made up entirely of their talk, as they move those rocks back and forth, with occasional rest periods during which they must stand at attention, tormented by the summer heat or the winter cold. Max is still fallen man, concerned with his own well-being above all other considerations, willing to do anything to stay alive. He has contrived to be numbered among the Jewish inmates of the camp, rather than among the homosexuals, for even the Jews are treated better than the minority he really belongs to; he wears the yellow star, rather than the pink triangle that Horst carries on his sleeve. In the course of their lengthy conversations, which are filled with a wry, gallant humor as well as with passion and anguish, the two men — readily in the case of Horst, but against Max's great resistance — fall in love.

There is an astonishing scene in which the two have sex together entirely through speech and imagination, unable to touch, unable to look at each other, yet bringing each other to orgasm. This is merely an early stage of the growing relationship, however — a reliving, among the extreme deprivations of the concentration camp, of the shallow, promiscuous relationships both had engaged in in their previous lives. As the current relationship deepens, Max refuses to admit that he loves Horst. He has been damaged too badly by his earlier, egregious, unforgivable moral failure; he feels himself incapable of loving in any way worthy of the name; he declares that it is dangerous to love someone as weak, selfish, and self-isolated as he is. In an overwhelmingly beautiful scene later on, a variation of the scene of imagination-induced orgasm, but this time on a much deeper level, Max — once again without the slightest physical touching — takes the ailing, freezing Horst into his arms and warms him, embracing him, protecting him, through imagination evoking this basic human gesture of tenderness and connectedness, so much more significant as an assertion of their common humanity than sexual contact could be.

Yet though no gesture could be more lov-

ing, Max, whose redemption is not yet complete, still cannot admit that what he feels is in fact love. For Horst, loving and being loved are easy: these are the bonds by which we become and remain truly human, in the face of the most brutal, dehumanizing conditions. When Horst is killed by the Nazi guards, before Max's eyes, his last gesture is a secret signal to Max that he loves him. The guards depart, and for a while Max holds the dead body of his companion in his arms, uncannily resembling King Lear embracing his dead daughter Cordelia, for like *King Lear*, *Bent* is a play about the destruction of love by the world's evil, and about the reaffirmation of that love in spite of every agony, every loss. In the final, heartbreaking and heart-expanding moments of Sherman's play, Max removes the dead Horst's ragged jacket, with its humiliating pink triangle, donning it himself as a sign of his solidarity with the man who has loved him and whom, he now can admit, he too has loved, and then voluntarily submits to his own death, walking resolutely into the electrified barbed-wire fence, for he has at last discovered that there are some things more important than life itself. In the same self-immolating act, he makes atonement for his moral failure earlier in the play and asserts that one can love another person so much that one's isolation is radically overcome, to the point where life without that other person is not worth living. Fallen man is redeemed through love, this thoroughly atheistic and thoroughly theological play tells us, and love is stronger than death.

It is a curiosity of San Diego theater life that this daring and difficult play, with its immense demands on actors and audience alike, should be receiving two separate productions in the same month. The SDSU production has closed, but the play will soon be seen at the Bowers. It is hard to imagine that the Bowers staging will be able to surpass the earlier one in quality; indeed, the personnel at the Bowers will have to work awfully hard to come up to the high level established by Mack Owen and his actors and designers. The SDSU director paced the show slowly, deliberately, relentlessly, with never an instant's slackening of tension. The grimness of the subject was established from the very first, with concentration-camp inmates limping around the arena stage in the last stages of exhausted suffering. Though the lights had not yet gone down and the audience was still arriving, the usual precarities of theater were immediately ended, and a mood of somber expectation was established, to be sustained to the very end of the play. Similarly, throughout the production Owen's guiding hand brought the script to vivid life, with one judicious choice after another underlining the play's meanings and enriching its implications.

Peter Nordyke's sets and lighting design were immensely inventive, while at the

same time echoing the fundamental simplicity and directness of the script. In a scene in a tent in the first act, where Max and his lover are hiding out from their Nazi pursuers, a single small, glowing light from under the center of the stage evoked the cavernous darkness, enclosure, hiding, the secret camp, the secret fire of life attempting to efface itself and to preserve itself. The interior of the freight-car transporting prisoners to Dachau was magically created by nothing more than an oblong of light. In the second act, the set was of an imaginative power so great as to border on genius. The "barbed-wire" fence was erected on all four sides of the arena stage, so that the audience looked through it into the square that constituted the daily workplace of Max and Horst. The effect was a double one. Separated from the capital action, the audience could regard it from an objective distance as the exemplary morality play it in fact was. But the constant sight of the fence, intervening between audience and actors and really surrounding the action, also had the irrepressible effect of drawing one's perceptions through the barbed wire into the enclosed stage area, where one was forced to share the dire, unchanging physical reality of this dehumanized environment, this visual sign of life reduced to its basics: work, suffer-

ing, the inevitability of death, and the possibility of love. Sherman's achievement in *Bent* is first of all a moral one: he has had the courage to recognize and express some of the most terrifying truths of life, without softening them, without sentimentalizing them, without rendering them polite or abstract or otherwise more pleasant to assimilate. But this moral achievement is inseparable from the playwright's artistic achievement, for he has devised some unprecedented theatrical means for conveying his daunting moral vision. Above all, the clarity, directness, balance, and driving momentum of the play's bipartite structure — Fall and Redemption — impress one not only in critical contemplation but also in the actual experience of the play in the theater, moment by moment, as it makes its desolating and exalting points and grinds infelicitously onward toward its final illumination, with the electric current of the fence coursing through Max's played body as an ironic twentieth-century equivalent of the divine spark.

Within this structure, an incredibly imaginative theatrical consciousness is at work. Most impressive among the play's numerous theatrical inventions are the erotic scenes in the prison camp, as well as the moving of the stones that is the dominant action throughout the entire second

act. This repetitive, pointless, tremendously physical action has an impact on the audience's sensibilities that it is impossible to exaggerate. "I dream of moving rocks," says Horst at one point, and the audience's dreams must be troubled in the same way for a long time after they have seen this play staged as powerfully as it was at San Diego State. The two chief actors in the production, Stanley Madrugas as Max and Reg Rogers as Horst, were beyond praise in the way they executed this task. With their perpetual movement to and fro exquisitely choreographed by the director, they made the spectator aware, in his muscles, his bones, his nerves, of the physical reality of those rocks — real rocks, really heavy, really crashing to the stage when the characters had reached exhaustion, really producing strain and sweat and panting breath. Because of the script, the nature of the staging, and the quality of the acting in these scenes, one became aware, more than in any other play within memory of the experience of actors on stage as not only a simulation but also as a lived life, an exertion of body and spirit that is actually occurring to actual persons, and is being experienced by them the way the athlete experiences his race or the mountain climber his ascent.

This impression of true, internalized, physically objectified experience extended

to the other great theatrical invention of the second act, the scenes of sex and love that achieved their consummately erotic or tender effects without the slightest overt contact and with all movement confined to the minimum readjustments of two bodies standing apart and at attention. Madrugas and Rogers, actors of splendid presence, polished technique, and profound earnestness, outdid themselves in these scenes, which in their passion, their eroticism, their tenderness, their physicality, and their theatrical power transcended any possible scenes of lovemaking staged in the more conventional manner. And beyond the rock-moving, beyond even the lovemaking, these two brilliant actors conveyed the ultimate meanings of Sherman's amazing play in the intensely moving way they embodied the transformations at the end: Reg Rogers' Horst facing his own death with such anguish and such pathos, such hopelessness in the face of the inevitable, yet with his final moment radiant with love, all the more poignant for the covert way in which it had to be expressed; and Stanley Madrugas' Max, transcending his human frailty, wiping his moral slate clean, acknowledging his status as victim and his unity with all other victims, and at last finding his identity in the unstrained and unlimited opening of himself to the love of another and to his own death. □

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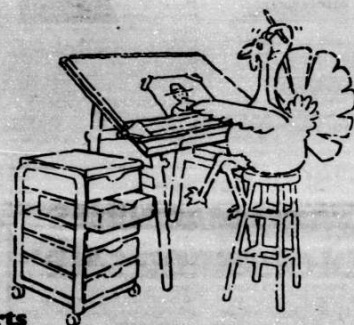
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Matthew Wright, Theresa McCarthy, Julie Briskman

JEFF SMITH

George S. Kaufman and Morrie Ryskind's political satire, *Of Thee I Sing* (1931), was the first musical ever awarded the Pulitzer Prize for drama (though for reasons that still don't make sense, George Gershwin, who wrote the music, was not named among the prize winners). It was also the first musical ever published as a

hardback book. And its current staging at the Mandell Weiss Center for the Performing Arts easily ranks as one of the most ambitious projects attempted by the drama department at UCSD. The production does have some consistent and annoying problems, but it works overall. One of the main reasons is that this musical — the Ur-*Rip* *Mastor* *Rosalee* — is still very, very funny. And it isn't supposed to be. When Kaufman revived it on Broadway in 1952, the musical rolled over and played dead

during its brief run. It was too dated, the critics all said, too topically linked to the Thirties, and thus the jokes no longer got laughs (no one remarked at the time, in print at least, how courageous George Kaufman was for mounting such a politically acerbic piece of theater in the age of Tailgunner Joe McCarthy). Thirty-four years later, and fifty-five since it first opened, the musical now has a distinct, contemporary feel to it. Why? Because its central theme is that what reigns in politics, what puts candidates into office and keeps them there, has little to do with moral or economic truths and even less to do with specific platforms. What reigns, the play says prophetically (in a pre-TV era), is the creation and cultivation of the image.

The more innocuous, the better. In the musical, John P. Wintergreen is running for president. He needs an issue since the grassroots, informed sources agree, are demanding a firm hand in the White House. America is being battered by the Great Depression; its streets are filled with the jobless and the starving. Wintergreen's campaign consultants had better come up with something fast. In the interests of primary research, one asks a hotel maid what she cares about most. All agree that her first response, "money," is too politically hot a potato for this particular election. But her second choice, "love," could be a perfect play. It's something "everybody is interested in and doesn't matter a damn," one says. Ergo, Wintergreen needs a wife, and the musical goes on a bizarre search that will include a pseudo-Miss America Pageant (staged at UCSD like a synchronized swimming routine on dry land) and a species of the *Love Connection* that puts the fate of the wedding in the hands of the voters. If Wintergreen wins, then and only then can he marry his blushing bride.

Act one concludes with the combined swearing-in and wedding vows of Wintergreen and his wife, Mary Turner — whose ability to make good corn muffins, minus the corn, is the top priority in the eyes of this presidential buffoon. Unlike the

first, which has a crisp through-line, the second act is comparatively plotless and tends to ramble in search of some place to go. Now in office, Wintergreen must fight threats of impeachment from the jilted Diana Devereaux, who won the beauty contest but lost the first ladyship. The story wanders in act two, but the authors' satirical edge remains sharp (among other things, the musical unleashes a scathing attack on the mysterious duties of vice presidents, who "don't usually go around in public" and are "not supposed to be seen"), and George Gershwin's lovely score provides some needed lubrication for the squeaking mechanics of the plot.

Or at least it should. *Of Thee I Sing* is a musical comedy. At UCSD, however, it is more a hilarious comedy with musical interludes, several of which lack polish. Directed capably by Michael Kantor, with many a postmodern touch, the production has a wonderful look and all manner of delightful comic business. Its pacing is usually deft, and its moves are always bold and bright. At least until it's time for a production number. It is often the case with musicals that the performers sing and dance much better than they act. The opposite is true at the Mandell Weiss, where the choral numbers are weak (and very badly milked), the band is mediocre, and though Patrick Nolle's choreography is inventive, its execution is continually stiff and imprecise. As opposed to the norm with musical comedies, here the acting saves the show — and even risks going overboard to do it.

While the production numbers need more rehearsal time, there are individual exceptions. Theresa McCarthy and Julie Briskman, who play the sultry Diana Devereaux and the sunbathing Mary Turner, combine the elements of their roles — acting, singing, and dancing — and give well-rendered performances. Less adept musically but strong as actors (and obviously playing to their strengths) are familiar UCSD faces Tom Santos (with an Irish accent); Maria Porter; Brad Cottrell, who is touching as Vice President Alex-

ander Throstlebottom, the front of all neurosis; and Randy Braumberger, who plays the French ambassador in act two. By oozing comic slick, albeit repetitively in spots, Braumberger refuses to allow Kaufman and Ryskind's script to sag any further.

Essential, as long as one of the hallmarks of a UCSD production. *Of Thee I Sing*, however, sports a genuine star. As if he were a guest artist shipped by time machine from 1931 to the present, Matthew Wright fills the whole stage as John P. Wintergreen, the president who appeals to "the heart, if not the intellect." Wright gives the distinct impression he was born

to play this role. He looms around the stage with the sincere naiveté of a young James Stewart. His timing is textbook, and his singing voice rings clear and true. This is no mean feat because Wright has a knack, lost since the musicals of the Thirties, for singing and displaying all thirty-two teeth at the same time. More important, Wright has humanized the character in ways that help to temper the predominantly cynical tone of the musical. He is outstanding as Wintergreen.

Wright merits star billing, and so do the set designs of John Murphy, Jr. Although this production tends to fall short musically,

it is still a success in many ways. Aside from having to coordinate the multiple demands of a musical, what makes *Of Thee I Sing* such an ambitious project is that the playwrights think scenically in terms of whole geographies: the complete works of Washington, D.C., for instance. One scene calls for the Oval Office, another for the Supreme Court, another the Senate. Plus there are side trips to a hospital, a beach, a hotel room, and to New York's Madison Square Garden. Murphy's sets (and Cathy H. McFarland's costumes and Rob Murphy's lighting designs, as expected) are most impressive. The show opens with a

Purton-like flag covering the entire proscenium. Thanks to much backstage prestidigitation — itself a choreography of precise moves — as the musical unfolds, each new set rolls on and amazes with its imaginative artistry. Taken together, the sets also recall the old-time production values of the Thirties when the worse the depression became, the bigger a show had to look in order to free patrons, for two hours, from their troubles. A seat on Broadway cost six dollars in those days. Times have changed. The underlying message of the musical, however, may be even more true today.

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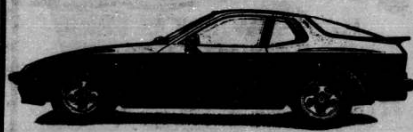


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Thanksgivingness



ELEANOR WIDMER

The best advice that can be given to anyone who plans to dine out Thanksgiving Day is to select two restaurants, a first choice and one as a back-up. Then make your reservation immediately. Although your reservation may be confirmed, phone again just before you leave the house. Few of us like to be kept waiting, especially when we have the scent and taste of turkey on our minds. When phoning on Thanksgiving Day, be sure to ask for a realistic assessment of when you will be seated. This precautionary measure prevents heartburn.

Most of the major restaurants are closed for Thanksgiving; this year even Mille Fleurs and Village Caf  Fran aise decided to give their employees the day off. Those who are serving should provide you with excellent value — few restaurants make profits from Thanksgiving Day dinners; they serve them to perpetuate good will. For example, since this is the first Thanksgiving Day dinner offered at La Jolla, children under ten are free, and the irrefutable P.J. at Manhattan Restaurant in La Jolla's Empress Hotel promises many Italian surprises with the modestly priced menu. Frederick's in Solana Beach provides wine with the price of the meal. Please note that while the

overs to take home. Salmon, baked ham, leg of lamb dinners also available at same prices.

San Diego

The Abbey, 2825 Fifth Avenue (Fifth Avenue and Olive Street, 291-4779), 11:00 a.m. to 7:00 p.m.; adults, \$11.95, children \$4.95. Menu: All-you-can-eat buffet. Salads and relishes, carved turkey, stuffing, fresh vegetables, ham, roast beef, holiday breads, desserts, pies.

Cafe Eleven, 1440 University Avenue, Hillcrest (260-8023), 2:00 p.m. to 9:00 p.m.; adults and children \$10.95. Menu: Soup, cream of pumpkin or cauliflower, or green salad, turkey, onions, green beans with almonds, zucchini, squash, sweet peas, cranberry relish. Roast tenderloin of beef, \$12.95, Cumberland duck with Bing cherries, \$13.50. Desserts to la carte.

Horton Grand Hotel, Ida Bailey Restaurant, 311 Island Avenue (downtown, 544-1886), 1:00 p.m. to 6:30 p.m.; adults \$14.25, children, \$7.95. Menu: Chicken noodle or pumpkin soup, salad, turkey, wild rice, vegetables, apple or pumpkin pie, chocolate cake. Smoked ham dinner, \$14.75, pork loin, \$14.50, venison, \$18.50, rabbit, \$16.50, roast rib of beef, \$17.50. Beverages to la carte.

Hotel Inter-Continental, 333 West Harbor Drive (downtown, 234-5555). Three rooms serving. Molly's Pub and Bayside Pavilion, 1:00 p.m. to 7:00 p.m.; adults \$19.50, children \$11.50. Menu: All-you-can-eat buffet. Salads, turkey, ham, roast beef, poached salmon, smoked fish, stuffing, corn on the cob, potatoes, corn bread, assorted cheeses, pies and mousses. Las Cascadas, 11:00 a.m. to 9:00 p.m.; adults \$17.50, children, \$10.50. Menu: Same as above but excludes salmon and smoked fish.

Hyatt Islandia Hotel, Islandia Restaurant, 1441 Quivira Road, Mission Bay (224-1234), noon to 9:00 p.m.; adults \$17.95, children \$7.95. Menu: All-you-can-eat buffet. Salads, fresh fruit, cheeses, seafood Newburg, vegetables, turkey, stuffing, steamship round of beef, separate dessert table, and ice cream sundae station. Imperial House, 505 Kalmia Street, Hillcrest (234-3525), 11:00 a.m. to 7:00 p.m. Adults \$14.95, children \$10.95. Menu: Fresh fruit cocktail with vanilla sauce, choice of French onion soup or creamed chicken soup or tossed green salad, turkey, stuffing, beans, snowflake potatoes, sweet potatoes, pumpkin pie, Black Forest cake, tea, or coffee. Ham dinner, lamb, swordfish, roast New York-cut beef dinner all \$14.95.

Hotel Del Coronado, 1500 Orange Avenue (435-6611 x240). Three rooms will be serving. Ballroom, noon to 8:30 p.m.; adults \$24.95, children \$13.95. All-you-can-eat buffet. Menu: Pl  ts, cold meat, smoked beef, ham, turkey, dressing, salads, green and vegetable salads, roast beef, pastries, and pies. Crown Room, noon to 8:30 p.m.; adults \$18.95, children \$13.95. Menu: Choice of two soups, two salads, turkey, baked squash, potatoes, carrots, choice of pies and cakes. Ham \$18.95, prime rib \$22.50, halibut \$19.50, New York steak \$24.50. Prince of Wales Room, 1:00 p.m. to 9:00 p.m.; adults \$28.95, children \$15.95. Menu: Prix fixe complete dinner. For four people or more, whole turkey, carved at table, plus all the trimmings; left-

Harbor Island Drive (291-2000). Two rooms serving. Cafe del Sol, 11:30 a.m. to 8:00 p.m.; adults, \$14.95, children half-price. Menu: Salad bar, turkey, sage dressing, yams, mashed potatoes, squash, pumpkin bread, bread pudding, spiced apple cobbler, cranberry upside-down cake, sweet potato and pecan pie. Chambrette, Sheraton West, 1500 Harbor Island Drive (692-7777), 11:30 a.m. to 8:00 p.m.; adults \$12.95, children half-price. Menu: Choice of pumpkin or vegetable-beef soup, turkey with oyster stuffing, or ham, smoked brisket of beef, fresh mashed potatoes, biscuits, banana nut bread, apple, pumpkin, or mince-meat pies.

Silas St. John, 4270 Kensington Drive, Kensington (283-8343), 4:00 p.m. to 8:00 p.m.; adults \$40.00, children's price negotiable. Menu: Pl  t and champagne on arrival, appetizers, acorn squash with butternut cream soup, salad, sorbet. Choice of turkey breast, duck with forest mushrooms, pheasant with cranberry game sauce, baby salmon with lobster stuffing, vegetables, pumpkin pie, bread pudding, mince-meat in filo pastry, homemade chocolate-fudge ice cream, assorted Belgian chocolates, coffee or tea.

U.S. Grant Hotel, 326 Broadway (232-3121). Garden Room only, though food is prepared by chef from the Grill. 11:00 a.m. to 10:00 p.m.; adults \$25.00, children \$12.50. Menu: Choice of fruit cup, salad, corn chowder, fry shrimp, or liver pl  t, turkey with chestnut dressing, sweet potatoes, cranberries, pumpkin, mince-meat, pecan, and apple pies. Ham, duck, and prime rib also available.

Westgate Hotel, Le Fontainebleau Room, 1055 Second Avenue (238-1818), 1:00 p.m. to 9:00 p.m.; adults \$18.95, children \$9.95. Menu: Bay shrimp or fresh fruit cocktail, cream of asparagus soup or salad, turkey, sage dressing, potatoes, baked squash, peas and mushrooms, pumpkin pie, ice cream, or sherbet. Regular menu also available.

La Jolla George's at the Cove, 1250 Prospect Street (454-4244), noon to 9:00 p.m.; adults \$14.95, children \$7.95. Menu: Roast turkey breast with apple stuffing, yellow pepper and giblet gravy, artichoke and asparagus casserole. Tenderloin of beef dinner, \$17.95, grilled swordfish, \$16.95, roast Indiana duckling with wild rice, \$17.95. Desserts to la carte.

La Valencia Hotel, Mediterranean Room, 1132 Prospect Street (454-0771), noon to 8:00 p.m.; adults and children \$19.50. Menu: Choice of oysters Rockefeller, shrimp, scallops, or beef consomm  , salad, turkey, vegetables, dressing, pumpkin pie, fresh fruit with rum sauce. Fillet mignon dinner, \$24.00, sea bass, \$21.50. Coffee and tea included.

Maitre D', 5523 La Jolla Boulevard (456-2111), 4:00 p.m. to 9:00 p.m.; adults \$18.00, children \$9.00. Menu: Choice of

two soups: seafood chowder and duck soup, salad, turkey, stuffing, sweet potatoes, brussels sprouts, cranberry sauce, b  ananas Foster, fresh apple pie and St. Honor   cake. Also available at same price, salmon, sea bass, and prime rib. Party of four or more will receive own turkey at table and may take home leftovers.

Manhattan Restaurant, Empress Hotel, 7866 Fay Avenue (454-1812), 11:00 a.m. to 9:00 p.m.; adults \$12.75, children half-price. Menu: Turkey, sweet potatoes in rum, orange (Italian rice dish with hamburger and eggs in batter), sage stuffing, apple pie with brandy sauce, pumpkin-chess cake. Identical dinner with baked ham, \$13.95. And some surprises!

Summer House Inn, Elario's, 7955 La Jolla Shores Drive (459-0541), noon to 9:00 p.m.; adults \$16.95, children approximately \$9.75. Menu: Cream of asparagus soup, house salad, turkey with cornbread stuffing, vegetables, apple or pumpkin pie, coffee, tea, or milk. Sliced duck breast dinner, \$16.95, rack of lamb, \$19.95, prime rib,

\$18.95, swordfish, \$18.95, rock lobster, \$22.95. Vic's, 7825 Fay Avenue, Merrill Lynch Building (456-3789), 3:00 p.m. to 9:00 p.m.; adults \$27.50, children under ten free. Menu: Shrimp cocktail, corn chowder with red pepper pur  , mixed green salad, choice of roast turkey or prime rib, oyster stuffing, cornbread stuffing, creamed onions and peas, baked yams, mashed potatoes, pumpkin pie, cappuccino, chocolate truffles.

North County Frederick's, 128 South Acacia Street, Solana Beach (755-2432), two seatings, 5:30 p.m. and 7:30 p.m.; adults \$18.00, children half-price. Menu: Squash soup, turkey, stuffing, fresh vegetables, potatoes, homemade gravy, mince-cranberry pie. Alternate fresh lobsters in Grand Marnier cream sauce, \$25.00. Wine is included in the price of the entr  e.

Friedlander's Quail's Inn Dinnerhouse, 1035 Bonita Drive, San Marcos (436-2445), 11:00 a.m. to 9:00 p.m.; adults

\$10.95, children \$5.95. Menu: All-you-can-eat buffet, seafood salad bar, turkey and dressing, sweet potatoes, corn, green beans, pumpkin and mince-meat pie, apple crisp. Beverages to la carte. Greystone Inn, 2236 Carmel Valley Road, Del Mar (435-3077), 2:30 p.m. to 7:30 p.m.; adults \$16.95, children \$12.95. Menu: Turkey with sage dressing, steamed green beans, yams, vegetable casserole, pumpkin pie, coffee, and tea. Rack of lamb dinner, \$28.00; filet mignon, \$22.95; Norwegian salmon, \$20.95. Dessert included only with turkey dinner.

Rancho Bernardo Inn, El Blancocho Room, 17550 Bernardo Oaks Drive, Rancho Bernardo (727-1241), 10:30 a.m. to 8:30 p.m.; adults \$19.50, children, \$13.00. Menu: All-you-can-eat buffet. Cold dishes: Stuffed tomatoes with shrimp salad, pasta salads, cheeses. Hot dishes: Turkey, ham, veal stew, vegetables. Chocolate mousse, pumpkin pie, cr  pes. Beverages to la carte.

Remington's, 2080 Jimmy Durante Boulevard, Del Mar (755-5103) 4:00 p.m.

to 9:00 p.m.; adults \$26.50, children \$12.00. Menu: Lobster bisque, rump, salad, roast turkey with cornbread stuffing, mashed potatoes, yams, green vegetables, pumpkin or mince pie. For four or more people, the entire turkey is brought to the table and the leftovers may be taken home.

Home Delivery Express Cuisine, 737 Pearl Street (454-2044). Delivery of one or more dinners, \$16.50 per person. Menu: Fresh cranberry relish, roast turkey, dressing, sweet potatoes, peas and mushrooms, mince-meat tart. Or you may have a whole, stuffed, twelve- to sixteen-pound turkey. Inquire about price.

Takeout Vincent Grumel's Cuisine to la Carte, Flower Hill Mall, 2700 Via de la Valle, Del Mar (481-6690). Elegant Thanksgiving takeout, large menu; best to call in advance for orders.

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QUARTER NOTES

BY JONATHAN SAVILLE

MARTHA GRAHAM COMPANY: THE FIRST PROGRAM

The Martha Graham Company, brought here by the San Diego Foundation for the Performing Arts, presented two programs at the Civic Theatre, of which I attended the first. While the second program was devoted to relatively recent works, with two of the three dances dating from the past two years, the first was a fairly comprehensive retrospective of early Graham and her origins, the Martha Graham of the great era in which modern dance was being created and in which the seminal Graham style was establishing itself, along with this momentous artist's recurrent themes and preoccupations.

The earliest dances in the program belonged to a series of five female solos assembled by Graham as the *Denishawn/Graham Solos*. "Denishawn" of course refers to Ruth St. Denis and Ted Shaw, two of the most important founders of modern dance and important influences on Graham's own

early choreography. St. Denis was represented by *The Incense*, a typically sensuous and exotic evocation of East Indian dance, with the soloist's body dissolved into a continuous boneless arabesque as the sinuously winds her way between two smoking incense burners. What one could savor in this re-creation of a dance now exactly eight decades old was its period flavor, its typical seductive Orientalism, and its suggestions of the famous beauty of St. Denis's body and of what she did with it. There was a similar charm, along with the same sense that this dance style belonged to a poignantly antiquated age, a bit naive and a bit laughable, in Shaw's *Serenata Morticia*, a fiery bit of ethnic dancing, which Martha Graham herself performed on Denishawn tours in the early 1920s.

The natural sequel to these two revivals from another world was Graham's own *Zanagra* (1926) to music by Satie, her personal version of the Denishawn style, with a gossamer-clad dancer in an Oriental atmosphere demonstrating her airy lightness and like beauty in an exquisitely precious "duet" with her floating, flying cape. Graham's own distinctive style

first manifests itself, in this collection of early dances, in the 1930 *Lamentation*, to music of Kodaly, in which the dancer, clad in a tube of stretchable fabric, expresses from a seated position her unbearable grief. Here the anguish so prominent in Graham's emotional palette, as well as the expressive use of the torso and of a costume that seems to be an extension of the body, were fully evident. The final dance in *Denishawn/Graham Solos* was Graham's *Frontier* (1935), to a score by the choreographer's long-time musical associate, Louis Horst, and with the first of the more than thirty stage sets designed for her by Isamu Noguchi, in his distinctive minimalist-surrealist style. This tribute to the American pioneer woman established another typical Graham theme: the American land, with its folkways, its spaciousness, its heroism — and the special dramatic-lyric style Graham devised to convey such a vision.

The rest of the program was in a certain sense an elaboration of the elements outlined in the solos. *Diversion of Angels* (1948), while in Graham's developed style, has much in it of the



"Cave of the Heart"

happy erotic spirit embodied two decades before in *Zanagra*, the lucid Norman Dello Joio score serving as background to a plotless, exuberant, and joyous illustration of young love in its various manifestations, without (uncharacteristically for much of Graham's work) suffering, inner torment, or neurotic destructiveness. *Cave of the Heart* (1946), Graham's famous treatment of the Medea legend, to Samuel

Barber's music, seems to be a development of the attitudes and movements of *Lamentation*, given dramatic shape and mythical meaning, with the emphasis on the conflicted psychology of a woman who loves passionately, is rejected by an insensitive brute of a man, and takes savage revenge — an archetypal Graham scenario. There are few Graham works more powerful than this, or more extreme in their

depiction of the character types, the psychological states, and the primitive mythic forces that for so many decades have formed the essential themes of her choreography. Nor is there anything in Graham quite as magnificently agonized and fiendish as Medea's dance of vengeance, in which the Graham vocabulary of choreographic anguish and fury is explicated to sensational effect.

But equally typical of

Graham is her supremely fresh, vigorous, and youthful *Appalachian Spring* (1944), also included in the retrospective program. It is *Frontier* given a more elaborate story, a wider cast of characters, and a greater emotional range, including romantic tenderness, the passionate and heroic devotion to the land and the pioneer spirit of the earlier dance, and a good deal of delightful humor. The Aaron Copland score — fuller in the danced

version than in the concert arrangement usually heard — is a statement by a great creative voice of the same ideas uttered more modestly by Horst in his music for *Frontier*. And the Noguchi set, though necessarily more complex and varied than in the earlier work, seems made up of the same elements, executed in the same spacious, simple, and bright-spirited style. Graham was with her company at the Civic Theatre, to take her regal bows at the

end of the program, along with her superbly trained and passionately dedicated dancers. Among these admirable artists, one must single out Teresa Capucilli (who danced the *Serenata Morticia* and the bride in *Appalachian Spring*), Christine Dakin (Medea in *Cave of the Heart*), and Donlin Foreman (Jason in this same dance, and the man in white in *Diversion of Angels*), but there is no one in this company who is less than

excellent. Of course not — Martha Graham would never put up with less, just as she has never countenanced anything less than a total concentration of the most intense creative energies in her own immensely long career. This program, with its historical perspective, made one aware once again of how powerfully Martha Graham has dominated modern dance for the past sixty years — and how right it is that she should have done so. □

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CITY LIGHTS

IN A STORY?

(continued from page 4)
"strongly in support of Chief Kolender." The next morning, the Times revealed how that same POA president was taken to a coffee shop instead of given a sobriety test when two police officers stopped him for suspicion of drunk driving in 1984.

On November 14, the Union did add to revelations of Kolender's abuses on when it reported that the chief's office had also dismissed moving violations given to his daughter, Randle Lynn, city councilman

Mike Gotch, and Chargers head coach Al Saunders, among others. (The Union's earlier attempts to review cancelled traffic citations apparently had been hampered by Times reporter Bunting's demand that assistant chief Buregen not grant the Union immediate access to the records because the department had made Bunting wait weeks before allowing him to comb the police files.)

The Union's brush with tough reporting was, however, a brief one. A November 15 story by reporter J. Stryker Meyer, who himself had a parking ticket dismissed by police, reported that other local police

departments have strict guidelines for dismissals and generally fix tickets only for handicapped drivers who forget to display their placards when parked in specially marked zones. Yet Union copy editors turned Meyer's report with the misleading headline "Dismissals Common in Other Cities." An adjoining story again informed readers that Kolender felt he'll "prevail" in the scandal, and Union editorial writers tried to cut Kolender more slack by telling city manager John Lockwood to "keep the matter in perspective" and remember Kolender's "truly distinguished record as chief."

The Union's sister paper, the

Tribune, showed more willingness to pursue the details of the Kolender saga, though it broke some journalistic courtesies in doing so. The afternoon paper reported that Kolender hadn't disclosed the \$1760 in season tickets he and his wife receive from the San Diego Chargers, and it printed details about how assistant chief Buregen may have used city-owned equipment to produce commercial video tapes of his fishing trips. But in its early pursuit of the Kolender story, the Tribune twice repeated portions of the Times' published reports without giving credit to the Los Angeles paper. Times editor Dale Fetherling called Tribune deputy editor Bob Witte to complain about the practice, and Witte later apologized. The Tribune later credited the Times for its work on the Kolender story. ■

BISHOP'S PARTY

(continued from page 4)
directory, the San Diego diocese was established on July 11, 1936, which would mean its fiftieth birthday came and went this year. The grouseers see mysterious goings-

on in combining the diocese's and the bishop's anniversaries, and some of them foresee the big soiree as Maher's grand exit to retirement. "That's everybody's dream," reports one priest. "Maybe he'll go like Don Coryell after the party; he'll just wander off into the wilderness." Despite the rumors, though, Maher has not announced any retirement plans, and he has four more years before reaching the mandatory retirement age of seventy-five. But the grouseers are decidedly a minority, say other priests. "Nobody grumbles quite as well as a priest," explains Father Barry Vineyard, whose parish is in Calexico. "We've been asked to give \$600, and that's a lot for us, but we're going to come up with it. This is a significant milestone for the diocese." Another willing giver, Father Charles Dolan of Poway, says he donated his \$1000 by return mail as soon as he received the request. "I was surprised by how small the assessment was," he declares. "Only one priest [out of twenty] in our deanery complained, and we all laughed at him. You can't throw a party without spending money."

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This party will take quite a lot of money. On March 18, a "public pagant" will be celebrated downtown in the Civic Theatre, where 500 parishioners from minority ethnic groups are to produce a three-hour program open free to the public. Then there are the costs of housing thirty bishops at the Hotel Inter-Continental when they arrive for Bishop Maher's banquet, which will also be held at the hotel. And all 300 of the parish's priests, along with all of the visiting bishops, will participate in a mass, for which each will be dressed in matching vestments. These items will all have to be purchased, at a cost of between fifty and seventy-five dollars apiece. Then there is the gift to the bishop, which, in keeping with the church tradition of giving earthly rewards to those leaders approaching retirement, should be suitably hefty.

Father Joe Carroll of the St. Vincent de Paul Center says if it were up to him, he would suggest a gift of \$25,000 representing \$1000 for each year since Maher's consecration. Others joked that pitcher LaMar Hoy's Porsche 944 might be available cheap from the U.S. Customs Service, which confiscated it in Hoy's latest arrest at the border. Still others think the greatest gift would be a visit by the pope, who is coming to California next September.

The pope's itinerary has been announced, and it does not include San Diego, even though both the diocese and officials of the St. Vincent de Paul Center wrote separate letters inviting the pontiff here. Some priests feel the pope should visit Father Juperio Serra's first mission in California, rather than the friar's grave in Carmel. Others wonder if the pope is skipping San Diego because of the financial and sexual scandals that have smudged the diocese in the last few years. "They see a dark message in him not coming here, but if the pope did come here, they'd tell you he

was coming to investigate Maher," observes Father Carroll, who invited the pope to come bless the new St. Vincent de Paul Center, due to open next summer. "Some guys, no matter what it is, will see the negative side of things." Father Carroll and many other priests point out that the cost of a pope's visit would be astronomical. They say priests in many of the dioceses the pope is visiting are grumbling pretty loudly about being assessed as much as \$20,000 to help pay for the police protection, the insurance, and other associated costs. It has been reported in the Catholic press that his two-day stop in Los Angeles will cost nearly three million dollars, and his eighteen-hour visit to San Francisco, which includes eight hours of sleep time, will ring up a bill of \$2.8 million. Father Carroll is hopeful that the pope will take a last-minute detour down to San Diego and others think it's out of the question. Still, the San Diego diocese will be participating in the pope's activities in Los Angeles, which will cost money. "If they assess us for that, I don't know what I'll do," worries one overbudgeted priest. ■

JAILHOUSE GLOP

(continued from page 4)
toilet bowls. "It provides a diversion," says Sergeant Bill Hogue, an administrator at the El Cajon jail of the San Diego County Sheriff's Department. But while some inmates flood their cells for recreation, Hogue says that most of the culprits are seeking revenge. "It's a very common way of getting back at the facility and the guards," explains the sergeant, who has encountered the same problem in the five San Diego County jails he's worked in. Some

flooders are mentally unstable, or at least unpredictable, he says. Earlier this year, one inmate crammed part of his mattress into his toilet. Not much can be done to prevent the flooding incidents, according to Hogue. The accused can be sent back to court for vandalism, a misdemeanor charge that means little to most of the inmates. (Roughly ninety percent of the inmates in the El Cajon jail are charged with felonies.) Adding to the problem is jail overcrowding: the capacity of the East County detention facility is 120 inmates; the prisoner head count there last Friday was 453 men. The quickest way out of a crowded cell may be to plug up the toilet. "We're required [by law] to take them out, clean them off, and put them in a dry place," Hogue says. One dry place is solitary confinement. But the more common way of dealing with habitual flooders, he says, is to cut off the water supply to their toilets until it's needed.

The maintenance department of the East County Regional Center also has to deal with the inmates' actions — often in the middle of the night or on weekends. "A lot of us know exactly where to go, it happens so frequently," says maintenance supervisor Rudy Celaya. In

addition to cleaning up the mess in the probation department (and sometimes in the district attorney's office, if the fluid leaks down one more floor), Celaya's crew must find out what's plugging the system and where. If the object gets into one of the main pipes, it causes commodes in other cells to overflow. Grumblers in the probation department question the wisdom of putting the jail cells on the top floors. Why can't there be safeguards or catch basins for the flooding? they ask. Celaya says that not much can be done, other than mopping up the spills and unclogging the plumbing as soon as possible. He points to inmate-caused floods at the county jail in the South Bay Regional Center, where cells were put in the basement. This facility has installed a "muffin monster" in the plumbing system; it acts like a large garbage disposal to chew up blankets, clothes, and whatever else the incarcerated have

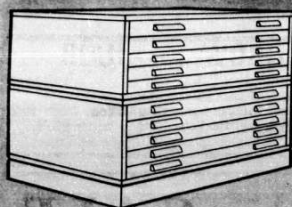
imprisoned in the pipes. Michael Kimnard has an idea, as explained in his poem, for turning this situation in to something fertile. Add the nutrients to some sand and presto! Hydroponic farming. Besides raising rice and sugar beets in plastic wading pools, he suggests growing crops on other surfaces in the office. And from the walls we scrape a yeast, so spicy it's corrosive. And from the spores upon our floors, is made a great explosive. But excuse me, enough of this old idle chatter. I've got to be shoeing some new fetal matter. ■

BRICK IN THE WALL

(continued from page 5)
to his original design. "I'm really embarrassed by the way it looks right now," he says. "Once it's finished, though, it

(continued on page 40)

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(continued from page 20)

Next-door neighbor Castel, however, just wants the whole thing to go away. "That thing's terrible," she says angrily. "The guys who were working on it first told me it was going to be a beautiful little three-unit townhouse, and then they built this huge monstrosity of a wall. Had I known it would turn into such an ugly, out-of-place building, I would have gotten a petition and fought it right from the start."

Castel isn't the only one who's upset. Jeff Sykes, president of the Pacific Beach Town Council, says he wants to see the project "either torn down or completely torn down to its bones." He's particularly upset that right next door, on the other side from Castel's home, is a quaint old Victorian house that is believed to be one of the oldest structures in Pacific Beach. Next year, he says, is Pacific Beach's centennial, "and something should be done about this bombed-out shell, preferably before the centennial celebration gets underway."

Eve Small, a community activist and editor of the monthly *Calendar* magazine, agrees. "Here you have this historic little house, and it's completely overshadowed by this concrete mausoleum," she says. "And with our centennial just a couple of months away, that's a real shame."

Small adds that at the very least she'd like to see the lot cleared of the weeds and debris that have accumulated ever since construction stopped. But Grand California's Ward says even that's unlikely. "There are just no funds available, period," he says. "Right now, I'd be willing to just walk away from

it. This is just one of those things where if something could go wrong, it did."

THEIR OWN SPACE

(continued from page 5)
being one of the employees who would drive out of the garage every three hours to avoid paying for parking. "I make four dollars an hour. I'm sure I can afford to pay for parking," she says sarcastically.

Although Burns refuses to discuss exactly how parking regulations are being enforced, there are two obvious ways. One is to watch people park their cars and follow them into the plaza to see if they report to work at one of the stores. The other is to write license numbers down, possibly entering them into a computer, which Burns says is already in use. Of course, with 2400 cars coming and going, it would be difficult to keep track, even with a computer.

Horton also has a problem with people who park in the garage but do not shop in the plaza. Burns said that although the plaza frowns on people who park in the garage and conduct business elsewhere, those people often stop in stores on their way to their cars. So it's doubtful the security men will be following customers. "We would have [only] to the extent of explaining the intent of the garage, but to enforce in a heavy-handed way would not be a benefit to anybody."

Small adds that at the very least she'd like to see the lot cleared of the weeds and debris that have accumulated ever since construction stopped. But Grand California's Ward says even that's unlikely. "There are just no funds available, period," he says. "Right now, I'd be willing to just walk away from

LETTERS

(continued from page 3)

will almost ensure that you never even see a snake. Given the chance, a snake will get out of your yard.

Snakes do not have armor-piercing fangs. Light hiking boots and Levis will at the very least keep a snakebite shallow and may prevent you from being bitten at all. Do not wear shorts in snake country.

Snakes are territorial. If you run across a snake at your campground, consider moving to another site.

Do not hike alone. Always let someone know of your hiking plan and when to expect you back. A half-mile is a long way to crawl with a broken ankle. You can die of exposure within view of a freeway.

Proper snakebite treatment is an area of medical debate. Most of the controversy centers around the advisability of using snakebite kits. I will state the following and open the discussion. I am writing because the article "Snakebite" (November 6) suggested that maybe sometime in the spring, a seminar might be held. If the public's attention is drawn to this terrible loss, then now is the time to focus upon avoiding similar tragedies.

To check my understanding of snake-bite treatment, I called the Poison Center in San Diego (294-6000), and I also spoke with a highly regarded physician. ONE CRITICAL POINT IS NOT IN DEBATE. The reason why snakebites are rarely fatal is because the victim is usually given antivenin in a controlled intravenous regimen, as well as complex medical care. Antivenin treatment must be closely

monitored. A victim may react to the treatment and suffer anaphylactic shock, which is often critical medical care, is often fatal.

In case of snakebite, get the victim to a doctor as soon as possible. However, weigh carefully the need for prompt medical attention against requiring the victim to exert effort, as this will speed the distribution of the venom into the bloodstream. If help can quickly be obtained without moving the victim, then follow that course of action.

If the bite is on a limb, wrap a lightly constricting band about four to six inches above the bite. The band should be snug but not tight, and you should be able to feel a pulse below the band. The band slows the flow of blood and thus the poison to the heart but should not cut off all circulation.

Keep the victim warm and in a comfortable position. To the degree possible, keep the affected limb immobile. Do not give the victim alcohol. Sipping water, juice, or a warm beverage is fine.

Antivenin varies depending on the type of snake. Note if possible the type of snake involved. In the Southwest, it will probably be a rattlesnake, and that is all you need to know. However, if the snake does not appear to be a rattler, then note distinctive characteristics of the snake, if possible. What color, how long, any pattern on its back, how it moved. If the snake can safely be killed, then do so. This advice is made in the off chance that the snake is an escaped "pet" of a species not normally found in the Southwest.

The value of snakebite kits is a matter of debate. The Poison Center does not recommend them. There is the danger of infection, as well as the possibility that loss of blood from a severed vein or artery could be more dangerous than the bite itself. On the other hand, if the

victim will not receive any other aid within twenty-four hours or longer, then attempting to remove some of the venom with a snakebite kit may be worth the risk.

Again, remember that in case of snakebite, prompt medical attention is essential.
Chas Marham
Ocean Beach

Bike by Popular Demand

It is with great interest that I read Steve Sorenson's article

"Ten-Speed Terror" (October 23). As a promoter of bicycle transportation, I was glad to note the prominence given to bicycling by the *Reader*. Unfortunately, there were several factual errors and one-sided viewpoints regarding bikeways included in the article that I wish to address here.

Contrary to the article, mopeds are not allowed to use bicycle paths in San Diego, including the bicycle path parallel to I-5 between Mira Mesa and Poway. There are signs posted along this bicycle path specifically prohibiting moped use. In fact, the California Department of Transportation (Caltrans) highway design manual states, "By state law, motorized bicycles ('mopeds') are prohibited on bike paths."

The I-5 bicycle path was not built by the City of San Diego as stated in the article. This bikeway was constructed by Caltrans and later deeded over to the City of San Diego.

The article stated that SANDAG recommends against the construction of bicycle paths. This is definitely untrue. All bikeway projects, whether they are bicycle paths, bicycle lanes, or bicycle routes, submitted to SANDAG for funding are prioritized according to several factors. The primary factor is the project's potential for encouraging bicycling as a transportation mode.

In general, the description of bikeway facilities seems to illustrate a strong bias against bicycle paths, which is not shared by the bicycling community as a whole. Bicyclists are not a monolithic group; they have different levels of skill, different bicycling needs and expectations, and they prefer different types of bicycle facilities. It is impossible to build one type of bikeway that will meet the needs of all bicyclists. All three types of bikeways serve different bicycling situations roughly analogous to residential streets, parkways, and freeways serving different motorist situations.

I strongly disagree with Mr. Sorenson's assertion that "bike paths have shown to be nothing but trouble." Bicycle paths have the following advantages:

1) They allow novice bicyclists who do not yet have the skills or confidence to ride with motorists an opportunity to enjoy bicycling and to develop their cycling skills in a less threatening environment.

2) They allow bicyclists to ride in an environment less polluted with motor vehicle exhaust emissions than bicycle lanes or bicycle routes.

3) They usually provide bicyclists an opportunity to view scenic areas and to appreciate natural surroundings that might otherwise be unavailable.

In addition, bicycle paths are new better designed and maintained than they were previously as local governments gain more experience with the construction and its maintenance of these facilities. Better bike-path designs features include increased

pavement widths, longer sight distances, less motor vehicle roadway crossings, and engineering designed for higher cycling speeds. Some bicycle paths are now including separate, parallel pedestrian paths in order to further minimize bicyclist/pedestrian conflicts.

The City of San Diego has established a bicycle program office (234-7244) to encourage the use of bicycling as an alternative transportation mode. Increased use of bicycle transportation in the place of motorized transportation has the potential of reducing current levels of air and noise pollution and traffic congestion. Bicycling also provides health and financial benefits for bicyclists.

Michael Jackson,
Bicycle coordinator
San Diego

Erratum

In an October 23 article titled "Ten-Speed Terror," it was incorrectly reported that Caltrans built a bike path from Encinitas to

Solana Beach whose narrow width necessitated the purchase by Caltrans of an \$80,000 street sweeper. In fact the County of San Diego built the bike path.

The *Reader* regrets the error.

The True Inevaders

Wilmond Menard's letter written in response to mine, "A Nation of Immigrants," is hopefully atypical of San Diegoans and Americans. Menard's gut feeling of perceiving people is sadly lacking in humanity. And he has failed to do his homework on the true facts that undocumented workers contribute billions of dollars (by working) for the well-being of this region and America.

An undocumented worker is unable to get welfare, and they aren't carriers of contagious

malaria or other diseases. The only sin or crime that they have committed is being poor and powerless; it results in them living a life of being dishonest. Menard's gut observations reduce all unkempt, dark persons as alien, subhuman beings and his own self declared a member of the "Master Race." At one time, Bing Crosby, after a holiday fishing trip, was refused admission to a hotel by a hotel clerk because of his unkempt appearance. Menard's seal of approval of undocumented workers: it is okay when they are controlled, exploited, and live as subhuman beings as a farm work force in our midst. Then this mobile "colonial work force" is welcome, as long as they remain in their place. Otherwise, his double standard is in place: they and us. Instead of, "We the people of this human family of the world."

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READER'S GUIDE TO LOCAL EVENTS

Contributions to **READER'S GUIDE** must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Do not phone. The Events Editor reserves the right to edit all material. Send complete information, including a description of the event, the date and time it is to be held, the precise address where it is to be held, a contact phone number, and a phone number for public information to: **READER'S EVENTS EDITOR**, P.O. Box 80803, San Diego CA 92158.

Dance

Traditional African Dance classes are held each Thursday, 7:30 p.m., 526 Martin Luther King Jr. Way, downtown, Friday, 6 p.m., 230 Birmingham Drive, Cardiff, and Saturdays, 3 p.m., 528 Fifth Avenue, downtown. For more information, call 451-5185.

Salsa-Dance Lessons, couples of all ages are invited to participate in a beginning salsa-dance class sponsored by the U.C. San Diego Dance Club every Thursday, 7:30 p.m., Lindbergh Elementary School, 4133 Mount Abertine Avenue, Chula Vista. Call 540-1961 for more information.

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

Salsa Dancing comes to North County Friday, November 21, 7:15 p.m., Old Cardiff Church,

230 Birmingham Drive, Cardiff, 7 p.m., 3255 Fifth Avenue, Hillcrest. 239-1713.

Square-dancing, Ken Reid and Don Platter call the do-si-dos and all-aroundes, Saturday, November 22, 7:30 p.m., Emerald Ballroom, 9184 Gramercy Drive, Mission Village Shopping Center, 565-2727.

Israeli Folk Dance Performance, the Tallei-Ami Dance Ensemble presents "Living Room: 2000 Years of Jewish Heritage through Dance and Music," Sunday, November 23, 4 p.m., North Park Theatre, 2891 University Avenue, North Park. Tickets are available through TicketMaster. Call 267-4068 for more information.

The San Diego Swing Dance Club meets each Sunday at Lehi's Greenhouse, 2828 Camino del Rio South, Mission Valley. A beginner's class begins at 3 p.m., followed by a dance (to live music) at 4 p.m. For details phone 274-1235.

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

More Scottish Dancing takes place each Monday, 7 p.m., room 202, Casa Del Pueblo, Balboa Park. More classes are held Tuesdays and Fridays, 7:30 p.m., at the same location. Interested? Call 549-4257, 278-1064, or 468-2617 for more information.

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

recreational dancing every Friday, 9 p.m., 3255 Fifth Avenue, Hillcrest. 239-1713.

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San Diego Folk Dancers invite all intermediate dancers to join in no-partner and couples' dances each Monday, 7:30 p.m., Recital Hall, Balboa Park. 463-7559.

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 Caliente Club. The group meets at 7:30 p.m. in the Balboa Park Club, Balboa Park. Interested in joining? Phone 463-7529.

Cowd, Improvisational Dance classes are held every Wednesday from 7 p.m. to 8:30 p.m. at the Studio, 3735 Adams Avenue, Kensington. For details phone 283-0446.

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

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

Film

"**Magical Mystery Town**" roll up, it's the Beatles' self-produced '67 sojourn into psychedelia! The San Diego City College Associated Students present a screening of the Fab Four's film today, Thursday, November 20, 4 p.m., room 1-112, campus library, SDCC, 1313 Twelfth

Avenue, downtown. Free. For more information, call 230-2412.

"**Political Film Series**," this venerable series, sponsored by the Committee for World Democracy, presents three short films Friday, November 21, 7 p.m., room 107, Third Lecture Hall, UCSD. The featured film, *Puerto Rico: Paradise Insouled*, documents the history and present realities of the Caribbean island. The second film, *The Real Thing*, is the story of a closing of a Coca-Cola bottling plant in Guatemala and its effect on the local population. *Witness to War*, the final film, is about Charlie

Clements, a former air force pilot who later became a doctor and went to El Salvador to care for the victims of that country's civil war. Free. 534-1016.

Natural History Films, two documentaries, *The Cave People of the Philippines*, a thirty-eight-minute film about the Tausug, a primitive tribe discovered in 1971, and *At the Crossroads: The Story of America's Endangered Species*, which presents reasons why much of America's wildlife is in danger of extinction, screen Saturday, November 22, 1 p.m. and 2:30 p.m., Natural History Museum, Balboa Park. Free with museum admission. 232-3821.

"**Umberto D.**" Vittorio DeSica's 1955 masterpiece, the story of a man succumbing to old age, is considered one of the most uncompromising examples of the Italian realist genre. It will be shown Monday, November 24, 7 p.m., third floor auditorium, San Diego Public Library, 820 E Street, downtown. Free. 236-5349.

Japanese Architect Arata Isozaki, whose latest accomplishment is the new Los Angeles Museum of Contemporary Art, is the subject of a film that looks back over his

IMPROVISATION

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Every Saturday

Early bird special, \$1.00 off the 7:30 pm show, tickets go on sale at 6:00 pm. Also, a third show begins at 11:15 pm on Saturdays only.

Appearing November 20-23

JEFFREY JOSEPH

Appearing November 25-30

CHARLIE BARNETT

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Audition Night every Monday. Doors open at 6:30 pm for dinner. Call for reservations and information.

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READER'S GUIDE

Celebrity Golf Classic, fans are invited to get up close and personal with sports and TV stars like Willie McCovey, Bobby Grich, Steve Yeager, Art Johnson, and Danny Mustard at the Kier Reservoir Celebrity Golf Classic, a benefit for the Children's Hospital and Health Center, Friday, November 21, 10 a.m. and Saturday, November 22, 10:30 a.m., La Costa Country Club Golf Course, Costa Del Mar Road, La Costa. Free. For more information, call 576-5988.

"Thanks for Giving" Marathon, more than 80,000 people have competed in San Diego running and walking events this year. To say thanks for supporting local charities by participating in these races, the International Association of Marathons is hosting a "Thanks for Giving" competitive race walk, the San Diego-Imperial County Junior Cross-Country

Championships, and a B-Team invitational 5K run, Saturday, November 22, 7:30 a.m., Sixth Avenue and Queen Street, Balboa Park. Call 437-4667 for entry information.

Ski Injury Seminar, simple precautions like physical conditioning and basic knowledge of equipment can prevent most ski injuries. So says Jan Frank, orthopedic surgeon at Scripps Clinic and Research Foundation, who, along with former Olympic ski racer Robin Morning Gilmore, athletic trainer Steve Allington, and equipment specialist Bill Harris, discusses dos and don'ts for the upcoming season, Saturday, November 22, 8:30 a.m., amphitheater, Green Hospital, Scripps Clinic, 10666 North Torrey Pines Road, La Jolla. The seminar is free; however, because of limited seating, pre-registration is required. Call 455-8904.

Aerobic-Thon, aerobic enthusiasts (buff, puff) are invited

to sign up pledges for (buff, puff) the Breath of Life Aerobic-Thon sponsored by the San Diego City Firefighters and the Civic Fibrosis Foundation as part of the Sports Health and Fitness Show, Saturday, November 22, 10:30 a.m. to 2:30 p.m., Del Mar Fairgrounds, Del Mar. Call 452-9999 for entry information.

"Bench Press Jan", buff is as buff does, and if you think you can pump iron with the best, be sure to check out a world-record breaking exhibition by the strongest man in the world, Sam Samanog, and Jan Harel, the strongest woman in the world, Saturday, November 22, 11 a.m., Belly Up Tavern, 143 South Cedros Avenue, Solana Beach. For more information, call 273-7024.

"Bowl for Breath", on Saturday, November 22, from noon to 5 p.m., keggers can raise funds for the Civic Fibrosis Association of San Diego at various bowling centers throughout San Diego

and Imperial counties. Call 298-0777 for exact locations and complete information.

SDSU Football, the Aztecs play the Rainbow Warriors from the University of Hawaii Saturday, November 22, 7 p.m., San Diego Stadium, Mission Valley. Tickets are available at the stadium box office.

Police versus Priests Basketball Game, the cops claim they're going to handcuff the clergy to see if they can perform any miracles. Perhaps make a few traffic tickets disappear? This fifth annual grudge match, which benefits the San Diego Organizing Project, takes place Saturday, November 22, 7 p.m., USD Gym, Linda Vista Road. Call 216-9048 for details. See, too, the "events highlight" on page one of this section.

Imperial County, Call 298-0777 for exact locations and complete information.

Table Tennis, twenty tables are available for beginning, advanced, intermediate, and champion table tennis players every 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 7:30 a.m.; interested golfers are invited to phone 297-1391 or 295-8470.

Imperial County, Call 298-0777 for exact locations and complete information.

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To Local Events

In Person

"Fly Me to the Moon", as part of Sush's Formations series, Sara Jo Berman presents a solo work that is a simultaneous look at the past, present, and future of two women, one a seventy-year-old who never made it in show business, the other a younger woman who is trying to find her place in the world by dancing salsa, today, Thursday, November 20, through Saturday, November 22, and Friday, November 28, and Saturday, November 29, 8 p.m., Sush's Gallery, 852 Eighth Avenue, downtown. Call 235-8466 for ticket information.

Funnyman Keenen Wayne and Rick Reynolds continue through Sunday, November 23. Charlie Berney and Ellen de Generes open Tuesday, November 25, and continue through November 30. Show times are Thursday at

8:30 p.m., Friday and Saturday, 9 p.m. and 10:30 p.m., Sunday at 8 p.m., and Tuesday and Wednesday at 8:30 p.m. The Improv is located at 833 Garnet Avenue, Pacific Beach. For information phone 483-4520.

Comedians Steve Moore, Lou Broadfield, and Lucian and Sigal share the stage at the Comedy Store today, Thursday, November 20, through Saturday, November 23. Show times are 9 p.m. today and Sunday, 8 p.m. and 10:30 p.m. on Friday and Saturday. The Comedy Store is located at 916 Pearl Street in La Jolla, 454-9178.

"Dino" Director Jean-Jacques Beineix presents his film and two discussions in a free seminar hosted by the SDSU Department of Telecommunications and Film. On Friday, November 21, 9 a.m., Beineix will screen *Dino* and *The Moon in the Gutter* at the Guild

Theater, 3827 Fifth Avenue, Hillcrest. A discussion seminar follows at 2 p.m., Little Theater, SDSU. The following day, Saturday, November 22, the director shows *Mr. Michael's Dog*, his first short feature, and his latest film, *Berry Blue*, which is a popular if not critical success in France. The films screen at 9 a.m. at the Guild Theater. The discussion follows at 2:30 p.m. at the Little Theater. Call 265-6575 for more information.

"Nonconformist on Board," you've seen those square yellow signs that have proliferated like weeds on our nation's roadways. A student ensemble from the UCSD Communications department, taught by Robert Hunt, uses those signs as the jumping-off point for a series of sketches about conformity. Monday, November 24 and Tuesday, November 25, 6 p.m., Studio 140, Media and Communications Center, UCSD. Free. 534-6237.

Condominios Shari Grier, who has toured the West Coast with the Egonomicos improvisational troupe, and singer-songwriter Kate Beck, a former member of the Critics, appear Monday, November 24, 8 p.m., the Espresso Gallery, 500 Fourth Avenue, downtown. For more information, call 234-1189 or 239-0511.

Take Off, the fourth annual

Bohemian Health takes off to benefit the San Diego Chapter of the Muscular Dystrophy Association takes place Saturday, November 22, 10 a.m. to noon, Seaport Village, 849 West Harbor Drive, the Embarcadero. All entries must be received by Friday, November 21. Call 235-4450 for complete information.

Military History Walks, the navy positioned cannons on

Point Loma to protect San Diego Bay from the Japanese invaders. Park Service volunteer Gretchen Sherwood leads a ninety-minute walk through those military emplacements Saturday, November 22, 10:30 a.m. and 1:30 p.m., Cabrillo National Monument, Point Loma. Reservation required. Call 293-5450. Tours can be provided in American Sign Language. Call 235-4450 for more information.

ArtFurniture Auction, Installation Gallery is holding an

auction of ninety one-of-a-kind pieces of furniture made by local artists, Friday, November 21, 8 p.m., 147 Fifth Avenue, downtown. An optional buffet begins at 6 p.m.; dancing follows the auction around 10 p.m. Call 232-9915 for complete information. See, also, the "events highlight" on page one of this section.

Watermarks, AN EXHIBITION OF WATERCOLORS & SERICRAFTS BY L. EBERSON

EXHIBIT thru DEC. 15th
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BILLY JOEL JOURNEY
Dec. 30
Jeffrey Osborne, Dec. 15
Oasis, Dec. 7
Sam Kinison, Dec. 11
Tina Turner, Dec. 13
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December 7, 1:00 pm
Chargers vs. Seahawks
December 14, 1:00 pm
OLBERT & SULLIVAN: SAN DIEGO JUNIOR THEATRE
• Pasadena
Feb. 20 & 21, 8:00 pm
Feb. 22, 2:30 pm
• Philadelphia
Mar. 21, Apr. 5, 2:30 pm
Mar. 27 & 28, Apr. 3 & 4, 8:00 pm
• The Milewide
June 19 & 20, 26 & 27, 8:00 pm
June 21, 28, 2:30 pm

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discover the vast variety of options
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★ RATT ★ U2
★ DAVID LEE ROTH ★
★ JEFFREY OSBORNE ★
★ MONTE YOUNG ★
★ YNGWIE MALMSTEEN ★
★ SAM KINISON ★
★ BILLY JOEL ★
★ ROSE PARADE ★
★ ROSE BOWL ★
★ CAESAR'S ★
★ PALACE, Las Vegas ★
★ SOCKERS vs. L.A. ★
★ HAGLER/LEONARD ★
★ CAESAR'S ★
★ PALACE, Las Vegas ★
★ SOFTMATE ★
★ HYDROCURVE ★
★ PERMATHEX ★
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READER'S GUIDE

Senior Citizens Hobby and Crafts Show, original, handmade crafts will be available Saturday, November 22, and Sunday, November 23, 11 a.m. to 5 p.m., Conference Building, Balboa Park. 236-5765.

Gallery Town, Spectrum Gallery hosts a walking tour of San Diego's burgeoning contemporary art scene Saturday, November 22, 11:30 a.m. to 1:30 p.m., 744 G Street, downtown. Space is limited. Call 232-9743 for reservations.

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. Fee: \$14-6008.

Silverwood Preserve Nature Hikes, the San Diego Audubon Society's 500-acre Silverwood sanctuary and nature education center offer guided walks every Sunday, 10 a.m. and 1:30 p.m., Silverwood Preserve, five and a half miles east of Lakeside on Wildcat Canyon Road. Free. Call 443-2998 for details.

"Psychic Fairs," more than thirty psychic readers will be

available to divine your future Sunday, November 23, 11 p.m. to 6 p.m., 2425 San Diego Avenue, Old Town. Call 283-5683 for more information.

Motorcycle Parade, San Diego County's holiday season begins with the fourth annual Mother Goose Parade, Sunday, November 23, 11:30 a.m., downtown El Cajon. This year, the three-and-one-half-mile extravaganza features twenty-three floats, twenty-seven marching bands, TV personalities from Punky Brewster, The A Team, and Hee Haw, clowns, and other costumed personalities. The parade route goes south on Magnolia to Main, east on Main to Second, north on Second to Madison. Phone 444-8712 for more information.

Motorcycle Toy Parade, a devotion of a toy or canned food is all that's needed to participate in the Modified Motorcycle Association's seventh annual San Diego County toy parade, Sunday, November 23, 1 p.m., beginning at the northwest corner of Fiesta Island and continuing to County Administration Building, 1600 Pacific Highway, and the Encinitas Fair. Call 271-5585 or 231-4147 for more information.

Chess Club, the College Branch of the Jewish Community Center sponsors a chess club every Tuesday, 1 p.m., 4079 Fifty-fourth Street, East San Diego. Free. 583-1300.

"Dress Rep '86," more than forty junior and senior models from the San Diego area will be sending their best repertoires to take part in a contest with a "Say No to Drugs" theme.

"Godspell," the Children's Creative and Performing Arts Academy of San Diego presents this musical today, Thursday, November 20, through Sunday, November 23, 7:30 p.m., 4431 Mount Hermit Avenue, Clairemont. Phone 279-4744 for ticket information.

Puppet Show, the McKay Puppets present Hansel and Gretel, Friday, November 21, 10:30 a.m., and Saturday, November 22, and Sunday, November 23, 11 a.m., 1 p.m., and 2:30 p.m., Marie Hitchcock Puppet Theater, Presidents Way, Balboa Park. 466-7128.

"Pinochillo," the San Diego Junior Theatre's production of the fairy tale of the wooden puppet brought to life by magic continues Friday, November 21, 7 p.m., Casa Del Prado Theatre, Balboa Park. Two matinee performances take place Saturday, November 22, and Sunday, November 23, at 2 p.m. Tickets are available at the Casa Del Prado box office or by calling 283-7328.

Museum Classes, the San Diego Museum of Man sponsors two classes Sunday, November 22, 9:30 a.m., Museum of Man, Balboa Park. The first, "Survival of the Indian Way," is a two-part class for grades three through six and meets again on November 29. The other, "Pueblo Indians," is for kindergarten through second grade. Call 298-2001 to register.

Saturday Storytimes, Barbara Gattner conducts a storytime for preschoolers every Saturday, 9:45 a.m., Clairemont Public Library, 2910 Burgener Boulevard, Clairemont. Free. 716-0090.

Spanish Storytime, an hour of stories in Spanish takes place every Sunday, 11 a.m., Carlsbad City Library, 1250 Elm Avenue, Carlsbad. Free. 438-5614.

"The Core Given," is in time for Thanksgiving, the Saturday Play Company presents a play by Mickey Hafferty based on native American myths about how mankind discovered corn, Sunday, November 22.

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Chess Club, the College Branch of the Jewish Community Center sponsors a chess club every Tuesday, 1 p.m., 4079 Fifty-fourth Street, East San Diego. Free. 583-1300.

"Dress Rep '86," more than forty junior and senior models from the San Diego area will be sending their best repertoires to take part in a contest with a "Say No to Drugs" theme.

"Godspell," the Children's Creative and Performing Arts Academy of San Diego presents this musical today, Thursday, November 20, through Sunday, November 23, 7:30 p.m., 4431 Mount Hermit Avenue, Clairemont. Phone 279-4744 for ticket information.

Puppet Show, the McKay Puppets present Hansel and Gretel, Friday, November 21, 10:30 a.m., and Saturday, November 22, and Sunday, November 23, 11 a.m., 1 p.m., and 2:30 p.m., Marie Hitchcock Puppet Theater, Presidents Way, Balboa Park. 466-7128.

"Pinochillo," the San Diego Junior Theatre's production of the fairy tale of the wooden puppet brought to life by magic continues Friday, November 21, 7 p.m., Casa Del Prado Theatre, Balboa Park. Two matinee performances take place Saturday, November 22, and Sunday, November 23, at 2 p.m. Tickets are available at the Casa Del Prado box office or by calling 283-7328.

Museum Classes, the San Diego Museum of Man sponsors two classes Sunday, November 22, 9:30 a.m., Museum of Man, Balboa Park. The first, "Survival of the Indian Way," is a two-part class for grades three through six and meets again on November 29. The other, "Pueblo Indians," is for kindergarten through second grade. Call 298-2001 to register.

Saturday Storytimes, Barbara Gattner conducts a storytime for preschoolers every Saturday, 9:45 a.m., Clairemont Public Library, 2910 Burgener Boulevard, Clairemont. Free. 716-0090.

Spanish Storytime, an hour of stories in Spanish takes place every Sunday, 11 a.m., Carlsbad City Library, 1250 Elm Avenue, Carlsbad. Free. 438-5614.

"The Core Given," is in time for Thanksgiving, the Saturday Play Company presents a play by Mickey Hafferty based on native American myths about how mankind discovered corn, Sunday, November 22.

TO LOCAL EVENTS

Tuesday through Friday, 10 a.m. to 4 p.m., Saturday, noon to 4 p.m., 744-1150.

"Apparitions and Abductions: Photographs of the Unseen," nine artists — Max Adams, Barbara Egan, Bernard Faxon, Duane Muehle, Hank The Plam, Cindy Sherman, the Stern Twins, and Susan Stella — working in variety photographic processes, exhibit "photographs of the psyche" beginning with a reception Saturday, November 22, 6 p.m., SDSU Art Gallery, SDSU. The exhibit continues through December 18. Gallery hours are Monday, Thursday, and Saturday, noon to 4 p.m., Tuesday and Wednesday, 10 a.m. to 5 p.m., 265-6511.

"Mexican Painters Icarus and Carlos Aguilar exhibit paintings from the revolution beginning today, Thursday, November 20, Tijuana Cultural Center, Zona Rio Tijuana. The exhibit continues through December 21.

"Charlie's Dream," San Diego sculptor and performance artist David Kervel exhibits a mixed-media installation using songs and spoken text to explore the role of interpretation and naming as a means of control and repression, opening with a reception, Friday, November 21, 5 p.m., Installation Gallery, 447 Fifth Avenue, downtown. Gallery hours are Friday and Saturday, noon to 4 p.m., 232-9915.

A Retrospective Collection by David Corra Kent, who is best known for the "Love" stamp, as well as her peace billboards, opens with a reception, Friday, November 21, 5 p.m., Installation Gallery, 447 Fifth Avenue, downtown. Gallery hours are Friday and Saturday, noon to 4 p.m., 232-9915.

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

New York Artists Hunt Skonen, who shares his left with more than seventy rare and exotic birds, which he includes in his paintings of lush jungle settings, and photographer Katherine Fuhman, who uses the photographic negative the way some artists use drawings as the basis for paintings, share an exhibit that runs through November 29, Paris Green Gallery, 7851 Fay Avenue, La Jolla. Gallery hours are

Tuesday through Saturday, 10 a.m. to 6 p.m., 456-3737.

"Jazz Photographs," a collection of performance photographs, including Duke Ellington, Count Basie, Billie Holiday, and others, continues on exhibit through November 29. Art Library, 1008 Wall Street, La Jolla. Gallery hours are Tuesday through Saturday, 10 a.m. to 5:30 p.m., 454-5872.

"Fine Art Furniture," San Diego furniture designer Bob Neidhauser says "this show is based on investigations into the space between applied and fine art." He and Fred Lutz exhibit furniture that includes sandblasted tables and a "bow tie table" in "Italian black-plated plastic laminate," through November 29, Art Site, 921 E Street, downtown.

"Pigs and People," figurative watercolors by Mary Tomasevich dealing with moods and relationships, and "A Little Vegas," a collection of whimsical caricatures in response to America's entertainment capital, by Lorraine Kall-Alperen, continue on exhibit through November 29, Spectrum Gallery, 744 G Street, downtown. Gallery hours are Wednesday through Saturday, 1 p.m. to 5 p.m., 344-0203.

New Paintings by Roger Herman continue on exhibit through December 6, Party Aunde Gallery, 660 Ninth Avenue, downtown. Gallery hours are Wednesday through Saturday, noon to 5 p.m., 233-9242.

The Photographic Gallery has expanded its gallery space, and the first exhibit, featuring works by photographer Laurie Roberts and assemblages by Ted Meyer, continues on exhibit through December 9, the Photographic Gallery, 1149 Twenty-eighth Street, Golden Hill. Gallery hours are Monday through Friday, 10 a.m. to 5 p.m., and Saturday 10 a.m. to 2 p.m., 232-2787.

"Fine Tuning Signal Design Today," a selection of drawings, photographs, videotapes, as well as the sailing yacht Sun & Stripes '83, document how sail design

has evolved over the years. The exhibit continues through November 30, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. The museum is open Tuesday through Sunday, 10 a.m. to 5 p.m. On Wednesday, the museum is open until 9 p.m. For additional information, call 454-0267.

Pictorialist F. Holland Day, known for his "pagan" photographs of nymphs and mountain fairs, 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 5 p.m., and Thursday, 10 a.m. to 9 p.m., 239-5362.

"You Can't Get There from Here," sculptor Katherine Hart exhibits contrived wall reliefs combining wood, paint, and found materials that explore "uprootedness, stability, and changing directions," through December 6, Natalie Bush Gallery, 908 E Street, downtown. Gallery hours are Wednesday through Saturday, 1 p.m. to 5 p.m., 344-0203.

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"Figurative Sculptures," T.J. Dickson exhibits a series of "literal and realistic" terra-cotta works through December 11. Founders Gallery, 135D, Gallery hours are Monday through Friday, noon to 5 p.m., 266-4682.

Soviet Jewish Photographs, photos of the Soviet Jewish community, as well as those in North Africa and India, are on exhibit through December 12, College Branch Jewish Community Center, 4079 Fifty-fourth Street, College Area. Call 583-3300 for gallery hours.

"Panel Paintings," Daniel Britton uses found objects like Venetian blinds as his "canvas" and creates paintings that "are not representational but capture the movement and color and evoke the essence of titles like Night Sky and Toronto." This exhibit continues through January 10, 1987. Call 232-2366 for gallery hours.

"Interior: The Home — Exterior: The Landscape," the Wita Gardner Gallery, 515 Fourth Avenue, downtown, exhibits paintings, bronze and ceramic sculpture, photography, works in glass and metal, and an installation piece by well-known artists on the theme of the landscape and the home. The exhibit continues through January 10, 1987. Call 232-2366 for gallery hours.

"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 exhibit continues through January 10, 1987. Call 232-2366 for gallery hours.

"Musing at the Potts, American Women of 1915," sculpted by Smithsonian Institution artist Frank McKie in 1915, these plaster busts of black, white, and American Indian women were originally exhibited at the 1915 Panama-California Exposition, held in Balboa Park. The current exhibit details the legal changes that have occurred since American women won the right to vote in 1920. This exhibit continues through February 1, 1987. Museum hours are daily, 9:30 a.m. to 4:30 p.m. Call 232-3821 for more information.

"Musing at the Potts, American Women of 1915," sculpted by Smithsonian Institution artist Frank McKie in 1915, these plaster busts of black, white, and American Indian women were originally exhibited at the 1915 Panama-California Exposition, held in Balboa Park. The current exhibit details the legal changes that have occurred since American women won the right to vote in 1920. This exhibit continues through February 1, 1987. Museum hours are daily, 9:30 a.m. to 4:30 p.m. Call 232-3821 for more information.

"Return of the Dinosaurs," this show ought to be called "The Beasts are Back, Part II." It is the

story of the popular dinosaur exhibit of the summer of 1985. These bilingual, scientifically accurate, computerized, presensory replicas of Stegosaurus and other huge reptiles are set in re-creations of their primordial surroundings that include bubbling mud, waterfalls, and volcanoes. The exhibit continues through January 6, 1987. Natural History Museum, Balboa Park. Museum hours are daily, 9:30 a.m. to 4:30 p.m. Call 232-3821 for more information.

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Jesu, der du meine Seele
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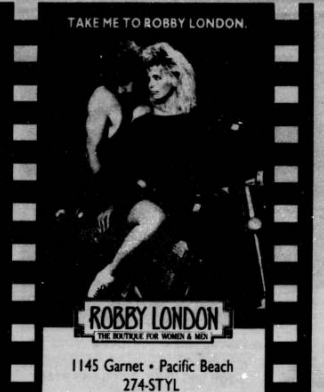
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Furnish

(continued from page 1)

assembled wooden side chair that appears to be collapsing. Or is it unfolding? No, from another angle, it's actually running.

IV. Form Follows Function—Tools of the Trade Division: Architect Kevin Thomas Farrell's handsome Composite Tables of common construction materials, such as concrete piers, glass, cedar, metal flues, pipes, and reinforcing rods.

V. Form Follows Function—Class Oldenburg Division: Morgan's House of Furniture by Tom Gronkova. An exhibition model of a building on a site, actually assembled of drawers, chain, beds, and the like, with full-size hardware and miniature landscaping.

VI. Accessories after the Fact—Pete Perry's Wonderful Fishwalk with Movable Fish and Mark Perry's pedestal, Klondike Heppelwhite, of rough-hewn, unfinished pine and pine bark.

All pieces will be auctioned to benefit the gallery at 8:00 p.m. on Friday, November 21, preceded by an optional buffet party at 6:00 p.m. Dancing to live music follows the auction at about 10:00 p.m. For buffet and auction ticket information, phone Installation Gallery (447 Fifth Avenue, downtown) at 232-9915. Up until the evening of the auction, the public is invited to a free preview of "AnFurniture," from 11:00 a.m. to 5:00 p.m., at the U.S. Grant Hotel (the C Street entrance, between Third and Fourth avenues), downtown. You can't miss Tom Gronkova's entryway construction flanking the door.

—Linda Nevin

The Legend Begins



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Cops

(continued from page 1)

"You can't blame Ed Meese on our basketball game last year, and besides, your attitude is almost heretical. Brother, you should welcome such a shift from the secular to the divine in old-fashioned matters of authority. We're number one! We're number one! Where are your loyalties?"

"Fully with the church. There's just one thing that bothers me, Brother, about kicking too much secular tail." "Of course there would have to be some guilt there, my child."

"It's not guilt, it's it's—" "Well, what? Confess, and you shall be set free."

"It's parking tickets. I haven't been able to get one fixed up. Can't you tell your friends on the team to lighten up, maybe lose by one point or something?"

"Hmmm, you've got a point there. Drink up, I'll see what I can do. Ed Meese can probably take it from here now without needing our hook shots..."

We swear, this was a verbatim recreation of the conversation in the bar. To find which team puts the fit on, donate a few pieces of silver, and witness the fifth annual "Priests versus Police Basketball Classic" on Saturday, November 22, at the University of San Diego gymnasium on Linda Vista Road. Warmups begin at 7:30 p.m., and the game starts at 7:30 p.m. at the U.S. Grant Hotel (the C Street entrance, between Third and Fourth avenues), downtown. You can't miss Tom Gronkova's entryway construction flanking the door.

—Linda Nevin

Contract

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Drummers

(continued from page 1)

Sado Island's resident demon. In Japanese tradition, demons are not evil but simply live apart from ordinary people.

"Like demons" who are in self-imposed exile from the general community," explained one member of Onokozu in an interview.

In addition to drumming, Onokozu performances include dance, *koto*, *shamisen*, and flutes. But the heart of Onokozu is the drums—including the *tsuzumi*, which means "to become a god with a spirit" (this instrument is beaten at the end of the performance) and the *odako*, carved from the trunk of a single 400-year-old keyaki tree.

The *odako* measures six feet in diameter and may weigh up to 900 pounds, with each end covered by a whole ox-hide. This monstrous instrument is mounted ten feet above the stage; to play it, two drummers strip down to sumo-style loincloths. Reaching high above their heads, they strike the drum with hand-carved logs. One reviewer wrote of its sound that it had "the natural beauty and violence of a hurricane."

Onokozu draws its musical themes from classical Japanese drama and folk tradition. Its repertoire includes the stories of young Oshichi and the drum war for water; popular songs about the Jaganom, mistle-blood children born in Nagasaki; and a work portraying the sadness and loneliness felt by Japanese who have left their villages to live in the cities.

Japan's demon drummers will give five performances in San Diego: today, Thursday, November 20, 10:00 a.m. and 2:00 p.m.; at Sea World's Nautilus Bowl (222-6363); Friday, November 21, noon and 7:30 p.m.; SDSU's Backer (free, phone 265-5304 for details); and Saturday, November 22, 1:00 p.m. in the Spockets Open Pavilion at Balboa Park. For information on the final concert, which is also free, phone 232-2721.

—Janice Steinberg

ALL THE WAY HOME

The South Coast Repertory Theatre is staging the Pulitzer Prize-winning drama by T.S. Eliot, *All the Way Home*, from Dec. 19 to Dec. 27, 1986. The set design is by Kent Dorsey, costumes by Charles Tomlinson, and lighting by Cameron Harvey. Songs composed by the sound design, and Oliver King created the music. (Sm.) South Coast Repertory Theatre, through November 22.

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Theater

(continued from page 1)

Therapist listings are compiled by Jeff Smith, commentary by Jeff Smith and Jonathan Seale.

Information is accurate and intended to be helpful, but it is always wise to phone the theater for any last-minute changes or to inquire about ticket availability. Many theaters offer discounts to students, senior citizens, and the military. Ask at the box office.

ACTION
The Singshifter Theatre is staging an early drama by Sam Shepard in which four people drink coffee while a turkey is in the oven. The women do ordinary household tasks and appear to be "normal" beings. The men, by contrast, have shaved heads and seem like humorists, subject to fits and fits. And all four appear to be lost in time and space. Scott Feldner has directed this production that combines video inserts, slide and film projections, and an aesthetic performance ensemble. The cast is headed by Douglas Roberts, who was excellent in The North Coast Repertory's production of *The Normal Heart*. (Sm.)

San Diego Repertory Theatre, Sixth Avenue Playhouse, Saturday, November 22, through December 7, Fridays (and Thursday, December 4) at 8:00 p.m., Saturdays at 8:00 p.m., and Sundays at 7:00 p.m.

AFTER CRYSTAL NIGHT
The Marquis Public Theatre presents the drama by John Herman Shandert, which tells the story of a Jewish family that is "tormented through a sustained comic time." The action takes place in a contemporary Jewish household in Beverly Hills, where the dissonance between parents and a group of Jewish militants should be allowed to speak at a final 19th Lodge. The argument comes to the family to confront their roots, their lives, and their future. *Minerva* Margulies has directed the production. Cast members are: Sel Soyler, David Kornbluth, David Poynter, Joe Tomlinson, Jim Brady, Doug Youngblood, Ellen Mills, Elise Friedman, and Betty Mathews. Phil Burns is the scenic designer. Elly Brown is the lighting and sound designer. (Sm.) Marquis Public Theatre, Friday, November 28, through December 21, Fridays and Saturdays at 8:00 p.m., Sunday at 3:00 p.m.

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ALPHA OMEGA PLAYERS
1531 Vine Street, San Diego 684-1710

THE BOWERY THEATRE
480 Elm Street, San Diego 233-4999

CIVIC THEATRE
208 E. Broadway, downtown 265-0101

CLOSED STUDIO
2244 Fourth Avenue, Suite 3, San Diego 684-0143

Therapist

(continued from page 1)

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ALPHA OMEGA PLAYERS
1531 Vine Street, San Diego 684-1710

THE BOWERY THEATRE
480 Elm Street, San Diego 233-4999

CIVIC THEATRE
208 E. Broadway, downtown 265-0101

CLOSED STUDIO
2244 Fourth Avenue, Suite 3, San Diego 684-0143

Therapist

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READER'S GUIDE TO THE THEATER

HIGH BUTTON SHOES

The Lawrence Walk Village Theatre presents the musical comedy *High Button Shoes* by Stephen Longstreet — that recalls the author's childhood in New Brunswick, New Jersey. Set in the "Model" era, the plot revolves around a pair of shapely men on balking the wholesome and quill-dens of New Brunswick. Ole Kristensen has directed the production. Cast members include: George Huttenbrack, George Kamell, David Schrage, David John, Kathleen McCarthy, Pat White, Paul Grant, Sheridan Graper, Mark Dennis, Bobby Haas, Kent Black, Dennis Bates, Paul John Griesel, Dee Ann Johnson in the choreographer. Don Ertel is the scenic designer, and Christopher Harsh is the lighting designer. (Sm.) Lawrence Walk Village Theatre, through November 23, Thursday through Saturday at 8:00 pm. Matinee: Thursday and Sunday at 1:45 pm.

I GOT TO BE IN PICTURES
The Showtime Dinner Theatre, San Diego's newest production at the theater, opens its doors with the hit *Simon comes out as a hero* — a one-act musical by Herb Kelleher. He confronts his distant past when his teenage daughter, whom he hasn't seen in sixteen years, comes to Trisholm to "get into pictures" allegedly. But actually she's trying to salvage him — and also find a bit of lost love along the way. Frank Wayne has directed the production. Cast members are: James Baker, Samantha De Cade, and Marjorie Mae Hill. The scenic designer is Marty Burnett. (Sm.) Showtime Dinner Theatre, through December 14, Friday and Saturday at 8:00 pm. Matinee Sunday at 2:00 pm.

LE BOUGIBOIS GENTILHOMME
The drama department of Point Loma Nazarene College presents a newly translated version of Molière's classic about a middle-class man whose greatest desire is to become an aristocrat. Hadley Wood, a professor of French at the college, has done the new translation. Cast members include: Wendie Gaby, Diane Flores, Michael Wood, Liff Knutson, Nease Jackson Mura, Erika Shelton, Becky Walker, and David Johnson. Sharon Johnson has designed the costumes for the production. (Sm.) Nazarene College, through November 22, Friday and Saturday at 7:00 pm. For information call 222-2904.

EAST COUNTY PERFORMING ARTS CENTER PRESENTS
Mitsuko Uchida
pianist
in concert with

ENGLISH CHAMBER ORCHESTRA
Friday, November 21
8:00pm
Box Office: Mon. - Sat. 11am to 4pm
Section A \$20.00 Section B \$10.00
Call 440-0372

east county PERFORMING ARTS CENTER
in the heart of El Cajon's Super Block
210 East Main Street



David Zero

Delante Trent, Diane Piel, Margaret Tule, and Donald Pugh. (Sm.) The Lamplighters, through December 14, Friday and Saturday at 8:00 pm. Matinee Sunday at 2:00 pm.

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LUNCH AND DESSERT
The West Coast Production

MEL TORME!
"America's Greatest Male Singer!", says *Rolling Stone*

APPEARING WITH THE GENE KRUPA ORCHESTRA AND SUE RANEY
THURSDAY, DECEMBER 4th
AT 8:00 P.M.
Box Office: Mon. - Sat. 11am to 4pm
Section A \$22 Section B \$20
CALL 440-2277

east county PERFORMING ARTS CENTER
In the heart of El Cajon's Super Block
210 East Main Street

Marie, and her orphan nephew, Patrick. Cast members for the production include: Wendy Treisman as Marie, Toni Vay, Arnette Trinidad, Bonnie Snyder, Dan Collins, John Franklin, Stephen Matthews, Von Schauer, Richard Byrnes, Bill Odette, Brenda Cox, Laura Doris, Don DuFour, Jim Rutman, and Suzanne Kasper. Storv Boone has directed the production, and Don Ertel has designed the sets. (Sm.) Lawrence Walk Village Theatre, Tuesday, November 25, through January 4, Tuesday and Thursday through Saturday at 8:00 pm. Matinee Tuesday through Thursday, and Sunday at 1:45 pm.

MASTER HAROLD AND THE BOYS
The San Diego Repertory Theatre presents the drama by Athol Fugard about the ways in which apartheid, the official policy of racial segregation of the white minority government in South Africa, can destroy the essence of human relationships. Michael Addison has directed the production. Bob Deane, Jones plays Sam, John Zarchen plays Hally, and David Toney plays Willie. Eric Strickland is the scenic designer, and lighting designer, Ingrid Helton the costume designer, and Victor Zupanc the sound designer. (Sm.) San Diego Repertory Theatre, Lyman Space, Wednesday through November 26, through January 11: Tuesday through Saturday at 8:00 pm. Sunday at 7:00 pm. Matinee Sunday at 2:00 pm.

FIXED COUPLES
The Concordia Playhouse is staging James Pridmore's "apocalyptic comedy" about two couples. Twenty-two years ago they entwined partners. Now they are stranded in an airplane hanging in New Jersey waiting for the fog to lift. Al Alexander has directed the production. Cast members include: Earle Thelen, Betty Bartlett, Peter Knight, Doug Thorpe, and Sandra Esage. (Sm.) Concordia Playhouse, through December 16, Tuesday and Wednesday (except for Tuesday, November 25) at 8:00 pm.

THE MOOSEHAT
The Concordia Playhouse is offering the popular mystery about a group of strangers stranded in a boarding house during a snowstorm, one of whom is a murderer. Into their midst comes a policeman, traveling on sled. He no sooner arrives when one of the boarders is killed. To get the rationale of the murderer's pattern, the policeman probes the backgrounds of everyone present and rattles all manner of theories in the process. David Sewell has directed the production. Cast members are: Michael J. DeLoring, William Garlick, Virginia Prunier, Julie Pate, Louis Arthur, Simmons II, Doug Smallwood, Dwyll Leigh Thomas, and Norman Tipton. Patricia Hill is the scenic designer, and Carl Mayes is the lighting designer. (Sm.) Concordia Playhouse, through Sunday at 8:00 pm.

REPRESENTATION STARTS TOMORROW
by Athol Fugard
Athol Fugard's intimate story about the effect of apartheid on human relationships. In a Port Elizabeth barroom, a troubled teenage boy painfully endures a life-long friendship with his two black companions.

In the Lyman / Marlowe Place
Call 235-8025

THE OPEN EDGE EXPERIMENT
Take One Studio Theatre is offering a place where aspiring performers, writers, and professionals can do to progress work before a live audience. Every Sunday at 7:00 pm, the stage is available for "audition pieces," single ideas, scenes, monologues, improvisation, music, comedy, drama, art, magic, and more. The Open Edge Experiment is the idea of Dinah Lindsey Smith, who asks that performers for a Sunday evening arrive by 6:30 pm, to sign up. (Sm.) Take One Studio Theatre, 12400 Kettner Boulevard, No. 12 (one block south of Laurel, second floor), San Diego, Sunday at 7:00 pm. For information call 238-1235.

PACK OF LIES
This drama by British playwright Hugh Whitemore is based on actual events. During the late 1900s, the Jacksons and the Krogers lived across the street from each other in a London suburb and for five years did everything together. Early in 1961, however, the Krogers were arrested for being American agents of the Soviet KGB. Under pressure from the government, the Jacksons helped agents capture their best friends. The story of the Jacksons and the Krogers has all the ingredients for a powerful drama of mixed emotions. Whitemore's *Pack of Lies*, however, isn't that drama. His approach is passive. He

ERLING SUNDRE'S Cinderella
Nov. 29, 8 pm
Nov. 30, 2 pm
Adults \$8.00
Children Military S.D.A.D.A. Senior Citizens \$5.00
Mt. Carmel High School Theatre Sponsored by Black Mountain Dance Foundation
486-4880

THE THEATRE IN DOWNTOWN
OPENS NOV. 21
Fri. Wed. to Sat. at 8
Mat.: Sat. & Sun. at 2

PROFESSOR GEORGE
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PONTILLA AND HIS PAUL, PAULI
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DRACULA A THRILLER SEATS NOW!
\$10, \$7.50, 298-0082

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FOR THE TALK OF THE TOWN!
Call (619) 976-9494
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Call now and join the fun!
\$2.00 plus toll (if any). 18 years or older.

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The In Performance Theatre Ensemble, directed by Charles A. Pellet, presents a "thinking man's play" the one-act drama *Professor George*. Also featured on the program is the Satard Company, a new improvisational group designed to present perspectives on contemporary social issues through poetry, music, dance, and improvisation. Performers are: Robert Casales, Anne Day, Lillian Floyd, Debbie Hanson, Jim Hoffmann, Shari Nease, Megan McCarthy, Steve McGinn, and J.R. Terrell. (Sm.) Take One Studio Theatre, Suite 12, 2400 Kettner Boulevard, San Diego, through November 22, Friday and Saturday at 8:00 pm. For information call 235-2733.

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READER'S GUIDE TO THE MUSIC SCENE

Please send concert information and photographs to Reader Music Scene, P.O. Box 80803, San Diego, CA 92138.

BY JOHN DAGOSTINO

I've always thought of Billy Joel as a talented poseur, someone with sufficient keyboard and vocal technique, knowledge of songwriting, and skill at mimicry to assume whatever identity would provide him passage into the current music scene. In the Seventies, he played the roles of the sensitive singersonewriter; the McCartney-esque pop meister; the snarling, jagged-rocker; and the brooding saloon singer. When new wave and punk made those postures passé, he donned a leather jacket and blue jeans and released a "me too" album. *Glass Houses* accurately captured the edgy, rough-draft sound of the day, although in its lyrics ("It's Still Rock and Roll to Me"), Joel suggested that the latest musical challenge to corporate rock's championship belt was little more than a flashy pug with a glass jaw.

As the Eighties brought about a general recycling of Sixties ideas, Joel came out with *Nylon Curtain*, a socially conscious, production-heavy "concept" album à la the Beatles' *Sgt. Pepper* and *An Innocent Man*, whose



BILLY JOEL

unabashed retreading of Sixties pop pandered to what the market was dying to hear. Now, three years later, Joel has returned with an opus in which perhaps for the first time in his career, he sheds his thespian robes and stands naked in the spotlight.

Well, maybe not naked — there is evidence on *The Bridge* that a reluctance to bare it all prompted Joel to keep his BVDs and socks on. But there's no avoiding the fact that on this album, he provides long peeks at emotional private parts that have never felt the sunlight of public disclosure.

One could argue (and Joel is among those who have) that marriage and fatherhood have altered both his priorities and his perspectives; surely, the effects of domestic tranquility (or the lack thereof) on creativity is a topic worthy of its own dissertation. But suffice to say that Joel's marriage to model Christie Brinkley and their parenting of a daughter — both since his last studio album — seem to have resulted in his lowering his guard enough to convey what he once described in song as a lonely word: honesty.

On *The Bridge*, Joel seems to

have dropped the guise of detached narrator, and he reveals genuine fears and anxieties with a subtlety and poignancy that seemed affected on previous efforts. Where his 1977 ode to monogamy, "Just the Way You Are," had a specious quality common to many romantic ballads, the new album's "This Is the Time" addresses the ephemeral nature of conjugal bliss and one's fear of losing it in a way that is heartfelt, rather than hardly felt. Couched in the medium-tempo refrain that has become a Joel trademark, the singer intones: "This is the time to

remember/ 'cause it will not last forever/ these are the days to hold on to/ 'cause we won't, although we want to/ this is the time/ but time is gonna change/ I know we've got to move somehow/ but I don't want to lose you now..."

That kind of vulnerability has never been one of Joel's strong suits. In the past, he has directed criticism at unnamed deceivers, righteously censured symbolic villains, and bullied the pretentious from an impenetrable white tower. He was never a combatant in the relationship wars but a photojournalist who stepped into the fray just long enough to file an on-site report and split. But on *The Bridge*, he humbles himself to join the ranks of the foot soldiers, thereby asserting his humanity instead of his manhood.

On "A Matter of Trust," Joel affirms the preferability of blind faith to cold armor, with respect to both affairs of the heart and to dealing with the world. On "Modern Woman" (heard in the recent film *Runaway People*), he reverses the lens that scrutinized the shallow, trend-conscious woman in 1978's "Big Shot" and trains it on the man who underestimates the ambitious woman of the Eighties. On "Big Man on Mulberry Street," he lampoons his own sensitivity, ego, restlessness, and temper. On "Getting Closer," he comes to grips with

(continued on page 10)

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Continued from page 16
his past mistakes, his success, and the commercialization of his talents, and he determines that he's on the right path to something more meaningful than accolades and sales figures. Every song on *The Bridge* reveals him in a self-appraising mode, as if he has widened his social critic's aperture to include himself in an analysis of man's duplicities and follies.

This brings us to an unavoidable and legitimate question: So what? Why should anyone care about the musings of a rock star who's married to one of the world's most beautiful women and has a healthy, happy baby and for whom, by all contemporary standards, the world is an entire oyster bar? Because the most common, most damning criticism of Joel over the years is that he's a charlatan, a technically gifted musician who has maneuvered his way to success as though the music biz were a Parker Brothers board game. One never hears Joel in Joel's songs, the argument has gone, but rather the off-stage voice of a nonparticipant who plays and says what he knows the public wants to hear.

Because he hasn't used his craft as a means of public catharsis, Joel has been perceived by his detractors as the ultimate pop fraud—a songwriter who pretends to be dealing from the heart but whose songs are meaningless because they reveal nothing about the artist. The only real "news" about *The Bridge*, then, is that Joel's recent commitment to the real world

has brought him an emotional maturity and an almost confessional candor to match his quite appreciable musical and lyrical skills.

Joel never has been the most original of tunesmiths. What has been for years perceived as the "Joel style" actually is a collage of influences from the most appealing elements of others' work. His debts to the Beatles and Stones, for example, are so obvious that he doesn't bother to deny them.

To many, Joel's oeuvre is more the work of a trained impressionist than that of a pop visionary. Yet for all that, his talents as a lyricist and structuralist (tuning melodies as set-ups for classic pop choruses) always have been good for several engaging moments per record. Unless one's dislike of Joel is sufficiently intense to preclude even listening to the man, it is difficult to resist the Beatlesque charms of "Movin' Out (Anthony's Song)," "My Life," "Allentown," or "Lovers." The jagged, like-imitation of the jet set in "Big Shot," the "Spanish Harlem" feel and Springsteenish, Everyman angst of "Until the Night," the nu-rock energy and sparkling guitar arpeggios of "Sometimes a Fantasy"; the nervous, ABBA-like neoclassicism and synth-powered propulsion of "Pressure," or the Laura Nyro-like, urban bounce of "Leave a Tender Moment Alone."

The disappointment of *The Bridge* is that it produces few such memorable moments for a project that was three years in the completion. "Running on Ice" opens the record with an infectious, agitated energy.

"This Is the Time" holds one's interest (due mostly to the sincerity of its message): "A Matter of Trust" is passable crutch-funk; "Modern Woman" is a nice play to the dance-tech crowd; Joel's duet with Ray Charles on the bluesy "Baby Grand" succeeds where similar all-star collaborations of the past have failed; and "Big Man on Mulberry Street" alternates big-city, big-band swagger with cooler jazz faints to good effect. But generally, Joel's pop craftsmanship seems in short supply on this album.

"Temptation" and "Code of Silence" boast good verses that lead to atypically unsatisfying choruses, as if Joel forgot how to pay off his own setups. And even the organ-playing of the great Stevie Winwood can't salvage "Getting Closer."

One is tempted to conclude that domesticity and a settled lifestyle have disarmed Joel's emotional reserve not at the sacrifice of the creative spark and competitive streak that in the past have pushed the songwriter to do his best work. On 1978's "Honesty," Joel claimed that "honesty is such a lonely word, [and] is hardly ever heard." On *The Bridge*, Joel delivers honesty by the spoonfuls. One can hope that on his next release, virtue will be accompanied by some terrific music. Joel will perform at the Sports Arena Friday night.

In other concerts this week, the Pomerado Club in Poway will be the site of a terrific-sounding Zedek Festival, featuring such masters as **Rockin' Sidney**, **Al Bopone**, **Zedek Express**, and the **Savory Brothers**, tonight.

Thursday, while a North Coast Jazz Society benefit concert will bring **Joe Manillo**, **Joe Azarelli**, **Ian Willmott**, **Ron Ogden**, and other artists to the **Bella Via** in Cardiff, and **Jeff Scott** and **Wednesday Week** perform at the **Belly Up Tavern**. A very busy Friday night has about **Russel Walder** and pianist **theist Ira Stein** at the **Old Time Café**; the **Bridge**, **Image Bureau**, **Fallout**, **Max Fable**, **Saccharine Trust**, **Gone**, **Angst**, and **BREHOSE** at the **Spirit**; the **Spencer Davis Group** and **Little America** at the **Belly Up Tavern**; and **Bad Brains**, **Wasted Youth**, **Insolents**, and **Blood Lake** at **Carpenter's Hall**.

On Saturday, the San Diego State University Fall Jazz Concert will feature woodwind virtuoso **Gary Foster** in a performance with the **SDSU Jazz Ensemble**, under the baton of conductor **Bill Yeager**; while **Winter Hour**, **Limbo Slam**, **Fairfield Fats**, and **Hidingmade** are at the **Spirit**. Sunday's schedule includes an appearance by the **Belly Up Tavern**, Country sensations **Restless Heart** and **Wild Choir**, featuring **Gail Davies**. Joel delivers honesty by the spoonfuls. One can hope that on his next release, virtue will be accompanied by some terrific music. Joel will perform at the Sports Arena Friday night.

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CONCERTS

North Coast Jazz Society Jazz Benefit, featuring **Joe Manillo**, **Joe Azarelli**, **Ian Willmott**, **Ron Ogden**, and other artists to the **Bella Via** in Cardiff, and **Jeff Scott** and **Wednesday Week** perform at the **Belly Up Tavern**. A very busy Friday night has about **Russel Walder** and pianist **theist Ira Stein** at the **Old Time Café**; the **Bridge**, **Image Bureau**, **Fallout**, **Max Fable**, **Saccharine Trust**, **Gone**, **Angst**, and **BREHOSE** at the **Spirit**; the **Spencer Davis Group** and **Little America** at the **Belly Up Tavern**; and **Bad Brains**, **Wasted Youth**, **Insolents**, and **Blood Lake** at **Carpenter's Hall**.

Zedek Festival, featuring **Rockin' Sidney**, **Al Bopone**, **Zedek Express**, and the **Savory Brothers Band**; **Pomerado Club**, tonight, Thursday, 9 p.m., 12237 Pomerado Road, Poway, 748-1135.

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

Jeff Scott Sports Arena, Friday, November 21, 8 p.m., 232-0800.

Ira Stein and Russel Walder: **Old Time Café**, Friday, November 21, 7:30 p.m., 1464 North Highway 101, Cardiff, 436-6510.

The Bridge, **Image Bureau**, **Fallout**, **Max Fable**, **Saccharine Trust**, **Gone**, **Angst**, and **BREHOSE**: **Spirit**, Friday, November 21, 9 p.m., 1130 Buena Vista, 276-2902.

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

Bad Brains, **Wasted Youth**, **Insolents**, and **Blood Lake**: **Carpenter's Hall**, Friday, November 21, 8 p.m., Twenty-third Street and Broadway, downtown.

The San Diego State University Jazz Ensemble with **Gary Foster**: **SDSU's Smith Recital Hall**, Saturday, November 22, 7:30 p.m., Music Building, San Diego State University campus, 256-6031.

Winter Hour, **Limbo Slam**, **Fairfield Fats**, and **Hidingmade**: **Spirit**, Saturday, November 22, 9 p.m., 1130 Buena Vista, 276-2902.

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

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

Restless Heart and Wild Choir, featuring **Gail Davies**: **Beachland**, Monday, November 24, 8 p.m., 8022 Claremont Mesa Boulevard, 560-8022.

Bradford Marshall: **Beachland**, Tuesday, November 25, 8 p.m., 8022 Claremont Mesa Boulevard, 560-8022.

Jeffrey Osborne: **Civic Theatre**, Wednesday, November 26, 7:30 p.m., Community Concourse, 202 C Street, downtown, 483-6339.

BoDeans: **Beachland**, Wednesday, November 26, 8 p.m., 8022 Claremont Mesa Boulevard, 560-8022.

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

Frankie Laine: **Linda Via**, Friday, November 28, 7:30 p.m., First United Methodist Church, 2111 Camino del Rio South, Mission Valley, 563-1770.

Bob Gibson and Hamilton Camp: **Old Time Café**, Friday, November 28, 7 p.m. and 9 p.m., 1464 North Highway 101, Cardiff, 436-6510.

Chicago Sports Arena, Saturday, November 29, 8 p.m., 483-6339.

Barbara Morrison: **Bella Via**, Saturday, November 29, 9 p.m.,

2591 Highway 101, Cardiff, 942-1108.

Bob Wein: **Beachland**, Monday, December 1, 8 p.m., 8022 Claremont Mesa Boulevard, 560-8022.

T. J. Tavers: **Beachland**, Wednesday, December 3, 8 p.m., 8022 Claremont Mesa Boulevard, 560-8022.

Everything But the Girl: **SDSU's Backlot**, Thursday, December 4, 8 p.m., Astor Center, San Diego State University campus, 265-6947.

Jan Hunter: **Belly Up Tavern**, Thursday, December 4, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Cara Love Joubert and Dramarama: **UCSD Gym**, Saturday, December 6, 8 p.m., UCSD campus, La Jolla, 232-0800.

Holly Near: **Lewis Junior High School**, Sunday, December 7, 6 p.m., 5170 Greenbriar Avenue, 459-4650.

Gary Morris: **Beachland**, Wednesday, December 10, 8 p.m., 8022 Claremont Mesa Boulevard, 560-8022.

Berline, Cray, and Hickman: **Old Time Café**, Thursday, December 11, 6:30 p.m. and 8:30 p.m., 1464 North Highway 101, Cardiff, 436-6510.

Eddie Harris: **Bella Via**, Friday and Saturday, December 12 and 13, 9 p.m., 2591 Highway 101, Cardiff, 942-1108 or 942-1187.

Yaguelo Malinverne and Saxon: **California Theatre**, Saturday, December 13, 8 p.m., 1122 Fourth Avenue, downtown, 483-6339.

Kenya G: **Beachland**, Wednesday, December 17, 8 p.m., 8022 Claremont Mesa Boulevard, 560-8022.

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

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

L'ive and Rochette: **SDSU's Musicum Hall**, Thursday, December 18, 8 p.m., Astor Center, San Diego State University campus, 265-6947.

General Public: **California Theatre**, Friday and Saturday, December 19 and 20, 8 p.m., 1122 Fourth Avenue, downtown, 224-4176 or 232-0800.

David and David: **Beachland**, Sunday, December 21, 8 p.m., 8022 Claremont Mesa Boulevard, 560-8022.

Strapper: **Civic Theatre**, Friday, December 26, 8 p.m., Community Concourse, 202 C Street, downtown, 483-6339.

Journey and Glass Tiger: **Sports Arena**, Tuesday, December 30, 8 p.m., 232-0800.

Ono Bologn: **Sports Arena**, Wednesday, December 31, time to be announced, 483-6339.

CLUBS

Club listings are compiled by Ron Jennings. If you wish to be included, please call 265-6332. Thursday afternoon or Friday before 5:00 p.m. The listings are free.

North County

Barr-N-Ranch Inn, 110 East Broadview, Vista, 724-0510: The Country Rejects, country rock, Friday and Saturday.

Bella Via Restaurant and Nightclub, 2591 Highway 101, Cardiff, 942-1108: A benefit for the North Coast Jazz Society features **Ron Ogden**, **Joe Manillo**, **Ian Willmott**, and other musicians.

Thursday: **Hollis Gentry's Neon**, jazz, Friday and Saturday: **Kat's Caravan**, rhythm and blues and soul music, 4-8 p.m., Sunday: **Hollis Gentry's Neon**, jazz, Wednesday: live jazz is featured during the Sunday brunch also.

Belly Up Tavern, 143 South Cedros Avenue, Solana Beach, 481-9022: **Jeff Scott**, rock, and **Wednesday Week**, rock, Thursday: **Spencer Davis**, rock, and **Little America**, rock, Friday: **The James Harmon Band**, rock and rhythm and blues, and **the Wild Cards**, rock, Saturday: **David Lindley** and **El Ray-X**, rock, Sunday: **the Mar Delis**, vintage rock, Monday: **Talk Back**, rock, ska, and reggae.

Tuesday: **Chris Hillman**, country rock, **Herb Pederson** and the **Desert Rose Band**, country rock, and **Jack Tempchin** and the **Seclusions**, country rock, Wednesday: **Afternoon Concerts**: **The Chicago Six**, Dixieland jazz, 5:30-8 p.m., Friday: **Tobacco Road**, vintage jazz and swing, 4:30-6:30 p.m., Wednesday.

BeachWorks/Panhandle Coffeehouse, Flower Hill Center, 2670 Via de la Valle, Del Mar, 755-7315: **The Steve Forstberg Jazz Trio**, jazz, 8 p.m., Friday.

Borrelli's Back Room, 2677 Vista Way, Oceanside, 721-5400: **Midnight Delight**, contemporary, Tuesday through Saturday, live music, Monday, club for information.

Coffee-by-the-Sea, 1963 San Elmo, Cardiff-by-the-Sea, 436-1231: Live music, Friday and Sunday evenings, club for information: Friday, **Pragm**, Saturday, **Mark and Sarah Schleibeecker**, classical guitar duo, Sunday brunch.

The Country Side Restaurant and Lounge, 450 Douglas Drive, Oceanside, 757-0660: New Country, country, Wednesday through Sunday, **Lone Star**, country, Monday and Tuesday.

Hungry Hunter/Rancho Bernardo, 1940 Bernardo Plaza Drive, Rancho Bernardo, 566-2400: **The Rounders**, Brothers, contemporary, Friday and Saturday.

El Cocio 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 Conal, 323 Encinita Boulevard, Encinitas, 944-1575: **Way Gray**, dance music, rhythm and blues, Latin, jazz, and Top 40, Friday and Saturday.

Fireside Lounge, 439 West Washington, Escondido, 745-1931: **The Pioneers**, rock, Thursday through Saturday; the **Agents**, rock, Wednesday.

The Flying Bridge, 1033 North Hill Street, Oceanside, 722-1904: **Tony Carmen**, nostalgia music, Wednesday through Sunday.

George's, 641 First Street, Encinitas, 942-0549: **Invincible 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, 322 Mission Avenue, Oceanside, 757-7711: **Sound Investment**, contemporary, Wednesday through Sunday.

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

Henry's, 264 Elm Street, Cardiff, 729-9244: **Ron Soraci and Co.**, contemporary, Tuesday through Saturday; with **Judy Arnes**, Tuesday and Wednesday; the **Belair boys**, vintage rock, Sunday and Monday.

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Tuesday, Nov. 25, 7:00-11:30 pm


NEON
Wednesday-Saturday

CHAIN REACTION



Anthony's Harborside
Acoustically rated as one of the finest showrooms lounges
Larger dance floor • Wide screen TV • More room to dance & party
Free validated parking • Check it out! 232-6358

Coors presents



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

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

Baccharal

8022 CLAIREMONT MESA BLVD. 560-8022



REGULAR GUYS

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

EVERY THURSDAY FROM 6:00 TO 11:00 PM AND
SATURDAY FROM 5:00 TO 9:00 PM

LADIES, CALL FOR
RESERVATIONS

BACCHUS DANCERS

SUNDAY, NOVEMBER 23

SON PRESENTS



THE BELLAMY BROTHERS

MONDAY, NOVEMBER 24

ALCOHOL PRESENTS

RESTLESS HEART



WILD CHOIR
FEATURING
GAIL DAVIES

WEDNESDAY, NOVEMBER 26
91X PRESENTS



BODEANS

WEDNESDAY, DECEMBER 3
KING FM PRESENTS

PAT TRAVERS



UPCOMING CONCERTS

Sunday, Dec. 7 FOUNTAIN HEAD
Tuesday, Dec. 9 DAVID CROSSBY
Wednesday, Dec. 10 CARY MORRIS
Sunday, Dec. 14 JOHN ANDERSON
Sunday, Dec. 21 DAVID & DAVID

Attention waitresses! Applications now being accepted.

All tickets available at **THE BACCHARAL** and the Baccharal

Ireland's Own, 656 First Street,
Cincinnati. 944-0233: Sean
McVicker. Irish music and
contemporary songs. Thursday;
Sean McVicker, Paul Dunn, and
Miles Trier. Irish and
contemporary. Friday and
Saturday; Hootenanny, musicians
welcome. Sunday afternoon.

Japanese Restaurant Yae, 11616
Beria, Plaza, Rancho Bernardo.
485-0590: A man named Rolly
sings mellow tunes. 5:30 p.m.,
Friday.

The Jazz Factory, 125 West
Grand, Escondido. 747-3103: The
Jay Vonde Quartet, blues, Friday
through Sunday.

Jolly Rogers/Oceanside, 1900
North Harbor Drive, Oceanside.
722-1831: Sneak Preview,
contemporary. Wednesday through
Saturday.

Applying's, 927 First Street (in the
Lumberyard Shopping Mall),
Encinitas. 942-8181: Live music
nights, call club for information.

La Tapatia, 340 West Grand,
Escondido. 747-8202: Live Latin
music. Friday through Sunday; call
club for information; the Mariachi
La Tapatia performs Friday
through Sunday beginning at
7 p.m.

Leo's Little Bit of Country, 680
West San Marcos Boulevard, San
Marcos. 744-4129: Greg Goad and
Holy Cow, country. Wednesday
through Friday; free clogging
lessons. Monday and country
dance lessons Tuesday through
Thursday.

La's, 1963 East Valley Parkway,
Escondido. 746-7028: Sergio's
Out, country rock. Tuesday
through Saturday.

Mike Fleurs, 6009 Paseo Delicias,
Rancho Santa Fe. 756-3085: Joel
Blush, piano show tunes.
Wednesday through Saturday;
Topaz, jazz, Sunday through
Tuesday.

Mission Inn, 502 East Mission,
San Marcos. 473-2539: The Belair
Band, vintage rock. Thursday
through Saturday; the Sunday
Edition (Harry Paul and Tom
Connors), country, light rock, and
Filles music. Sunday through
Tuesday.

Monterey Bay Cannery, 1325
Harbor Drive, Oceanside.
722-3474: Barker and Orr, mirth
and music. Wednesday through
Saturday.

Moham's, 340 East Grand
Avenue, Escondido. 741-0935: Too
Much Fun, variety music from
country rock to Top 40,
4-7 p.m., Friday and Saturday.
Moham's goes rock starting
December 2.

Oakvale Lodge, 14900 Oakvale
Road, Escondido. 748-3183: North
Forty, country. Friday and
Saturday and hosting a jam
session, 4-9 p.m., Sunday.

Old Del Mar Cafe, 2730 Via de la
Valle, Del Mar. 755-6614: Private
Domain, rock. Thursday through
Saturday; Rockin', Beatles music
and oldies. Sunday; Ella Ruth
Peggy, jazz and blues. Monday
and Tuesday; the Outriders, rock,
Wednesday.

Old Time Cafe, 1464 North
Highway 101, Lencuila. 436-4030:
Sue Palmer, foot-stompin' boogie-
woogie piano. 7:30 p.m., Thursday;
Jo Shinn and Russell Walker, jazz
piano and oboe, 7 and 9 p.m.,
Friday; Hunter Davis, singer-
songwriter, 7 and 9 p.m., Saturday;
the Louisiana Cajun Trio, Cajun
music. 7 p.m., Sunday; Old Time
Hoot Night, Tuesday; Holly Burke,
Patrick Berrogain, and Bob
Goldard, folk jazz, 7:30 p.m.,
Wednesday. Sunday brunch
concert: Catherine Espinoza, harp
music.

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



Thursday, November 20
Beat the traffic, ride the Leir's Express bus to
the CHARGER GAME. Round trip \$3.
Includes 2 for 1 cocktail.

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

HEROES



ROCKIN' WEEKEND

Friday, November 21

KIFM 98.1 JAZZ HAPPY HOUR

with guest host Art Good • 5:00-7:30 pm
Complimentary hors d'oeuvres
984 Champagne & Chablis

featuring **Fastbagger**

Friday & Saturday, November 21 & 22

HEROES & REFLECTORS

Two bands • Two dance floors
Three bars • Four video big screens
with music videos mixed by Leir's VJs **\$3**

2 for 1 covers 7:30-8:30 pm Friday,
8:30-9:00 pm Saturday. \$1.25 Blush
Wine & Lead Tees till 9:00 pm

SUNDAY

Sunday, November 23

SUNDAY JAZZ BRUNCH

featuring

BILL SHREEVE /

BRUCE CAMERON QUINTET

Come to Leir's Greenhouse this Sunday and
enjoy our new jazz brunch including
complimentary cocktail, and much, much more.
Call for reservations and specify jazz or
Greenhouse seating • 299-2828

In Leir's Garden Theatre, Sunday night

86

FINALS

SCARLET • FRANCE • CIRCLES

Proceeds to benefit the
Muscular Dystrophy Association

MONDAY

Monday, November 24

MONDAY NIGHT FOOTBALL

NEW YORK JETS vs. MIAMI DOLPHINS

Drink specials, carved roast beef sandwiches
75¢ Coors Light or Bud drafts

TUESDAY & WEDNESDAY

Tuesday & Wednesday,
November 25 & 26

Automatics

\$1.25 Iced Teas • 1/2-price appetizers all night long
1/2-price admission with student I.D.

2828 Camino del Rio South, Mission Valley 299-2828

NOW, YOU GET TO FACE THE MUSIC!

HEROES

Starting Tuesday, November 25
from 9:00 p.m.



You'll have the time of your life at
Crystal T's...where LIVE MUSIC is
mixed with the great sounds of Disco.

CIRCLES

Entertaining this week from 9:00 p.m.

There's always fun and folly at
Crystal T's. Come and enjoy
our special promotions.

- **Happy Hour**
Fantastic Drink Prices
- **Complimentary Hors d'oeuvres**
The tastiest in town
- **Ballroom Dance Night**
Tuesday evenings at 7 p.m.
- **Fantasy Fashion Auction**
Bid for the best buys in
fashionable women's attire.
Fridays at 6:00 p.m.
- **Video Trivia Quiz**
Match wits with a machine
during Happy Hour

Join us after work or play for LIVE MUSIC.
Cocktails. Hors d'oeuvres, and great fun!

CRYSTAL T'S



500 Hotel Circle North
294-9010

Town & Country Hotel
8744 BIRCH

and the boys providing country

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

Ralph and Eddie's, 390 Grand
Avenue, Carlsbad. 725-2352: Jack
and the Rippers, rock. Friday;
Remedies, Top 40 dance music.
Saturday.

Rancho Bernardo Inn, 17550
Bernardo Oaks Drive, Rancho
Bernardo. 277-2146: Darci Daniels
and Flashback, contemporary.
Tuesday through Saturday; the Rod
Craditt Band, oldies music. Sunday
and Monday.

The Red Couch Inn, 135 North
Pine, Escondido. 743-9796: The
Rhythm Method, rock. Thursday
through Saturday; the Drastics,
rock. Sunday and Monday; Prime
Suspect, rock. Tuesday and
Wednesday.

Rudi's Hidden Acres, 3700
Carmel Valley Road, Del Mar.
481-9656: Red Lane, country and
rock. Friday and Saturday.

San Luis Rey Downs Golf
Course Country Club, 31474 Golf
Club Drive, Bonita. 758-1762:
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; C.W. Express,
country. Saturday.

Sunset Lounge, 2229 Escondido
Boulevard, Escondido. 741-2541:
The Sunday Edition (Harry Paul
and Tom Connors), country, light
rock, and Filles music. Thursday
through Saturday.

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

That Place Place, 2622 El
Camino Real, Carlsbad. 434-3171:
John and Julie Moore, bluegrass.
Saturday.

Time Machine/Cher Orleans,
302 North Michas Escondido.
743-1772: Elvis Excitement
starring Aaron Heart, Elvis Presley
impersonator extraordinaire.
Sunday evening.

The Top Spin, 205 Laurie Lane,
Fallbrook. 729-0808: Strider, rock.
Thursday through Sunday; the
Tractors, rock. Wednesday.

Valley Center Inn, 27555 Valley
Center Road, Valley Center.
749-1466: Dakota, country rock.
Friday and Saturday.

Valley Fort Restaurant, Red Dog
Saloon, 3751 South Mission Road,
Fallbrook. 728-4797: Omelette,
country. Thursday through
Saturday.

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

Whiskey Creek, 14240 Poway
Road, Poway. 748-7531: Richie
Garry and Sundown, country.
Wednesday through Saturday, with
singer Gail Lee. Friday and
Saturday; Jon Kendrick and
Company, country. Monday and
Tuesday; clogging lessons. Monday
and Tuesday; country and western
dance lessons. Wednesday and
Thursday.

Whiskey Flats, 1260 West Valley
Parkway, Escondido. 745-8640:
France, rock. Thursday through
Saturday; Friends, rock. Sunday
and Monday; Crystal, rock,
Tuesday and Wednesday.

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



EVERY THURSDAY
JAZZ DANCE NITE

with Mark Walton of Channel 10

Thursday, November 20

HOLLIS GENTRY'S NEON



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

FRIDAY THROUGH MONDAY



ROCK AT THE BAHIA THE CLUE

November 21-24
Dancing begins at 9:00 pm

EVERY MONDAY

MONDAY NIGHT FOOTBALL

November 24 New York Jets at Miami • 3 big
screen TVs • Free hot dogs, chili &
popcorn • \$1.00 well drinks & draft beer

EVERY TUESDAY

CLASSIC OLDIES PARTY

Tuesday, November 25



The Fabulous
MAR DELS

Complimentary hors d'oeuvres beginning at 6:00 pm
Gemini Fashions presents their
Fashion Auction starting at 6:30 pm
Dancing begins at 8:30 pm

EVERY WEDNESDAY

KIFM 98.1 1980s Out JAZZ

With Art Good of KIFM 98.1, Wednesday, November 26

ELLA RUTH PIGGEE

Ella Ruth's Jazz Dance Contest

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

BAHIA BELLE MOONLIGHT CRUISE

Sailing every Friday & Saturday night
7:30 pm and every hour on the half hour until 12:30 am
COCKTAILS • DANCING
LIVE MUSIC BY "THE ROCKAWAYS"

Passage 15:00 • Board dockside at the Bahia Hotel, Mission Day

NOVEMBER 20, 1986 21

Belly Up

PROUDLY PRESENTS

Tonight, Thursday, November 20 9:15 pm

Original Rock & Roll with Epic recording artist
JEF SCOTT
and
WEDNESDAY WEEK

Friday, November 21 9:15 pm

T'm A Man and "Gimme Some Lovin'"
SPENCER DAVIS
and guests
LITTLE ARCADE

Saturday, November 22 9:30 pm

Rockin' Rhythms & Blues
JAMES HARMAN
and guests
WILD CARDS

Sunday, November 23 9:15 pm

Tickets available at Belly Up & all Ticketmaster agencies

King of Strings
DAVID LINDLEY
& EL RAYO X

Monday, November 24

NFL FOOTBALL 6:00 PM
2 giant screens • Food & drink specials • Immediately followed by

MAR DELS

Tuesday, November 25 9:30 pm

Shantytown
TALK BACK

Wednesday, November 26 9:15 pm

Country Rock's Finest
CHRIS HILLMAN
with guests **HERB PEDERSON** and **THE DESERT ROSE BAND**
plus guests **JACK TIEPPO** and **THE RECLAMATIONS**

Thursday, November 27

- CLOSED -
HAPPY THANKSGIVING

Coming

Friday, November 28 **THE MAR DELS**
Saturday, November 29 **REBEL ROCKERS**
Thursday, December 4 **IAN HUNTER**
Sunday, December 28 **JERRY JEFF WALKER**

THIS WEEK'S AFTERNOON CONCERTS
Fri, Nov. 21 5:30-8 pm **CHICAGO** & **Disaster Jazz**
Sat, Nov. 22 5-8 pm **WEIGHTLIFTING COMPETITION**
Wed, Nov. 26 6-8 pm **TOBACCO ROAD** - Vintage Jazz & Swing

NFL MONDAY NIGHT FOOTBALL
Fri, Nov. 21 5:30-8 pm **CHICAGO** & **Disaster Jazz**
Sat, Nov. 22 5-8 pm **WEIGHTLIFTING COMPETITION**
Wed, Nov. 26 6-8 pm **TOBACCO ROAD** - Vintage Jazz & Swing

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

Beaches

Avanti's Restaurant, 875 Prospect Street, La Jolla, 434-4208. George Reno, pianist performing pop, jazz, blues, and boogie, 7 p.m. Monday through Saturday.

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

Bullfrogs, 5046 Newport Avenue, Ocean Beach 222-5300. The Serious Guise, rock, Thursday through Saturday. Media, rock, Sunday through Tuesday. Eventar, rock, Wednesday.

Carlos Murphy's, 4303 La Jolla Village Drive, La Jolla 457-4170. Jimmy Rocker, comedy and music, Thursday through Saturday; the Star Maker Machinery, recorded audio and video audience participation presentation, Sunday through Tuesday; the Ducktail Revue, vintage rock, Wednesday.

Carlos Murphy's, 1904 Quivira Basin, Marina Village 223-8061. The Hypnotic Revue with Karl Santos, Thursday; recorded music with D.J. Drew, Friday and Saturday; Star Winds, contemporary rock, Sunday and Monday; Robert Windolph, new-wave pop, Tuesday, G.C. and the Lap of Luxury, Fifties and Sixties surf rock, Wednesday.

Casey's Pub, 714 Garnet Avenue, Pacific Beach 273-9555. Reverse Psychology, rock, Tuesday through Friday; Rockin' Al's Showcase, 3-8 p.m., Saturday and Sunday; David Lee's Spaghetti Western, rock, Saturday and Sunday evening.

Ché Café, Revelle Campus, UCSD, Gilman Drive and La Jolla, La Jolla 543-2311. Acoustic music night featuring UCSD musicians, Thursday; the Panic, rock, and the Children's Hour, rock, Friday; All of Us, rock, Saturday.

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

Elarrie's, 7955 La Jolla Shores Drive, La Jolla 458-0541. Jesse Davis, contemporary, Wednesday through Sunday; Connie Alderman, easy-listening piano music with vocal accompaniment, 5-8:30 p.m., Friday.

Halcyon, 4258 West Point Loma Boulevard, Loma Portal 225-9559. The Beat Club, rock, Thursday through Saturday; the Procrustians, rock, Sunday and Monday; live rock, Tuesday and Wednesday, call club for information. Mr. Nice Guy plays 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 275-4010. The People Movers, contemporary, Wednesday through Saturday; Triple Play, contemporary, Sunday through Tuesday.

Hotel del Coronado, 1550 Orange Avenue, Coronado 435-6611. Ocean Terrace Lounge: The Elements, contemporary, Tuesday through Saturday; tea dance with the Variations, contemporary, 2:30-5:30 p.m., Sunday; "Mr. Lucky," pianist, performs at 9 p.m., Sunday evening. Crown Room: James Purnell, pianist, 5:30-9:30 p.m., Friday and Saturday; and Sunday brunch and 10-5:30-8:30 p.m., Sunday evening. Palm Court (beginning at 5 p.m.): Jimmy Lakello, pianist, 5-8 p.m., Friday through Monday.

AS/SDSU CULTURAL ARTS BOARD presents

MONDAY, NOVEMBER 24 - 8:00 P.M.
MONTEZUMA HALL

DRUGS IN SPORTS

"A Panel Discussion" with
TOMMY LASORDA and
DR. FRED MILLER
and guests

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

EVERY BODY BUT THE GIRL

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

ASCABBOB Battle Of The Bands

Congratulations to
INFANTRY SIMPLISTICS ★ **MERCENARY THE SEVENTH**

THURSDAY, DECEMBER 18 - 8:00 P.M.
MONTEZUMA HALL

LOVE & ROCKETS

ON SALE TOMORROW

"ALL AGES ALWAYS WELCOME"
Tickets available at Artex Center Box Office (265-4947), and

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

Produced by the
ASSOCIATED STUDENTS
of San Diego State University

THE OLD BANDA BIDA RESTAURANT

THE AGENTS
Thurs-Sat, Nov. 20-22

FANTASY FASHIONS

Auction every Friday at 7:00 pm
SIERS BROS.

Tues. & Wed., Nov. 25 & 26 • Fri. & Sat., Nov. 28 & 29

Puerto Nuevo
Puerto Nuevo's lobster-style dinners served daily • Fresh fish, seafood, chicken, steaks
• Sunday Champagne Buffet Brunch
Open weekdays for lunch, daily for dinner
4014 Bonita Road, Bonita 379-3537
(One mile east of 805)
For booking information contact Rockin' Talent Agency • 466-ROCK

TIM MAZE PRESENTS

bad brains

WASTED YOUTH

INSOLENTS

friday nov 21 8pm

Carpenters Hall

2309 BROADWAY • DOWNTOWN

ADVANCE TICKETS AVAILABLE AT OFF THE RECORD, LOU'S RECORDS, BERLIN WALL, TICKETRON & TELESEAT.

CAMPER VAN BEETHOVEN
FRIDAY, NOVEMBER 20
PSYCHOTIC HOTEL AT SARGON PLACE

DESCENDENTS
SATURDAY, DECEMBER 6
ONE CAFE AT S.C.D.

PARADISE BAY Seafood Restaurant & Oyster Bar

November 19-22

FOUR EYES

THE BEAT CLUB

Coming November 26-29
THANKSGIVING BUFFET!
Make reservations now for our
MONDAY NIGHT FOOTBALL
8 TVs and a Big Screen
Happy Hour drink prices throughout the game
Touchdown Kamikazes... 75¢
Oyster Bar, Chili Dogs, Deli Sandwiches and much more

Every Tuesday 9 pm-2 am
CHAOS PRODUCTIONS
Mobile D.J.s Mike & Dave
Formerly the Windrose Restaurant

your party plan for this week

thurs. nov. 20 - "big city productions"
\$1.25 teas - \$1.25 wells

fri. nov. 21 - "aura"
\$1.75 coronas - \$1.25 teas

sat. nov. 22 - "weekend sandwich"
drink special - "menage a trois"
3 shots for \$3.00! doors open at 7:00 pm.

tues. nov. 25 - 80¢ beer and wine - 75¢ wells
free buffet - all you can eat till 8:00 pm

wed. nov. 26 - "shadow" night - with special appearance by "shadow" plus "free giveaway" plus 50¢ beer and wine - 75¢ wells - free buffet - all you can eat till 8:00 pm

(doors open at 5:00 pm tues. and wed. only)

\$1.00 off admission with this ad
plan your holiday party now
call and now catering parties, banquets, receptions. call 480-0367 for details

619 • 460 • 7353
7353 el cajon blvd., la mesa, ca

Ron Singer, pianist, 5 p.m.-midnight, Tuesday through Thursday.

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

Jazz Mine Records, 5726 La Jolla Boulevard, La Jolla, 454-0822. The Bobby Gordon Quartet, jazz, 2:40-3:30 p.m., Sunday; the Cath Eckert Trio, jazz, 7:30 p.m., Monday.

Jose Murphy's, 4302 Mission Boulevard, Pacific Beach, 270-3220. The Sien Brothers, rock, Thursday through Saturday; Circles, rock, Sunday and Monday; Private Domain, rock, Tuesday and Wednesday; the Honde Bruce Band featuring saxophonist Johnny Vau plays boogie, 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, 435-0262. The Latino Moran Latin Jazz Ensemble, Latin jazz, 8-12 p.m., Sunday.

La Jolla Village Inn/Shotter's Lounge, 3299 Holiday Court, La Jolla, 453-5500. Piano bar: Bruce McKeithen, Tuesday through Saturday.

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

Mary's by the Pier, 710 Garnet Avenue, Pacific Beach, 483-7844. The Road Runners, vintage rock, Thursday through Saturday; The Wild and Crazy hosts jam sessions Tuesday and Wednesday.

McDicks Pub, 1921 Bacon Street, Ocean Beach, 222-6822. Starline, rock, Thursday, Chuck Hall and Brock Wall, rock and blues, Friday and Saturday; Jam session, 6 p.m., Sunday; Hard Times former members of the King Biscuit Blues band, blues and rhythm and blues, Wednesday.

McP's, 1107 Orange Avenue, Coronado, 435-5280. 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, Sunday through Thursday.

Milligan's, 5786 La Jolla Boulevard, La Jolla, 459-7311. Charles Rutherford, standards, contemporary, and requests performed on keyboards, Tuesday through Sunday.

Money Money's, 3595 Sports Arena Boulevard, Loma Portal, 223-5596. Scarlet, rock, Thursday through Saturday; The Reflection, rock, Sunday through Wednesday.

Murphy's, 1031 Orange Avenue, Coronado, 435-4660. Bing Cose, contemporary, Friday, Saturday, and hosting talent night, Sunday.

Old Pacific Beach Club, 4287 Mission Boulevard, Pacific Beach, 270-7522. Ella Ruth Potts, jazz and blues, Thursday through Saturday; Fathberg, jazz, Sunday; Perfect Stranger, rock, Monday and Tuesday; Kai's Caravan, blues and rhythm and blues, Wednesday.

Paradise Bay, 1935 Quivira Road, Marina Village, Mission Bay Park.

223-2335. Four Eyes, rock, Thursday through Saturday; the Beat Club, rock, Wednesday.

Pax Bar and Grill, 1025 Prospect Street, La Jolla, 454-9711. Elliot Lawrence presents a singer's workshop, with Joe Asensio on keyboards, Thursday, and performs jazz, Friday and Saturday.

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

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

The Saloon House, 1970 Quivira Road, Marina Village, 223-2234. Floyd Gaines, contemporary, Thursday through Saturday.

Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay, 274-3314. Ed Ellis and Tapestry.

jazz, nostalgic blues, and contemporary, Thursday through Saturday and early evening Sunday.

Silver Fox Lounge, 1833 Garnet Avenue, Pacific Beach, 483-7844. Live music, Friday and Saturday; call club for information.

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

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

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

Tablas Flamenco Nightclub and Restaurant, 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 11:30 p.m., Friday and Saturday.

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

Top of the Cove, 1216 Prospect Street, La Jolla, 454-7779. Bill Wright, Broadway and London show tunes on the piano, Wednesday through Sunday.

Vacation Village Hotel, Bay Vacation Isle, Mission Bay, 274-4630. Ol' Ridge, comedy and music, Tuesday through Saturday.

Vie's Bar and Restaurant, 7825 Fay Avenue, La Jolla, 456-3789. The Don Glaston Trio, jazz, Wednesday and Thursday; Mel Gost and Friends, jazz, Friday and Saturday.

Victor's, 1403 Rosecrans Street, Point Loma, 226-1871. Downstairs: Norman Clifford and Frankie Perlin, contemporary, Wednesday through Saturday evening, and 4-7 p.m., Sunday. Upstairs (Victor's Deck): Gary Jennings.

contemporary ballads, Thursday through Sunday evenings.

W.D. Pabst and Co., 2901 Nimitz Boulevard at Rosecrans, 224-3655. Ronex, vintage rock, Thursday through Saturday; Star Party, recorded music and video audience participation presentation, Tuesday and Wednesday.

San Diego North

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

Bachman, 2022 Clairemont Mesa Boulevard, Kearny Mesa, 560-8022. The Regular Guys, rock, Friday and Saturday; the Bellamy Brothers, country rock, Sunday; Restless Heart, country rock, and Wild Choir (featuring Galt Dawson), country rock, Monday; the Bodeans, rock, Wednesday.

Blarney Stone Pub, 5617 Balboa Avenue, Clairemont, 279-2633. Cabir O'Doherty, Irish music, Wednesday through Sunday.

Bogey's, 5335 Mission Center Road, 297-4361. Windjammer (with Preston Coleman and Jim Storey), jazz, Monday and Tuesday happy hours.

Borel's, 5323 Mission Center Road, Mission Valley, 295-6000. Kevin Mellon, pianist, 5-6 p.m., Monday through Friday.

Bunbury's, 9006 Mira Mesa Boulevard, Mira Mesa, 578-8666. The Imposters, rock, Thursday through Saturday; live music, Wednesday, call club for information.

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

Celebrity Room, 4805 Conway Street, Kearny Mesa, 279-2444. Star Party recorded music and video audience participation presentation, Thursday; the Jets, featuring Kenny Merrill, vintage rock, Friday and Saturday; recorded music, Tuesday and Wednesday.

Crystal's Emporium, 500 Hotel Circle North, Mission Valley, 294-9010. Circles, rock, Thursday through Saturday; the Heroes, rock, Tuesday and Wednesday.

The Godfather, 7878 Clairemont Mesa Boulevard, Kearny Mesa, 560-8666. Scott Shannon, variety music on the piano, Friday through Sunday evenings.

Courier's 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 and vocalist, performs Friday and Saturday.

Haji Baba, 104 Mission Valley Center West, Mission Valley, 296-2010. Live Arabic music and entertainment, Wednesday through Saturday.

Headquarters, 7040 Miramar Road, Mira Mesa, 566-4292. Jo Tronzo, piano variety sing-along music, Wednesday through Saturday.

Holiday Inn, Crickler's Lounge, 595 Hotel Circle South, Mission Valley, 291-5720. Secrets, jazz, Thursday; Fathberg, jazz, Friday and Saturday.

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

Kelly's Steak House, 294 Hotel Circle North, Mission Valley, 296-2131. Piano bar: Paul Gregg and Don Libbey, Monday through Thursday 5-6 p.m.; Craig Jones, sing-along favorites, jazz, ballads, and a bit of country, Monday through Thursday, 6 p.m. on; Margie Harmon, Friday and Saturday; Don Libbey, Sunday.

King Leo Inn, 5225 Linda Vista Road, Linda Vista, 291-4279. The Bobby Gordon Trio, jazz, Friday and Saturday.

La Hacienda Cantina, Mission Valley Inn, 670 Hotel Circle South, Mission Valley, 296-8281. Michael Murphy, comedy and music, Wednesday through Saturday; the Rita, contemporary, Monday and Tuesday.

Lahr's Greenhouse, 2826 Camino del Rio South, Mission Valley, 299-2828. The Harmon Vals, Thursday through Saturday, with the Reflectors, rock, Friday and Saturday; the Bill Shreve/Bruce Cameron Quartet plays jazz during the Sunday brunch, and on

THE NEW BULLFROGS
LIVE ROCK-ROLL NIGHTLY

SUNDAY THROUGH TUESDAY MEDIA WEDNESDAY

TONIGHT THROUGH SATURDAY

SERIOUS GUISE EVENSTAR

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

NIGHTLY SPECIALS - 7:00 PM TO MIDNIGHT

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

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HAPPY HOUR - Monday-Friday, 4:30-7:30 pm

For your dancing & listening pleasure
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JAZZ FUSION
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Appearing Wednesday-Sunday 9pm-1am
Coming December 10
MOSE ALLISON
Jazz & Contemporary Music • Dancing
459-0541 Bar & Grill Menu served until 10pm

Along the Summer House Inn
7555 La Jolla Shores Dr.

Tonight, Thursday November 20

ISLAND SCENE NIGHT

• Doors open at 8:00 pm
• First 91 people admitted FREE
• 91st Cuervo Gold Shooters
• Brian & Kelly of the Breakfast Club will be spinning records and giving away prizes including an Island Scene t-shirt and 2000s accessories
• Scene t-shirts and 2000s accessories products. Come at 5:00 pm for the
• Chaperone vs. Raiders game, and enjoy \$1.25 beer, wine, house champagne, well and call drinks with the complimentary beers d'ouverts all the final gun.

Every Sunday night
EAST MEETS WEST LONG ISLAND
LONG BEACH ICED TEAS \$1.75
All night long

Every Monday night
NAME YOUR DRINK NIGHT
Beer, wine, house champagne, well & call drinks - just
\$1.25
Sipping in this ad (on Mondays) and get into the club
FREE

Club Diego's

860 Garnet Ave. - 272-5171 - Pacific Beach

INTERMeZZO
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ACOUSTIC NIGHTS

When the Mission Valley 2000s are a bit too much...

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

Enjoy yourselves!
Hear Melissa McCracken through January 3, Tues.-Sat., 8-midnight.

Radisson Hotel San Diego
1833 Camino del Rio South, San Diego, CA 92108
(619) 260-0111

Sunday evening, rock bands perform in the New Talent Showcase, call club for information. Automatics, rock, Tuesday and Wednesday. Fatburger plays during the Friday happy hour.

Monk's, 8047 San Diego Mission Road, Mission Valley 563-0960: Igoe Pato, rock, Tuesday through Saturday; Driedland jazz, Sunday; the Border Times, nostalgic rock, Monday; the Basement Blues Band, blues and rhythm and blues, Tuesday.

The Moonlight, 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 information.

Navajo Inn, 8515 Navajo Road, San Carlos. 465-1730: Scafrack, Thursday through Saturday; live music, Sunday and Monday; call club for information; Indoor Fireworks, rock, Tuesday and Wednesday.

Pal Joey's, 5147 Waring Road, Allied Gardens. 286-7873: Pro Brigham's Preservation Band, Driedland jazz, swing, and oldies, Friday and Saturday.

Pauline Lounge, Town and Country Hotel, 500 Hotel Circle

North. 291-7131: Precious Cargo (featuring Jon Sandout and Lisa McDowell), contemporary, Tuesday through Saturday; Dining Room: Kelly Lloyd, contemporary harp, Friday and Saturday.

Peter D's, 5149 Clairemont Mesa Boulevard. 277-3217: Accent, Top 40 dance music and a little bit of everything else, Friday and Saturday; the California Cabaret lets you be the star in an audience participation singing and piano presentation, Wednesday.

Redstone Hotel, 1431 Camino del Rio South, Hotel Circle. 260-0111: Intermex Cafe: Melissa McCracken, acoustic guitar 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: Terry Finch, comedy, country, and contemporary, 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, Tuesday and Wednesday.

Spliff's, 1130 Buena Vista, Bay Park. 276-3993: Ten Yards, rock,

This rock, Fallout, rock, and the Unlabeled 4, rock, Thursday; Saccharine Trust, rock, Goe, rock, Angst, rock, the Love Monsters, primitive, sensuous, industrial music and poetry, and Mas Fabre, rock, Friday; Winter Hours, rock, Limbo Slam, reggae, Fairfield Fats, rock, the Bridge, rock, Hidingmark, rock, Saturday; Lead and Clear magazine presents heavy metalists Guardian, Overdrive, and Snakebyte, Tuesday; Liquid Rhythm, rock, 1621, rock, Quik, rock, and T'burn Jig, rock, Wednesday.

Stardust Hotel, 950 Hotel Circle North, Mission Valley 298-0511: Coral Room: Passion from

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

Tio Leo's/Mira Mesa, 10787 Camino Ruiz, Mira Mesa. 695-1461: Indoor Fireworks, rock, Thursday through Saturday; Mingo Street, contemporary, Sunday and Monday; Kicks, 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 Saturday.

The Wellhouse, 10789 Terrasanta Boulevard, Terrasanta. 566-6677: Ray and Laine Correa, swing, pop, nostalgia, and contemporary dance music, Tuesday through Thursday; Jackie, vintage rock, Friday and Saturday; Dan Connor, country and contemporary, Sunday and Monday.

Wanderer's Room, 6606 Mission Gorge Road, Mission Gorge. 280-6263: Steer Crazy, country, Tuesday through Saturday; Haywire, country, Sunday and Monday.

San Diego South

Abbey Restaurant, 2825 Fifth Avenue, Hillcrest. 291-4773: Restaurant: Mike Lam, elegant dinner music, 6-9 p.m., Tuesday through Sunday.

Anchor Inn, 2222 San Diego Avenue, Old Town. 692-0633: Jerry Burchard, originals and contemporary music, Friday and Saturday.

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

Azte: Bowl, Turquoise Room. 4356 Thirtieth Street, North Park. 283-3125: Short and the City Street Band, contemporary, Wednesday through Saturday.

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

Cafe del Rey More, 1549 E3 Prado, Balboa Park. 234-8511: Piano Bar: John Garcia, Tuesday through Thursday; Kristi Rickert, Friday through Sunday; pianist Bob MacLeod performs 6-12 p.m., Sunday evening.

Caravaggio's, 1119 Sixth Avenue,

downtown. 232-2747: Jay Taylor, classical guitar, Tuesday and Wednesday lunch hours; Mark and Sarah Schleibacher, classical guitar duo, Friday and Saturday.

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

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

Dock Masters, 2051 Shelter Island Drive, Shelter Island. 223-2572: The Lucky Wells Band, vintage rock, Tuesday through Sunday.

PARK PLACE

LIVE ROCK 7 NIGHTS A WEEK

PERFECT STRANGER
Only thru Nov. 22!
The "Perfect" dance band

The Best of Comedy
TONIGHT
PETER FOGEL

DR. JAMES DOWNS
Returning Dec. 1
This Sunday & Monday
Dance a MEDRA

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Nightclub & Pub

4202 Mission Blvd., P.O. 276-3228 • Daily 10 am-2 am

SIERS BROS.
Thursday-Saturday

CIRCLES
Sunday & Monday

PRIVATE DOMAIN
Tuesday & Wednesday

BLONDE BRUCE BAND Sundays 4-8 pm

Thursday, November 20, 5 pm
CHARGERS vs. RAIDERS
6 monitors via satellite

Friday
HAPPY HOUR 6-8 pm
All cocktails a buck
All imported beer a buck and a half
Dollar taco and chips and salsa

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NO TOP 40

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75¢ wells 8:30-9:30 pm 7 days a week
Cover begins at 9:30 pm Monday-Saturday
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PICK YOUR PARTY...

Friday
S&D BASH Win a ski trip for two to Crested Butte, Colorado! Check out exciting fashions and equipment from Pat's Ski and Sport, and come ski with us! 5 to 9 pm.

Saturday
CLUB PHAUNA coming soon
Watch out!

Wednesday
SKIRT THE ISSUE
Anyone wearing a skirt and heels enters the party FREE and starts off with three 25¢ drinks! 8-10 pm.

Thursday THURSDAY NIGHT LIVE Costumes, decorations, dancing and \$1.25 Shooter Released November 20, 7 pm. Winter Weathered Hair and Fashion show

Saturday **NON-STOP PARTY!**

Monday **MONDAY NIGHTS** follow MONDAY NIGHT FOOTBALL. \$1.00 draft and free pizza for the game. Then 9 to midnight any drink in the house, only \$1.75!

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DOCK MASTERS

In the Shelter Island Marina Inn
223-2572

Dance to the Golden Oldies
of the 50s & 60s
Tuesday-Saturday, 9:00 pm-1:30 am
Sunday, 8:00 pm-12:30 am

THE RKKV WELLS BAND

MONDAY NIGHT FOOTBALL

- 7-ft. wide screen
- 75' draft beer
- \$1.00 well drinks
- Free chips & salsa

A NIGHT OF GREAT JAZZ AT BELLA VIA

Thursday, November 20th

A BENEFIT FOR THE NORTH COAST JAZZ SOCIETY

The night includes:
GOURMET ITALIAN BUFFET—6:30 pm. Has to be seen to be believed... and tasted to be appreciated.
JAZZ PERFORMANCE—8 pm-12 midnight. Joe Marillo on sax... Joe Azzarello piano... Ian Wilmut bass... Ron Ogden drums and a parade of leading southern California jazz players. Tickets \$20.00 for buffet and entertainment. Available at Ticketmaster locations or at Bella Via. Call 942-1108.

Friday & Saturday November 21 & 22

HOLLIS GENTRY'S NEON

9 pm • Dinner reservations before the show call 942-1108

COMING ATTRACTIONS:
Friday, November 28—LELA BROWN & BRUCE CAMERON QUARTET
Saturday, November 29—BARBARA ROBINSON
Friday & Saturday, December 12 & 13—EDDIE HARRIS
January 9 & 10—ANITA O'DAY

New chef, Moreno Casual, is receiving rave reviews. Before the show taste his fabulous creations.

ITALIAN RESTAURANT & NIGHTCLUB
Have dinner before the show 942-1101.

2591 Highway 101, Cardiff-by-the-Sea, California 92007 (619) 942-1108

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HUMPHREY'S JAZZ

by the bay

Humphrey's presents the best of Today's New Jazz as two of San Diego's hottest local talents perform on Humphrey's indoor stage!

This week only... five nights of jazz!

Wednesday, November 20-Thursday, November 21

NEW SHOZ

9:00 pm-11:00 pm

Sunday, November 23

HOLLIS GENTRY'S NEON

9:00 pm-11:00 pm

Monday, November 24

HOLLIS GENTRY'S NEON

9:00 pm-11:00 pm

Complimentary host of oysters 6:00-8:00 pm drink specials
Don't miss an exciting evening!

NO COVER UNTIL 11:21

HUMPHREY'S

2244 Shelter Island Drive
224-3577

Doonies, 4225 El Cajon Boulevard, East San Diego 92108. Piano bar. Paul Gregg. Tuesday through Saturday. Patti Glenn, Sunday and Monday.

Drowey Magle's, 3171 First and University, North Park. 298-8584. Sam Hinton, folk, Thursday; Kate O'Malley and the Plankton Brothers, swing and traditional American music, Friday; Maria Bowman, Sam Cahan, and Charlie Holladay, folk and blues, Saturday; Purple Mountain, popular, folk, and topical music, Sunday. Old Time Night, Monday; Delta Charlie, folk, Tuesday; jazz with Peter Sprague, Wednesday.

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

Fat City/China Camp, 2137 Pacific Highway, downtown. 232-0606. Harvey and the 52nd Street Jive, jazz, Thursday through Saturday. On the patio: Paul Montezano's Tropical Jazz. Expansion plays contemporary, Brazilian, and world beat music, 7-11 p.m., Sunday.

Gabriel's Grille, 2825 Fifth Avenue, Hillcrest. 291-4779. Mike Marino sings your favorite show tunes and requests, 9 p.m., until closing, Tuesday through Sunday. Mike performs local stars Wednesday.

Hamburguesa! 4016 Wallace Street, Old Town in the Bazaar del Mundo. 295-0584. Charlie Moore, contemporary, Friday and Saturday.

Holiday Inn/Embarcadero, Port Hole Lounge, 1355 North Harbor Drive, downtown. 232-3861. Denise Jeter and Bob Morse, jazz, Tuesday.

through Saturday.
Hotel San Diego, 339 West Broadway, downtown. 234-0221. Harry's Bar. Live music, Friday and Saturday, call club for information.

Humphrey's, Half Moon Inn, 2241 Shelter Island Drive, Shelter Island. 234-3377. Indoor stage. New Show, jazz, Thursday through Saturday; Hollis Gentry's Neon, jazz, Sunday and Monday.

Imperial House, 505 Kalma Street (at Park Boulevard), Hillcrest. 234-3525. Wayne Jure, jazz, Tuesday through Saturday, with the Imperial House Opera Singers, Tuesday and Wednesday; Wayne Jure 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.

Jim's Hickory Wood Barbecue, 5312 El Cajon Boulevard. 296-8220. Talent show and host night with Helen Hay performing everything from country to folk and contemporary, 7:30 p.m., Wednesday.

Jelly Roger, 807 West Harbor Drive, Seaport Village. 233-4300. Forecast, jazz and rhythm and blues, Wednesday through Saturday; Pulk Salad Annie, contemporary, Sunday and Tuesday.

Mandolin Wind, 308 University Avenue, Hillcrest. 297-3017. The Jacks, rock, and guests, Thursday; "The King Biscuit Boys" (members of the King Biscuit Blues Band), blues and rhythm and blues, Friday and Saturday; Joyce Reeks and the Zebra Club, rock, Tuesday, Secreto, jazz, Wednesday.

New Generation, 1025 Eleventh Avenue (at Broadway), downtown. 234-0505. The Cardiff Reelers, reggae, 9 p.m., Saturday.

Oasis Club, 3184 Martin Luther King Way, Southeast San Diego. 237-7772. The Daniel Jackson Jazz Quartet, jazz, 4-8 p.m., Friday; Fro Frighman's Preservation Band, Dixieland jazz, 3-7 p.m., Sunday.

Our Place Pub at Miki's, 2424 Fifth Avenue, Hillcrest. 232-1773. Randy Porter, Bob Magnusson, and Jim Plink, jazz, Thursday; Coral Thurt, jazz, Friday and Saturday; Shep Meyers, jazz, Sunday.

Patrick's II, 428 F Street, downtown. 233-3077. Fro Frighman's Preservation Band, Dixieland jazz, early evening, Thursday; Rick Gazday and His Super Barracudas, blues and rock, Friday and Saturday; Ray and Company, light rock and oldies, Tuesday; City Lights, contemporary, Wednesday.

Reuben E. Lee's, 880 Harbor Island Drive, Harbor Island. 291-1870. Sander Hersh and Fortune, Top 40 dance music, Thursday through Saturday.

291-1870. Sander Hersh and Fortune, Top 40 dance music, Thursday through Saturday.

Rosie O'Grady's, 3402 Adams Avenue, Normal Heights. 284-7666. The Top Tones, jazz, Wednesday; Bryan Baines, Irish and contemporary music, Thursday, 12-2. Pansy spin platters Friday and Saturday evenings.

San Diego Harbor Excursion, Harbor Drive and Broadway, downtown. 234-0111. David Walden and the Gathering, contemporary, Friday and Saturday; the Aubrey Fay Trio featuring vocalists Fran Losketo, jazz, Sunday brunch.

Sherton Harbor Island East, Reflections, 1380 Harbor Island Drive, Harbor Island. 291-2900. Devocan, Top 40 dance music, Thursday through Saturday; The Pier Group, contemporary, Tuesday through Saturday; live country music, Sunday, call for information.

Tom Han's Lighthouse, 2150 Harbor Island Drive, Harbor Island. 291-9110. Dusty and Melissa, contemporary, Wednesday through Sunday; Donna Cole, contemporary, Monday and Tuesday.

Friday happy hour, Sundowner Lounge: John Austin Butsch, classical and contemporary piano, Tuesday through Saturday; Sheppard's Restaurant: Phil Beecher, classical guitar, Wednesday through Saturday; Gal Treichler, classical harp, Tuesday.

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

Sternoheeler 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 Han's Lighthouse, 2150 Harbor Island Drive, Harbor Island. 291-9110. Dusty and Melissa, contemporary, Wednesday through Sunday; Donna Cole, contemporary, Monday and Tuesday.

contemporary, Monday and Tuesday.

Top of the Park, Park Manor Hotel, 325 Spruce Street, Hillcrest. 295-2181. Jimmy Corzano, jazz, Thursday; Patti Miralce, jazz, Sunday; Elliot Lawrence, jazz, Tuesday.

The Trojan Horse, 2179 University Avenue, East San Diego. 582-1070. The Us Band, rock, Thursday through Saturday; Mel's Band, rock, Sunday; the Billa Brothers, rock, Wednesday.

Tv's Man's, 2551 University Avenue, North Park. 295-9426. West Coast, rock, Friday; the Drastics, rock, Saturday.

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

downtown. 232-3121. Rick James and Robin Hensel, jazz and blues, Thursday through Saturday; Peter Rubberchert, so time pianist, performs from 2-4:30 p.m., in the lobby, Monday through Thursday, and Saturday, and from 2-8 p.m., Friday.

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

Westgate Hotel, 1055 Second Avenue, downtown. 238-1818. Lobby: Piano bar entertainment, 4-8 p.m., Monday through Friday. Plaza Lounge: Sylvia Lorraine, show tunes and light classical piano music, Wednesday through Saturday evenings; Peggy Keller, show tunes and light classical piano music, Sunday through Tuesday evenings; 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, 5080 El Cajon Boulevard. 582-1513. The Redcoats, vintage rock, Wednesday and Friday.

Words and Music Bookstore, 3806 Fourth Avenue, Hillcrest. 298-4011. The San Diego Master Choral Chamber Singers perform madrigals, spirituals, popular

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.

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Words and Music Bookstore, 3806 Fourth Avenue, Hillcrest. 298-4011. The San Diego Master Choral Chamber Singers perform madrigals, spirituals, popular

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THURSDAY, TONIGHT
UNCALLED 4 with the debut of **FALLOUT** and **THIS** plus **TEN YARDS**

FRIDAY, NOVEMBER 21 • **TIM MAZE PRESENTS**
SST RECORDING ARTISTS
SACCHARINE TRUST and **GONE**
featuring members of *Black Flag*, *With ANGST* plus *LOVE MONSTERS*
who feature the legendary *Claudio Coma* and *Jim Call*. And **MAX FABLE** opens at 10pm

ROVING EYE MUSIC REPORTS is postponed this week. Tim Maze made a deal with me. If I give him more space, he'll give me more room to hang myself. So if it works, I won't be back. Thanks All — Jerry Herrera

1130 BUENOS AVE. A-6 399. COCKTAILS, DANCING, AIR CONDITIONED — 21 ON UP — TRY THE GREAT FOOD FROM "FRESH FAVOURS"

SATURDAY, NOVEMBER 22 • **PIX'S LISTEN TO THIS**
presents the first Heat Coast appearance from New York *Iron Link Records*
WINTER HOURS
with **LIMBO SLAM** and **FAIRFIELD FATS** plus **THE BRIDGE** and **HIDINOMASK** at 10pm sharp

TUESDAY, NOVEMBER 25
LOUD AND CLEAR MAGAZINE presents
SNAKEBYTE with **ARC** and **OVERTURE**
GUARDIAN
WEDNESDAY, NOVEMBER 26
TYBURN JO and **OWIK** and **1621** plus **LIQUID RHYTHM**
TOMORROW'S Nov. 27th: Thanksgiving Night with *JAGUERS*, *RANIER*, *SURFACE*, *IAN CHRISTIAN* from *The Hitmen*, Nov. 28th: *BURNING BRICKS*, *THE ACCESSORIES*, *IMAGE BUREAU*, *PANIC* and *TRIUMPHANT STAR* at 10pm. Nov. 29th: *Prom L.A.*, *PIX'S LISTEN TO THIS* presents recording artists *glam thrashers THE JONESES* bringing their brand new EP, *With ALBI, TEAZER, PUNKY SLIM and TRYIT* at 10pm.

Appearing Nightly! Wednesday-Saturday Thru Nov.

Vies
Bill Wright at the piano Tuesday through Saturday
The Don Glaser Trio Wednesday and Thursday through November
Mel Goot & Friends Friday & Saturday

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SAN DIEGO
807 West Harbor Drive (Seaport Village)
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Apprentice Salsa & Tango
Folk, Blues, Jazz

Join the movers and the shakers.

Great jazz & dancing with
The Denise Jeter and Bob Morss Quartet

Tuesday through Saturday 9 pm to 1 am
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Holiday Inn
San Diego Embarcadero
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Come shake it up to the sounds of the popular **PEOPLE MOVERS**, playing Top 40 music Wednesday thru Saturday. Dancing and entertainment nightly, 9pm-1 am.
Stop by for Happy Hour and enjoy your favorite libations and complimentary hors d'oeuvres, Monday-Friday, 4-7 pm. It's all happening now at the Cargo Bar, the San Diego Hilton's lively nightclub on Mission Bay. Make your move tonight!

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• Battle of Saxes •

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Jazz • Jazz • Tues. — Complete prime rib dinner \$5.99, 4-11 pm

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Wed. — Restaurant Employee Night • \$1 well drinks • Rock and Roll

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Thurs-Fri-Sat
San Diego's finest jazz • Dining 'til 3 am Fri. & Sat.

FATBURGER BAND
Jazz • Jazz • Jazz • Jazz • Jazz • Jazz • Jazz • Jazz

PERFECT STRANGER
Mon.—KGB FM Night • Tues.—Restaurant Employee Night

KAT'S CARAVAN
Wed.—Mediterranean Lobster Night \$7.99 • Margaritas \$1.50

music, and songs for the Christmas season. 8 p.m., Friday. Peter Cech, pianist, performs Joplin, Gershwin, and Jelly Roll Morton. 8 p.m., Saturday. Appetizers. "A Taste of Things to Come" features Steve Kowit, poet, Joyce Woodson, vocalist and guitarist, the Kevin Quail Jazz Trio, jazz, and classical guitarist Jim Manuel. 7-9 p.m., Monday.

Simmons and Eddie King, country, Wednesday through Saturday.

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

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

The Boondocks Restaurant, 8320 Parkway Drive, La Mesa. 465-9669. 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, San Diego. 448-8778. Country, Wednesday through Sunday.

Bull and Bear, 690 North Second Street, El Cajon. 440-5757. Magic, contemporary, Wednesday through Saturday.

Camelot Inn, 887 San Marcos Boulevard, San Marcos. 744-1332. George performs Scottish tunes on the accordion, Thursday; the Paradise Street Band, Irish music, Saturday; Craig Jones, contemporary, Friday happy hour; Jim Moore, guitar variety, Sunday and Monday.

Carlos Murphy's/Grossmont Center, 5540 Grossmont Center Drive, La Mesa. 698-9757. Bolton/Dallas, rock, Wednesday through Saturday. Robert Windolph, new-wave pop, Sunday and Monday.

Carlton Oaks Country Club, 9200 Inwood Drive, San Diego. 448-4242. Live and the Singers, contemporary, Friday and Saturday.

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

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

Doc's Landing, 1185 East Main Street, El Cajon. 442-0258. Dale performs on the piano, Wednesday through Friday evenings, and 5-8 p.m., Friday and Sunday; Carol Crawford, contemporary, Saturday through Tuesday evenings; Don Miller plays piano, Monday through Friday happy hours.

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

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

Flora Springs Inn, 15505 Highway 80, El Cajon. 443-0568. Live music, Saturday, call club for information.

George Joe's Restaurant, 9595 Murray Drive, La Mesa. 469-6358. Cerr Anderson, piano and vocals, Friday and Saturday.

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

Kelly's Pub, 6344 El Cajon Boulevard, college area. 298-0400. Brent Bowers, pop favorites on acoustic guitar, Thursday; Featherstone, pop favorites of the Sixties, Seventies, and Eighties, Friday; the Colens, blues and rock, Saturday; Brian Whittaker, pop favorites on acoustic guitar, Wednesday.

Lakehead Resort, 14916 Highway 79, Julian. 765-0736. Carl Ross and the Whaler Band, a variety from country to rock, Friday and Saturday.

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

Live Oak Springs, Old Highway 80 Boulevard, Jacumba. 766-4258. Live music, Saturday, call club for information.

Lorenson's, 596 Broadway, El Cajon. 442-9696. Bogart, contemporary, Wednesday through Saturday.

Magnolia Mulvaney's, 8861 Magnolia Avenue, San Diego. 448-8550. Prans, rock, Friday and Saturday.

Mother Murphy's, 177 West Parkway Plaza, El Cajon. 579-6600. Place, rock, Friday and Saturday.

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

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

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

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

Park Place, 1280 Fletcher

Parsons, El Cajon. 448-4111. Flywell, rock, Thursday through Saturday; live rock, Sunday and Monday, call club for information; Toys, rock, Tuesday and Wednesday; Dr. James Downs, hipnotist, performs Monday evening, and comedy is featured at 10 p.m. and midnight, Thursday.

Pelikan Pub, 7828 Broadway, Lemon Grove. 464-5284. Live rock, Friday, call club for information; Spread Eagle, rock, Saturday; Mike Wilkes, country and contemporary, Monday and Wednesday.

Pizza Plus, 764 Jamacha Road, El Cajon. 444-3300. The Bel-Airs,

vintage rock, Friday; the Border Times, vintage rock, Saturday.

Redon Room, 8300 Broadway, Lemon Grove. 469-5137. The Ozark Hillbillies, country, Friday and Saturday.

TNT Lounge, 6791 Imperial Avenue, Escondido. 293-2993. Par-tay, danceable rhythm and blues and contemporary, Friday and Saturday evening; the Celebrity Band, jazz, 5-8 p.m., Friday; the Ted Picon Quartet, jazz, 7-11 p.m., Sunday.

Van Winkle's, 10055 Mission Gorge Road, San Diego. 449-0060. Crossfire, country rock, Friday and Saturday.

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

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

Lounge, 4475 Bonita Road, Bonita. 297-7708. The Two Tones, rock, Thursday through Saturday.

Casa Don Diego Restaurant, 5880 Bonita Road, Bonita. 470-3444. The Jaime Moran Latin Jazz Ensemble, Latin jazz, Friday and Saturday.

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

Dance Machine, 1862 Palm Avenue, Imperial Beach. 429-1161.

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Alpine Stage Depot, 2754 Alpine Boulevard, Alpine. 445-2550. The Southern Express, with Carl

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Polk Salad Annie: Jolly Roger/Super Village
Precious Cargo (with Jon Sandow and Lisa McDowell): Pavilion Lounge
Ray and Company: Patrick's II
Remedies: Rutch and Eddie's
Frank Ricci and West Wind: Pao Soap Anderson's
The Ritz: La Hacienda Continuo
Bruce Robbins: Café La Mesa
The Rondaes Brothers: Hungry Hunter/Rancho Bernardo
Charles Rutherford: Milligan's
Sharon Gourmet Lounge: Pao Soap and Country Hotel
Sheri and the City Street Band: Lute House
Sneak Preview: Jolly Roger/Lakeview

Tony Soraci and Company: Henry's
Sound Investment: the Grove
Southwind: Hyatt Islandia
Star Winda: Carls
Murphy/Marina Village: The Sunday Edition: Sunset
Loops: Master Inn
Don Tammison: Harbor Lights
Winner's Circle: Resort
Too Much Fun: Mulwary/Escondido
Bert Torres: Stardust Hotel
Triple Play: Hilton Hotel
The Variations: Hotel del Coronado
David Watson and the Excursion: San Diego Harbor
Wavy Gravy: El Comal/Excursion

Brian Whitaker: Kelly's Pub
Lee Whittington: Crown Room
Country/Country Rock
Alaska: Circle D Corral
Athena and the On Bow Country: Lute House Inn
Apache: Lakeside Hotel
The Bellamy Brothers: Escondido
Bramble: Ahlens Country Saloon
Gregg Good and Holy Cow: Leo's
Little Bit of Country: Dan Connor: San Luis Rey
Dawns Golf Course Country:

Club Wellhouse: Country Casanova: Circle D Corral
The Country Rejects: Barn-X
Ranch House: Coyotes: Bronco Billy's
Crossovers: Valley Fort Restaurant
C.W. Express: Stage Coach Inn
Dakota: Valley Center Inn Saloon
Elton, J.N., and the Country: Lone Star Country: Country Side
Restaurant and Lounge: Midnight Riders: Oasis Club
Ron Morin: Lakeside Hotel
North Forty: Oakdale Lodge
The Ozark Hillbillies: Rodeo Room
Herb Pederson and the Desert Rose Band: Belly Up Tavern
Restless Heart: Ranchman
The Savory Brothers: Pomerado Club
Southern Express: (with Carl Simmons and Eddie King): Alpine Stage Depot
Stampede: Ranchman
Steer Crazy: Wrangler's Boast
Steppin' Out: La's
Jack Tompkins and the Scissions: Belly Up Tavern
Don Tammison: Winner's Circle
White Horse: Country Thompson
Dwight Youkum: Ranchman

Folk/Ethnic
Bryan Baines: Smiley's
Baschall Inn: Rosie O'Grady's
Camelot Inn: Murphy's
March Bowman, Tom Cahoon, and Charlie Holdaway: Old Time Café
Holly Burke, Patrick Berrogain, and Bob Goldsack: Old Time Café
Emerson Carroll: Camelot Inn
Della Charlier: Drury Magpie's
Calvary: Harriet
Bill Cray: Blarney Stone Too
The Flanigans: Four Nags Bar
San Dimas: Drury Magpie's
The Louisiana Cajun Ties: Old Time Café
Los Lapeas: Harriet
Leslie and Leslee Change: Joey's
Merrill: Zorilla's

Jim and Joe: Ahlens Country Saloon
Jack Johnson and North Country: Stage Coach Inn
John Kendrick and Company: Whiskey Creek
Red Lane: Rutch's Hidden Acres
Larado Drive: the Outpost
Lone Star Country: Country Side Restaurant and Lounge
Midnight Riders: Oasis Club
Ron Morin: Lakeside Hotel
North Forty: Oakdale Lodge
The Ozark Hillbillies: Rodeo Room
Herb Pederson and the Desert Rose Band: Belly Up Tavern
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Don Tammison: Winner's Circle
White Horse: Country Thompson
Dwight Youkum: Ranchman

Sean McVicker: Ireland's Own
John and Julie Moore: That Place Place
The Jaime Moran Latin Jazz Ensemble: La Avenida, Casa Don Diego/Donde
Melrose: Harriet
Cable O'Doherty: Blarney Stone Too
Kate O'Flaherty and the Flanigans: Southern Drury Magpie's
Van Orlowski: Rutch House
Pomerado Street Band: Camelot Inn
Purple Haze: Drury Magpie's

Jazz
The Bob Tones: Rosie O'Grady's
Pro Brigham's Preservation Band: Pat Joppy's Oasis Club
Patrick's II: Holly Burke, Patrick Berrogain, and Bob Goldsack: Old Time Café
The Celebrity Band: TNT Lounge
The Chicago Site: Belly Up Tavern
The Café Robert Trio: Jazz Nirup Records
Ed Ellis and Tapestry: Sandtrap Lounge
Pathfinder: Lute's Greenhouse, Holiday Inn/Escondido Valley, Old

Pacific Beach Café
Aubrey Fay: Chuck's Steak House
The Aubrey Fay Trio: San Diego Harbor Excursion
The Steve Fairbank Trio: Bookworks/Pennikin
Coffeehouse: Forecasts: Jolly Roger/Super Village
Holla Country's Name: Anthony's
Harborside, Humphrey's, Bahia Hotel, Bella Via Restaurant: The Don Chaser Trio: Vic's Bar and Restaurant
Nel Coast and Friends: Vic's Bar and Restaurant
The Bobby Gordon Quartet: Jazz Nirup Records
The Bobby Gordon Trio: King

Lute Inn
Harvey and the 52nd Street Jive: Pat City/China Camp
Invincible Message: George's/Excursion
The Daniel Jackson Quartet: Oasis Club
Rick James and Robin Henkel: U.S. Great Hotel
Douglas Jeter and Bob Morris: Holiday Inn/Escondido
Elliot Lawrence: Top of the Park/Top Manor Hotel, Pao Soap and Grill
Frank Loebach: San Diego Harbor Excursion
Joe Mullins: Bella Via Restaurant
The Joe Mullins Quartet: Chuck's Steak House

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The Flanigans: Four Nags Bar
San Dimas: Drury Magpie's
The Louisiana Cajun Ties: Old Time Café
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The Basement Blues Band: Moon's
"The King Biscuit Boys" (ex members of King Biscuit Blues): Mandala Wind
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Martha Brown, Tom Cahoon, and Charlie Holdaway: Drury Magpie's
The Cardiff Moderns: New Generation
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Ed Ellis and Tapestry: Sandtrap Lounge
Forecasts: Support Village
Rick Gaskin and His Super Barracudas: Patrick's II
Hard Times for members of King Biscuit Blues: McVicker's Pub
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The International Reggae All-Stars: Belly Up Tavern
Kia's Caramo: Old Pacific Beach Café, Bella Via Restaurant
Louisa Stone: Solid
Ellis Ruth Piggins: Old Del Mar Café, Old Pacific Beach Café, Bahia Hotel
Talk Back: Belly Up Tavern
The Jay Vande Quartet: The Jazz Factory

Blues/R&B Reggae
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Ira Stein and Russell Walden: Old
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Coral Thru: Our Place at
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Tobacco Road: Belly Up Tavern
Tobias: Mile Flours
John Van Dyle and Nathan
Pryor: Escape Lounge, Top of
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Ray and Lannie Correa with Ed
Nelson: swing, pop, nostalgia,
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music, the Wellhouse
The Red Credit Band: oldies,
Rancho Bernardo Inn
The Crescendos: big-band dance
music, San Luis Rey Downs
Gold Course Country Club
Ed Ellis and Tapestry: jazz,
nostalgic blues, and
contemporary, Sandtrap
Lounge
Catherine Espinoza: harp music,
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Hunter Davis: singer-songwriter,
Old Time Cafe
K-Z Does It: Fifties and Sixties
rock and country rock, Old
Wagon Wheel
Terry Finch: comedy, country,
and contemporary, Road
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and contemporary, Jim's
Hickory Wood Bar/Beque
Craig Jones: sing-along favorites,
ballads, jazz, and a bit of
country, Bookies
Restaurant, Kelly's Steak
House
Peggy Kallen: pianist, Westgate
Hotel
Brian Kilmer: classical guitarist,
Westside Bistro
Mike Lamp: show tunes, requests,
and elegant dinner music,
Gabriel's Grill and the Abbey
Restaurant
Jimmy La Vella: pianist, Hotel del
Coronado
Kathy Lloyd: contemporary harp,
Pavilion Lounge
The Dick Lopez Trio: swing,
contemporary, and vocals,
Stardust Hotel
Sylvia Lorraines: pianist, Westgate
Hotel
The Love Monsters: primitive,
sensual, industrial music: and
poetry, Spirit
Bob MacLeod: piano and vocal
variety, Café del Ray Motel, La
Valencia Hotel
Jim Mammel: classical guitarist,
Words and Music Bookstore
Bruce McElhenny: pianist,

Shooter's Lounge/La Jolla
Village Inn
Jerry Melnick: standards, movie
themes, originals,
contemporary, and jazz music
on the piano, Steamer's
Kevin Melton: pianist, Bore's
Nick Montana: contemporary,
country, oldies, and Latin
music, Da Vinci's
Paul Montano's Tropical Jazz
Duo: contemporary, Brazilian,
and world beat music, Viscount
Hotel
Paul Montano's Tropical Jazz
Expansion: contemporary,
Brazilian, and world beat
music, Fat City/China Camp
Mosales: salsa and cumbia music,
Marisol
Michael Murphy: comedy and
music, La Hacienda Cantina
Joel Nash: piano show tunes,
Mile Flours
Oh! Ridge: comedy and music,
Location Village Hotel
Sue Palmer: foot stomper! boogie-
woogie piano music, Old Time
Cafe
James Parish: piano variety,
Hotel del Coronado
George Reno: pop, jazz, blues,
and pop, Avanti's
Peter Robberecht: pianist, U.S.
Court Hotel
Tommy Ruckers: comedy and
music, Carlos Murphy's La
Jolla
Carl Ross and the Whatever
Bands: variety from country to
rock, Lakeland Resort
Charles Rutherford: standards,
contemporary, and requests
performed on keyboards,
Milligan's
Herman Salerno and the
Salerno Singers: Italian pop
songs and opera highlights, Via
Venezia Restaurant
The San Diego Master Choral
Chamber Singers: madrigals,
operatic, popular music, and
songs of the Christmas season,
Words and Music Bookstore
Mark and Sarah Schleichers:
classical guitar, Coffee by the
Sea, Caravaggio's Restaurant
Sharon: singing with piano
accompaniment, Gourmet
Lounge
Richard Slayton: classical guitar,
Book and Comedie
The Spud Brothers: swing,
Midwest, oldies, and modern
standards, Islands Lounge
Jay Trepier: classical guitar,
Caravaggio's
Jo Treasures: piano variety,
Hindquarters
Dale Vernon: piano variety,
Jade's
Robert Windolph: new-wave pop,
Carlos Murphy's Marina
Village, and Grassroots Center
Joyce Woodson: vocalist and
guitarist, Words and Music
Bookstore
Bill Wright: Broadway and
London show tunes on the
piano, Top of the Cove

THE SPUD BROTHERS
Tuesday-Saturday from 8:30
LEI'D BACK JAZZ
with
WINDOWS
Sunday & Monday
THE ISLANDS
LOUNGE
Hanalei Hotel

Hanalei Hotel, 2270 Hotel Circle North, Mission Valley • 297-1101

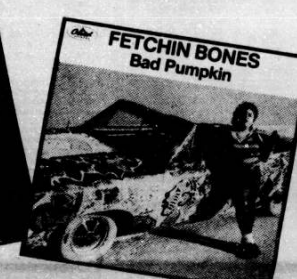
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the WHEREHOUSE

WE'RE CELEBRATING WITH HIT MUSIC ON SALE!



Ten previously unreleased
songs by John Lennon.
This is a must album for
your musical collection.

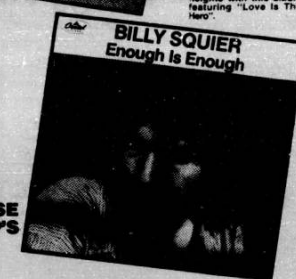


One of the most enigmatic
and individual musical
groupings to come along in
quite a while. Features "Tag
Along".



Sigue Sigue Sputnik: has
caused quite a stir in many
European nations with their
U.K. hit "Love Missile F1-11".

NOW JUST
\$6.99
EACH!



CHOOSE FROM THESE
AND MANY MORE LP'S
CASSETTES AND
COMPACT DISCS.

the WHEREHOUSE

CARLSBAD: Plaza Camino Real • ESCOBEDO: 1221 S. Valley Parkway • LA MESA: Grossmont Center
• CHULA VISTA: 485 Fifth Avenue • • KERRY MESA: 634 Conway Street • • MIRA MESA: 8225 Mira Mesa Blvd.
• EL CAJON: 877 Johnson • LA JOLLA: University Towne Center • • MESSER VALLEY: Mission Valley Ctr.
• ESCIBATES: 380 N. El Camino Real
NATIONAL CITY: 1488 E. Plaza Blvd. • SAN DIEGO: 3843 University Avenue
• PACIFIC BEACH: 1454 Garnet Ave. • SAN DIEGO: 3750 Sports Arena Blvd.
Sales limited to stock on hand. Ad item subject to prior sale. VIDEO RENTALS AT STORES MARKED WITH *. Sale ends Thursday, November 27th.

CURRENT MOVIES

CHUCK NORRIS **LOU GOSSETT**

FIREWALKER

THE CANYON GROUP INC. PRESENTS **CHUCK NORRIS • LOU GOSSETT**
A "GOLDEN GLOBES" WINNER LEE THOMPSON • FIREWALKER

MELLOY ANDERSON • WILL SAMPLER • SONNY LANDAM • DON RYAN-DAWES •
MELLOY CHANG • ALEX PHILLIPS • GUY • NORMAN ALADEMI • JEFFREY N. ROSENBAUM
"ROBERT COSWELL" • JEFFREY N. ROSENBAUM • NORMAN ALADEMI • ROBERT COSWELL
"MENHAGEN GOLAN • YOKAN GOLAN" "I LEE THOMPSON

STARTS FRIDAY

PACIFIC'S CENTER CINEMAS
1414 4th Avenue West • 250-9848

PACIFIC'S CROSSBOWBOW BALL THEATRES
University Center Entrance #2
460-1700

LA GLASSBORO
1700 S. Santa Anita Boulevard
271-0248

PACIFIC'S SWEETHEART & THEATRES
1424 S. County Center
460-0180

AMC SANTIAGO WILLOUGHBY
8001 Santiago Road • 562-7912

EDWARDS
MIRA MIRA CINEMAS
2114 S. Santa Anita • 190-1012

ASC WHEATLAND PLAZA
220 North St. • Camanche Plaza
330-1900 • 330-8843

CARDINAL THEATRE
600 North Ave. • 254-6040

HARBOR DRIVE-IN
1400 Harbor City • 471-1242

SANTITAS DRIVE-IN
1400 Harbor City • 471-1242

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CURRENT MOVIES

The Wraith — Supernatural tale with Charlie Sheen and Nick Cassavetes, written and directed by Mike Marvin. (Carousel Cinema 6, College Fashion Valley, OceanSide 8, Parkway, UA Chula Vista 6, UA Glasshouse 6, University Towne Centre, Westwood Plaza 6, from 11/2)

CURRENT MOVIES

NOVEMBER 20, 1996 43

3 DAY PRE-HOLIDAY SALE

THINK AHEAD... TAKE ADVANTAGE OF LOWER PRICES NOW!

SPECIAL SALE HOURS 10 AM — 10 PM

<p>SANYO AM/FM Stereo Cassette with full range SPEAKERS Reg. Price \$129 Sale Price \$79</p>	<p>Panasonic CinemaVision Hi-Fi Stereo System Reg. Price \$299 Sale Price \$277</p>	<p>SKC T-100 Video Tape Recorder Reg. Price \$299 Sale Price \$299</p>	<p>SHARP Compact Disc Player with Program Search Reg. Price \$169 Sale Price \$96</p>
--	---	--	---

FRIDAY 10 A.M. SATURDAY 10 A.M. SUNDAY 10 A.M.

CAR STEREO	VIDEO	TELEVISION	AUDIO
<p>JVC AM/FM Stereo Cassette Auto Reverser, 10 FM Station, Free 5 yr. Warranty available with installation Reg. Price \$229 Sale Price \$127</p>	<p>FISHER 4 head VHS Hi-Fi Stereo Video Cassette Recorder + 140 Channel DTS Tuner Reg. Price \$599 Sale Price \$549</p>	<p>SHARP Lynxion plus 13" Cable Ready Color TV with Random Access Remote Control Reg. Price \$299 Sale Price \$219</p>	<p>FISHER 12" 3-way 8 Speakers Reg. Price \$299 Sale Price \$149</p>
<p>ALPINE Digital AM/FM Stereo Cassette, 12" x 6" x 4" size, 100 Watt Power Reg. Price \$399 Sale Price \$329</p>	<p>SANYO AM/FM Stereo Compact Disc Player Reg. Price \$499 Sale Price \$449</p>	<p>SHARP VHS Cable ready VCR with wireless remote control Reg. Price \$299 Sale Price \$257</p>	<p>SONY 15-Band Stereo Equalizer Reg. Price \$149 Sale Price \$97</p>
<p>ADCOFOX 50 Watt Stereo System Reg. Price \$199 Sale Price \$69</p>	<p>PANASONIC Hi-Fi Stereo System Reg. Price \$299 Sale Price \$257</p>	<p>JVC 15-Band Stereo Equalizer Reg. Price \$149 Sale Price \$97</p>	<p>Technics Double Bass Amplifier Reg. Price \$149 Sale Price \$87</p>

MAKE NO PAYMENTS FOR 90 DAYS... O.A.C. MILITARY E-2's AND UP EASY INSTANT CREDIT 7 DAYS A WEEK

PHONES/ALARMS	VIDEO/TV'S	SYSTEMS
<p>Cellular Phone 5 yr. Warranty Reg. Price \$1299 Sale Price \$999</p>	<p>Panasonic Complete Stereo System Reg. Price \$199 Sale Price \$159</p>	<p>Technics 300 Watt Stereo System with 100 Watt Stereo System Reg. Price \$199 Sale Price \$159</p>
<p>AUDIOFOX 50 Watt Stereo System Reg. Price \$199 Sale Price \$99</p>	<p>FISHER Complete Stereo System Reg. Price \$199 Sale Price \$159</p>	<p>JVC 300 Watt Stereo System with 100 Watt Stereo System Reg. Price \$199 Sale Price \$159</p>
<p>CLIFFORD II ALARM Reg. Price \$100 Sale Price \$99</p>	<p>SANYO Complete Stereo System Reg. Price \$199 Sale Price \$159</p>	<p>FISHER Complete Stereo System Reg. Price \$199 Sale Price \$159</p>

FACTORY AUTHORIZED IN OR OUT OF WARRANTY SERVICE — call 583-4005

100% OFF

OPEN 7 DAYS A WEEK

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SAN DIEGO READER

FREE CLASSIFIEDS

Free ads are available to private parties and to nonprofit organizations that do not charge for their services. Only one ad per party or organization will be accepted per week. Each ad must be typed on a 3x5 card (included inside an envelope) or on a post card. Free classifieds are limited to 25 words or less. Ads of more than 25 words cost 60¢ per extra word, and payment must accompany ad.

MAILING DEADLINE
Free classifieds must be mailed to the following address and must be received by 8:00 am Thursday, a week in advance of the intended issue. Reader Classifieds, P.O. Box 8003, San Diego, CA 92138. No free ads will be accepted at the Reader office or over the phone.

LATE CLASSIFIEDS
Private parties and nonprofit organizations may place classifieds over the phone or at the Reader office, 635 State Street, downtown, at the rate of \$12 for 25 words or less plus 60¢ per extra word. The deadline is 3:00 pm Monday.

DON'T CALL US
Due to the large volume of free classifieds, the Reader cannot handle visits or phone inquiries concerning them. Please do not call us to ask how to place free classifieds, to attempt to cancel ads, or to request information from ads seen in past issues. The Reader reserves the right to edit or refuse classifieds due to inappropriate content, space considerations, etc.

LESSONS

ACROBATIC PHYSICAL THERAPY offered by Dr. J. L. Williams, D.C., at his office, 1111 La Jolla Village Drive, Suite 100, San Diego, CA 92161. Dr. Williams is a graduate of the American College of Chiropractic and has been practicing for over 20 years. He specializes in the treatment of musculoskeletal problems, including neck, back, and joint pain. He also offers a variety of other services, including acupuncture and massage. For more information, call 583-4005.

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SAN DIEGO READER

PAID CLASSIFIEDS

Business (including paid services or functions and ongoing profit-making enterprises) must pay in advance for classified ads at the rate of \$12 for 25 words or less plus 60¢ per extra word. Discounts are available for ads placed for consecutive issues and will be quoted upon request.

MAILING DEADLINE
Paid classifieds can be mailed to the following address and must be received by 8:00 am Thursday, one week prior to the issue. Reader Classifieds, P.O. Box 8003, San Diego, CA 92138.

WALK-IN DEADLINE
Paid ads may be brought to the Reader office, 635 State Street, downtown, before 3:00 pm Monday, three days prior to the issue. Office hours are 9:00 am-5:00 pm Monday through Friday.

PHONE DEADLINE
Paid ads may be placed over the telephone before 3:00 pm Monday, three days prior to the issue. Phone orders are with Visa or MasterCard only. Phone hours are 9:30 am-5:00 pm Monday through Friday.

235-8200 (Display advertising, 231-7821)
Please do not call us regarding free classifieds.

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SECTION 3
SAN DIEGO READER
NOVEMBER 20, 1986

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COUNSELING for women who live too much in the past. Learn to live in the present. Call 583-4005.

COACHING by telephone. Unique Personalized coaching system. Live with confidence. Call 583-4005.

CRUISE NEEDS? VACATIONERS! Call 583-4005.

DO YOU PUT TOO MUCH energy into... Call 583-4005.

DOOR HANDLING. Experts! Locks installed, door... Call 583-4005.

ELECTRONIC. Quality work at reasonable prices... Call 583-4005.

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CHRISTMAS GIFT IDEAS??



Auto Alarm \$89⁹⁵

Autoguard® 1000
 Protects doors, trunk & hood, motion detection, ignition kill, weatherproof alarm, tamper-resistant keypad, auto shut off & reset, separate battery, 2-year warranty.

Specials

Surfco Marine \$199⁹⁵
ENC0 1600 \$229⁹⁵

Cliffed INS \$399⁹⁵

Cliffed III \$209⁹⁵
Boach Ignition Kill \$14⁹⁵

Gift certificates available

AUTOTRONICS

31 years in San Diego

3985 Camino Verde, #208-A • San Diego, CA 92118 • (619) 581-1111

American Express

1987 HYUNDAI



Excel 3-door Hatchback

\$298.00 DOWN,
\$129.97 MO.
THIS IS NOT A LEASE

Excel 3-door hatchback • AM/FM stereo cassette • Tinted glass • Body side moldings • Dual rear view mirrors

FREE COLOR TV
13-inch screen • One per customer with purchase
MUST PRESENT COUPON AT TIME OF PURCHASE

HYUNDAI OF ESCONDIDO
Where Hwy 78 meets Broadway
235-8388 or 743-1158. Call collect.



APPROX 10 min. PURCHASE. \$298 down. Annual percentage rate 12.99%. Total deferred price \$3806.20. EXCLUDED tax & lic., subject to prior sale and inventory model. Call 743-1158. All original factory equipment. Cars sold for factory lease/trade. Optional equipment extra.

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CLEARANCE SALE

through November

SAVE UP TO 50%

FRONT END BRAS
A North Coast Bras saves your car's front end from damaging road debris, sand, tar and suicidal insects **SAVE 20-50%**

**LOUVERS
CHASTAIN**
Aircraft aluminum louvers are a stylish way to protect your car's interior against the sun's damaging rays **SAVE 50%**



CAR COVERS
Safeguard your car's value with a genuine North Coast car cover. The ultimate protector. Choose from three quality fabrics. **CUSTOM FITS SAVE 20-50%**

SUPPORTS GENERAL FITS (including storage bag, cable lock) **From \$57.95**

North Coast Tarpaulin Works

Visit our showroom
8282 Miranda Rd. San Diego
Open 9-6, Mon.-Fri. Sat. 9-5
(619) 549-0777


WARRANTY
1 YEAR
100% SATISFACTION
GUARANTEE

SHEEPSKIN
Test your car's comfort table seat keep your bottom cool in the sun

PUSH IN
An excellent way carpet from the your car

STYLING
NEW CAR STYLING
Has X styling
Audi, BMW, Mercedes, Toyota
CALL FOR

ROOF RACKS
TRUCKS
Load carrier for your lifestyle
ski, sail & surf



TRANS AMERICAN

Save time and money
on your next new car lease

"We specialize in personal
leasing."

TRANS AMERICAN

\$100 OFF

your next lease or purchase
Call today for special rates
Good through 11/30/88

ONE HUNDRED DOLLARS

7670 Opportunity Road
San Diego 92161

DOOR MATS

to save your car's interior
from mud and sand. Guaranteed
to last. **SAVE 20%**

**5-yr. TEFLON PA
SPECIAL**

3-M WINDOW
(20% off with

Bring
call to
Master

Let us make your car shine
• Polishing • Detailing •
• Engine cleaning • Body
• "Must vehicle"

Unique Auto Care
8311 Commercial La Mesa
Division of Commercial & Custom

589-7302

AUTO LEASING
Money on your
or purchase
 "personalized service"

DOLLARS

0
F

purchase.
quote!
6 with ad.

100

100

1, Suite 185
7905

INT FINISH
\$165*

TINTING
 (this ad)

your car down
 at a free estimate
Card/Visa accepted

thing has new
 interior, exterior
 a side moulding
 les

P

[illegible]

DTIVE

WOLVO

ALISTS

economical service
experience
radius/15-mile radius
GUARANTEED
"Let Dr. SAAB take care
of your Swedish car"

3474 E Street
232-7188
Tues.-Sat. 9-6

[illegible]

Made in America

NOVEMBER 20, 1986 21

AUTOMOTIVE

VW TUNE-UP

All tune-ups include:
New ignition control points, plugs, valve adjust, new valve cover gaskets, set distributor, timing, compression test, adjust choke & carb. Also: brake & clutch adjust, check suspension, tires & exhaust system (guar. 6 mos./6000 mi.)

Bug, Fast-back, Square-back	\$45.28
Bus up to 71	\$45.28
Bus 72 and up	\$60.28
411 & 412	\$60.28
Rabbit, Dasher, Scirocco	\$58.78
Porsche 914	\$70.28

• Mufflers • Brakes • Front end • Clutches • Engine rebuilds • Complete servicing

NORTH PARK IMPORTS

3914 Walworth Street (near University & 805)
Call now for appointment 281-0553
Serving San Diego since 1977
This ad supersedes other previous ads

FREE 1986 LOAN CAR

with major repair must be 21 or over

We'll get you back on the road again FAST!

TRANSMISSION Service Special \$9.95

FREE TOWING AVAILABLE

SPARKY'S TRANSMISSIONS

278-0300

4645 Ruffner, Kearny Mesa

AND, M/C, VISA

278-0300

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278-0300

PERSONALS

ATTENTION: single men and women. Meet...
ATTENTION: single men and women. Meet...
ATTENTION: single men and women. Meet...

COMPLETE AUTO REPAIR

• Engines • Tune-ups
• Brakes • Transmissions
• Clutches • Motor homes
• Foreign & domestic • Trucks
• Suspension

Financing now available!
Mercantile Systems, Inc. on approved credit

Open 8 am-5 pm Mon-Fri. • By appointment only

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READER'S GUIDE TO RESTAURANTS

variety of fish and seafood. For example, it's possible to have a half-dozen preparations of oysters, an appetizer served with a variety of condiments (crispy, delicate, spicy, shrimp, and corn), and arrive at the table with a variety of things to eat. The menu is a combination of things you can eat, and things you can't. The menu is a combination of things you can eat, and things you can't. The menu is a combination of things you can eat, and things you can't.

THE BISTRO 111 Avenida Revolution, across the street from the Jai Alai palace. 135-445-4022. Located one floor up, the dining room offers a view of the city, and the menu boasts more than fifty fish and seafood items reminiscent of the preparation at its sister restaurant, La Cima. The price of the entire entrée includes appetizer, soup, salad, bread, and dessert. Monday through Sunday. Open daily. Early family only for Tuesday. Low to moderate.

NORTH INLAND

ANTHONY'S BARBECUE 1144 Avenida Pico off Bernardo Center Drive, San Diego. 442-1010. One of the best features of this hamburger restaurant is that it is a "casual" restaurant. This means you can eat here, and you can't. The menu is a combination of things you can eat, and things you can't. The menu is a combination of things you can eat, and things you can't.

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READER'S GUIDE TO RESTAURANTS

Open daily. Continuous service. Lunch and dinner. Low to moderate.

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Isn't It Time to Change Your Chicken Habit?

• Cooked over pine wood fire
• Low fat, low cholesterol
• No salt, no preservatives
• Lowest chicken for fast food prices!

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San Diego, CA 92121
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THE SHRIMP HOUSE

Fish & Chips \$1.85
(Reg. \$2.95, deep fried, and homemade fries)

Shrimp & Chips \$2.95
(Reg. \$3.95, 8 fresh (beer battered) deep fried, and homemade fries)

One Complimentary Soft Drink
(Reg. size)

All natural ingredients are used, with cooking done in vegetable oil. Orders to go available.

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488-8458
11 am-9 pm Tues-Thurs, 6 pm-11 am Fri, Sat, Sun
Offers valid with this coupon through December 4, 1986.

Gourmet Seafood Feast with Complimentary Margarita only \$11.75

with coupon through Nov. 30

Our Mexico City chef is the best in the world! This beautiful special includes: ceviche appetizer, homemade fish soup, garlic bread, grilled fish, lobster, shrimp, and fish. All of our ingredients are fresh and delicious. This is a special treat for you and your family. There is no duplicate for these meals at this price.

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6000 Agave Caliente Blvd. Take Reservation! No need to wait!
(street name changes to Agave Caliente, look right after passing blue signposts. English spoken. 7-706-0633)

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\$2.00 off dinner

We serve only fresh meats and vegetables and import rice and spices. Vegetarian/homemade dishes. Quick lunch specials \$4.95 (includes soup and salad).

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4637 Greenway, San Diego (Between Balboa & University, Mesa Blvd.)
571-3749
Lunch 11:00-2:30, Mon-Sat
Dinner 5:30-10:00, 7 days a week
Fri, Sat, Sun, reservations required
Exp. 11/26/86 or until 2 per coupon

The Fastest Fresh Fish Downtown

Now open for dinner
Thursday through Saturday nights
Specials this week (complete dinners)

Fresh Yellowtail \$7.95
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624 E. Street, 696-0855, M-F 11:00 am-3:00 pm, Th-S 5:30-9:30 pm

TIRED OF TURKEY?

Try NEWPORT ANNIE'S lobster for Thanksgiving dinner!

San Diego's premier lobster — the original Bayville lobster house north of the border!

\$9.95
Dinner served 4-11 pm
Reservations will be accepted

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Just 30 minutes NORTH of the border in Mission Beach (Parking adjacent to restaurant)

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Delicious dinners for two (but priced for one). Served with choice of soup or salad, rice or potato, vegetables and dinner rolls. Featuring:

Sunday:
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SHRIMP BROCHETTE BARBACOA \$14.75

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A California Eatery

Lunch
Dinner
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"Bore's, Mission Valley's Newest major restaurant... is a winner. ..."

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SZECHWAN CUISINE 四川園

Mongolian Bar-B-Q

All-you-can-eat dinner!

Make it your way by selection of ingredients and seasonings. Each serving cooked to order. Sliced beef, chicken, turkey, pork or lamb served with rice, egg roll, fried wonton and soup. Regular price \$8.95...

Now only **\$6.95** per person

Planning a holiday party?
Now's the time to reserve our beautiful banquet room.

Complete cocktail and wine service
9350 Clairemont Mesa Blvd. at Ruffin Rd.
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Open 7 days • Lunch & dinner
Please call 278-9799 for reservations

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The Best Hamburger in the U.S.A.
Special Drink Prices
4:00-7:00 pm
1050 N. Harbor Drive—at the foot of Broadway
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Cafe
on the bay
"Mission Bay's best kept secret"

Don't fight the crowds. Discover something unique this Thanksgiving — **BANQUET ON THE BAY**

A wondrous multitude of scrumptious traditional holiday delights served buffet-style for only \$9.95. Includes a gift of champagne per couple. Reservations suggested.

Then, to make the holiday weekend complete, come help us celebrate our one-year anniversary Saturday, November 29 with 500 gifts, \$1.00 house wine, free hot drinks and much, much more.

Located in CAMPLAND ON THE BAY
2211 Pacific Beach Drive
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Free Parking

CHATEAU GRILL 125 S. Harbor Drive, San Diego, CA 92101. (619) 591-1234. Open daily 11:30 a.m. to 11:00 p.m. A casual dining restaurant with a focus on fresh, locally sourced ingredients. The menu features a variety of steaks, seafood, and vegetarian options. The atmosphere is relaxed and the service is attentive.

CHATEAU GRILL 125 S. Harbor Drive, San Diego, CA 92101. (619) 591-1234. Open daily 11:30 a.m. to 11:00 p.m. A casual dining restaurant with a focus on fresh, locally sourced ingredients. The menu features a variety of steaks, seafood, and vegetarian options. The atmosphere is relaxed and the service is attentive.

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The BEACHMAN LOBBY 2245 Bacon Street, Ocean Beach, 92037. Consistently superb Italian and French specialties.

Take a slice off our price
Pacific Beach's Pizzeria Uno has a special deal for you: \$2 off any large size pizza (or \$1 off any regular size pizza) any night of the week. It's our way of introducing you to the original Chicago Famous Deep Dish Pizza.

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KOBE MISONO "Hibachi Steak House" CELEBRATING A BIRTHDAY?

We offer a complimentary dinner for the birthday person with the purchase of three dinners at the regular price. (Choose from fillet mignon or our monthly special.)

LATE BIRD DINNER SPECIAL \$8.95
9:00 pm-10:00 pm Monday-Saturday
All dinners include soup, salad, vegetable & hibachi shrimp. **FULL SERVICE SUSHI BAR**

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Dinner: Mon-Sat, 5:30 pm-10:00 pm
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For reservations call 560-7399

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Plate-plating party of mad of vegetables, vegetables, seaweed and sesame seeds with melted cheese. Tomato and jalapeno sauce. A homemade whole wheat bun.

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134 W. Douglas (at alley) El Cajon, 92020. (619) 442-1331. Open daily 11:30 a.m. to 11:00 p.m. A casual dining restaurant with a focus on fresh, locally sourced ingredients. The menu features a variety of steaks, seafood, and vegetarian options. The atmosphere is relaxed and the service is attentive.

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Our regular customers tell us why they like Dookies. "Food and service is A-1 all the way!" "The escargot is truly fantastic. The shrimp is oooh...so good!" "You're doing everything right!"

Our first-time customers say:
"We loved every minute, with you were in Colorado." "The first time made me a lifetime customer." "We would rate you right along with our best steakhouse in Omaha, Nebraska."

Come in and see what they're all talking about. Whether it's your first or fifth time, Dookies is the Customer's Choice.

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READER'S GUIDE TO RESTAURANTS

MAINTA TACO PUB 2718 Garnet Avenue, Pacific Beach, 92109. (619) 591-1234. Open daily 11:30 a.m. to 11:00 p.m. A casual dining restaurant with a focus on fresh, locally sourced ingredients. The menu features a variety of steaks, seafood, and vegetarian options. The atmosphere is relaxed and the service is attentive.

MAINTA TACO PUB 2718 Garnet Avenue, Pacific Beach, 92109. (619) 591-1234. Open daily 11:30 a.m. to 11:00 p.m. A casual dining restaurant with a focus on fresh, locally sourced ingredients. The menu features a variety of steaks, seafood, and vegetarian options. The atmosphere is relaxed and the service is attentive.

Sushi classes available 3 hours for \$25
Banquet room now open for your Christmas or New Year's party

HILLCREST SUSHI BAR
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DINNER SPECIAL \$5.00 OFF
any two dinners (choose from 21 entrees)*
Teriyaki, Tempura, Sukiyaki, Yakitori, etc.

SUSHI BAR HAPPY HOUR ALL YOU CAN EAT \$10.95
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HANA SUSHI Japanese Restaurant
Independence Square Shopping Center
7315 Clairemont Mesa Blvd. (Next to the Soup Exchange)
277-2858

Lunch 11:30 am-2:30 pm Monday-Friday
Dinner 5:00 pm-10:00 pm Monday-Saturday
Specials good through November 1986 with ad. Please present ad while ordering. Not valid with any other specials. *Does not include sushi.

LA JOLLA
1515 Prospect Street, San Diego, CA 92037. (619) 591-1234. Open daily 11:30 a.m. to 11:00 p.m. A casual dining restaurant with a focus on fresh, locally sourced ingredients. The menu features a variety of steaks, seafood, and vegetarian options. The atmosphere is relaxed and the service is attentive.

LA JOLLA
1515 Prospect Street, San Diego, CA 92037. (619) 591-1234. Open daily 11:30 a.m. to 11:00 p.m. A casual dining restaurant with a focus on fresh, locally sourced ingredients. The menu features a variety of steaks, seafood, and vegetarian options. The atmosphere is relaxed and the service is attentive.

Buy one lunch, get one free muffin
(One muffin per lunch purchase through 11/26/86)
Hot sandwiches • Exciting soups & salads
Cappuccino bar • Fresh juices
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Su Casa FISH SPECIAL SALAD BAR or SOUP
All fish is meticulously handled, cleaned or prepared and includes choices of our famous chowder, daily special soup, or our extensive salad bar.

SUCCULENT SEAFOOD TAMALES \$7.95
Homemade corn tamale stuffed with a splendid mix of shrimp and crab meat, freshly cooked, covered with a light green tomatillo sauce, au gratin and served with calabacitas and beans.

Tuna, Halibut, Trout, Swordfish, Sole or Sea Bass \$12.95 at most restaurants
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Su Casa
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25% OFF DINNER ORDERS
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- ☒ Quality demonstration facilities
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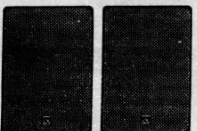
KRC-838 CASSETTE RECEIVER

- Full logic controlled auto-reverse tape transport
- Electronic volume control with volume reset
- Tape advance • Tape index scan
- 24 tuner memory presets
- Seek tuning • ANRC II noise reduction system • Preamp and power fader
- Dolby B and C noise reduction
- Key-off eject system • Separate bass and treble tone controls



Introducing PS5

- Dual channel operation into 4 or 2 ohms
- Single channel bridged operation into 4 ohms
- Up to 90 watts typical 20Hz-20KHz



ADS-3001

Flush mounting two-way car speakers, matte black finish.



ADS 3201

Discrete two-way car speaker with bayonet mounting, Samarium-Cobalt tweeter, separate cross-over, matte black finish.

"I'm going to the desert over Thanksgiving—what do you suggest for a CB system?"



MIDLAND CB

If you want high performance, ultra compactness and easy installation, the 104's for you.

- Receiver sensitivity: 0.8uV for 10dB S + N/N
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- FCC ID: No. AKS90L77104
- List \$88.00
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\$69.95
Plus FREE magnetic mount

"I just bought a VW convertible, and I'd like to have a new system, but I'm afraid of having it stolen, and I want to protect my car!"



KRC-434 HIGH POWER CASSETTE RECEIVER

- Theft prevention DIN chassis with carrying handle
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- 6 FM/6 AM presets
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- Auto-reverse • Key-off tape release
- Tape advance • CD application



KFC-4670

- 2-way, 2-speaker system • 35W peak input power • 4" x 6" cone woofer
- 3.7 oz magnet • 1" cone tweeter
- Sensitivity 90dB • Frequency response 60Hz to 20KHz
- 1-11/16" mounting depth

Any equipment from our sound room should be protected by

CODE-ALARM™

- TRX-717 remote control alarm
- 50 ft. range • Starter "kill"
- Instant alarm at all entry points

OTHER AUTO ALARMS

- CA1010 • Key-entry • CA1085 • Key-pad entry • TRX-727 • Remote • All-code
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- Choose the system that best fits your needs.



KFC-1205

- Door mount speakers • 2-way, 2-speaker system • 40W peak input power • 5" cone woofer • 6.5 oz. magnet • 1 1/4" cone tweeter • Sensitivity 91dB • Frequency response 50Hz to 20KHz • 1 1/4" mounting depth

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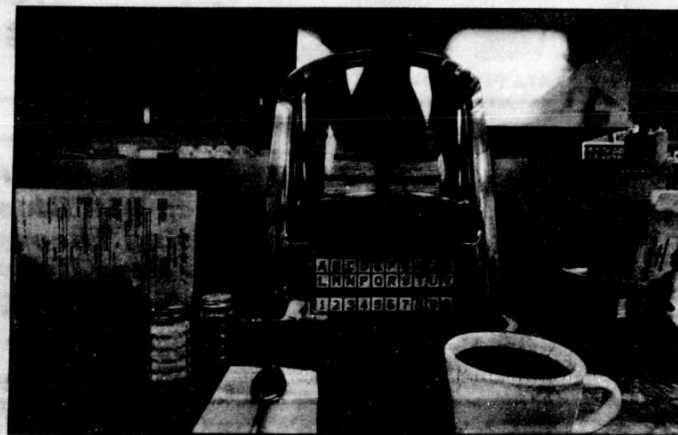


The return of the
YOUNG PEOPLE'S WRITING CONTEST

Cash prizes for teens and preteens
See page 41, section 1
DEADLINE: FRIDAY, NOVEMBER 28

READER

VOLUME 15, NO. 47 NOV. 26, 1986 SAN DIEGO'S WEEKLY



Welcome to JOHNNY'S

**Just blocks from
the high-rise
center of town, a
no-frills café
offers a taste of
the past.**

I've come down here every morning for twenty-seven years. To this day, I like it. My wife comes in every afternoon. She's the soup maker and waitress. Only once, for two days, that's the longest time we were ever closed," said Dee Binder, owner, with his wife Jeanette, of Johnny's Café, an eatery on the north side of the 300 block of West Broadway.

"When they tear this block down, well, then it's good-bye to all this. I really don't care. We're near retiring. We have another two years on the lease. I don't think we'll renew. Every time, the last few years, it's come time to renew, we didn't want to. But then, we didn't want anyone else to have the place, either. So we stay and we stay, and my poor wife, she stays and she stays. Really, it would be a blessing in disguise to take a hammer and knock this place right on down. That way we wouldn't have to say, 'We quit.'"

(continued on page 30)

By Judith Moore

Photographs by Craig Carlson