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Go East

Regarding the November 20
"City Lights" article, "Another Brick in the Wall," it thrills my soul to know that one of these "developers" (and I use the term loosely) who slithered into this city has suffered major final roubles. It's just a shame that the

troubles. It's just a shume that the area residents must suffer because of the stupid greed of these area residents using legislation of the services. He are sufficiently a similarity of flesse carpethagens who plagued the Old South? Perhaps someone should organize a CANGE that bould organize a CANGE that hould organize a CANGE that hould organize of Emigranes. Regarding the artisle. Their Morente 200, the idea that downtown San Piego is a datagenous place is, at best; ludicrous. I travel all over the state for my employer and howe the least dangerous and violent of all the major city downtown areas. These pathetic whiners should try working in the downtown areas of Lox Angeles, Person, or San Francisco: then the control of the con

LETTERS

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

The First Time As a member of the San Diego Symphony, I was delighted to read your article on David Aherton ("City Lights") in the November 13 Reader. This is the first time anyone has done a story on how the musicians feel about Atherton. It has been really Atherton. It has been really difficult for us to get any decent representation in the other newspapers, as they are so management-oriented. We musicians often feel like no one knows what we're up against. I hope lots of people read your article and that a few eyes were consend.

Trying To Start Something?

Did you know that it takes two full sections of the Reader to start a good fire? And then Ajax cleanser to get the newsprint off your hands afterward? Eddy Al Galg

The Designated Victim

Victim
In the "Seerans' Fast for Life" advertisement (Oxober 16) is unwittingly stated the unity of the control includes "innocent civilians when a soldier is the most designated victim of his own

Whence comes the terror of terrorism? Is it that they wage war outside the bounds of the designated victim and allow no the security of the freeloader? Figuring in total casualities and objectives obtained, terrorism as a form of warfare is the best thing to happen to young men in two and a half millenia. D. Wight Imperial Beach

Hat Tripped

as "communism, sadistic, perverted, and anti-God" can impose his form of censorship David Linstrom San Diego

On RAD TV

Concerning your "City Lights article on RAD TV on October It — exually, this is more aimed at Mr. Robert Eliasson. Hey Robert Miss is supposed to be a free country. If you don't like ROD 71, don't watch it look have freedom of choice same as any other American. You can choose the right and though he was full of beans, so I changed the channel; that was my choice. I caught a lintle of RAD TV and thought it was present a full of the right and though the was my choice. I caught a lintle of RAD TV and thought it was present good. It's definitely different, and some people enjoy long beautiful to the right and the robust of the robust

same way.

Robert, next time you come

across something on the tube that offends you, exercise your freedom of choice and change the chainel! Don't ruin other people's entertainment (like mine!). James F. Quinlan Chula Visna

Not Positive

NOT POSITIVE

Latended the Association for Humanistic Psychology (AHP). Conference a 1850 tin August, I very much benefited from and enjoyed the conference and left with the impression that my positive impressions were shared by nearly all the other to the conference of the conference. "The Convergence." (continued on page 43)

again: they must first be dehumanized in order to kill them with clear conscience. one in the opposing society to feel the security of the freeloader?

After reading your article about RAD TV ("City Lights," October 16), I must say that I tip my hat to concerned citizen Robert Eliasson. Once again I am pervertied, and anti-Assi' can impose his form of canacoship on Times-Mirror to pull RAD TV off the air because a complaint was "severe in nature and we need to be responsive to all our viewers" to the tremainder of its viewers who may regularly enjoy wasching RAD TV For Elasson to bel offended by the programs in he work that the program is the contracted by the regression of the world that something as soft as RAD TV would upper him. He canning of how our society has become intimidated by the righteous minority impossing its Acting greent amager Clark choked. She should be severely representations.

Index to Specialized Display Advertising Ernie Pook's Comeek School pictures. Life in Hell I wish. By Matt Groening ... P.S. Mueller Time to quit. By Pete Mueller. Picture Story Ye Golden Lion Tavern. By the San Diego Historical Society. The Reader Puzzle Flight plan. By Don Rubin ... Off the Cuff What the lamest excuse you've ever heard from a prospective date? By Lin Jakary ... Restaurant Guide Recommendations for dining out in San Diego and Tijuana. By Eleanor Widmer.

Welcome to Johnny's Three decades of memories from a downtown diner. By Judith Moore ..

Straight from the Hip Reigning cats and dogs

pushes through public collateral for a troubled development that's just blocks away from her own investment properties. By Paul Krueger...

Theater Jonathan Saville surveys Another Part of the Forest at the East County Performing Arts Center

Books Jeff Smith reviews Henri Troyat's biography

Movies Duncan Shepherd inventories his failings ...

Quarter Notes The San Diego Chamber Orchestra with guest soloist Gustavo Romero, at Sherwood Hall.

Highlights of Upcoming Events Author John Rechy at SDSU, a retrospective of photographer Roy DeCarava's work, and the eighth annual Tchaikovsky Competition

Music Scene Upcoming concerts, clubs, and performers....

Events Listings Dance, film, music, lectures radio/television, sports, special, for kids, galler

Current Movies Capsule reviews and a

to go fly a kite. By Sue Garson.

By Jonathan Saville

Guide to the Theater

complete directory.

The Inside Story City Councilwoman Gloria McColl

The World on a String Nobody has to tell Don Tabor

Music Twenty's a crowd at Jazz Mine. By John D'Agostino . Restaurants I'll take Manhattan of La Jolla.

City Lights The \$700 misunderstanding, Snow World melts, tough time at City Times, a controversial interview in the Vista, and getting into the Soledad Club ..

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NOVEMBER 26, 1986 3





"It was getting quite expensive."
The snow came from the Union Ice Company in San Diego, which replenished the supply every morning with ground-up blocks of ice made fluffy by an air hose. The total cost, counting staff: \$85,000 per

winter wonderland.

Approximately 1000 tons of snow were needed to keep the snow eighteen inches deep for two weeks. Snow World usually opened right before Christmas and ended when the kids returned to school in January.

Though the snow boosted Sea World's attendance when it first arrived in 1974, Snow World may have become an idea whose theme had melted. "It was old," says Hill. "We've done it for a long time." But age is a minor

consideration in the life of a Sea World attraction, there are no plans to terminate Shamu, the park's ten-year-old killer whale According to Hill, Snow World According to Hill, Snow World was upstaged by "City Streets," Sea World's new attraction. City Streets is an ersatz East Coast neighborhood featuring a West Side Story-gone-Disney show: interracial teen-agers break-dance and romance, and dogs do tricks. "We're putting our efforts behind [City Streets]." says Hill. "Not just dollars, but a creative commitment as well." Hill admits that some people will be disappointed, including yearly pass holders who looked forward to the San Diego snow. "But they will find other things that are just as enjoyable," she offers. While City Streets is a

your sister's face in the snow, Sea World still has Captain Kids' World, where children punching bags and swim through a vat of Ping-Pong norogn a vat of ring-rong balls. Unfortunately, adults are not allowed to play in Captain Kids' World. All they can do is sit and watch, fondly remembering past holidays when the world was a little



relocate there. The city agreed, and for the next infene years, the women's club paid no rent only maintenance costs, such as gardening, painting, and as gardening, painting, and become too high for the women's club. Ast-Dorian says. The women moved their beadquarters to a smaller location on Hornblend Street, too maintain the fecilities, the clubhouse was abandoned and boarded up A year later, the

coarded up. A year later, the

RULES BY THOMAS K. ARNOLD

Please the neighbors, anger the community groups. Please the community groups, anger the neighbors. That's the dilemma facing the Soledad Club, a charitable and social group whose membership consists mostly of senior citizens.

citizens.

The problem is centered around the two-story, 6400-square-foot clubhouse that the Soledad Club has leased from the City of San Diego

newly formed Soledad Club signed a new lease agreement with the city: the Soledad Club would take over the facilities for

signed a new lease agreement with the city: the Soledad Club would take over the facilities for some special control of the co

BOUNCE

BY NEAL MAITHEWS

Whoever it was that said all's fair in love and real estate hasn't heard Lola Workman's story. Workman is an agent with nine years of experience, and now she feels like a fool. "Nine years, and I still got conned," she marvels. This is the story she has sold to the San Diego Police Department's fraud division.

rotice Department's read division.

In mid-September, Workman met Liz Jones (not her real name), who purported to be a businesswoman from Rhode Island looking to buy a house in San Diego. Jones told Workman that she operated retirement homes back East and was

retirement home here, too. But she needed a place to live, and after looking at several houses in the \$200,000 range. Workman showed her one she liked on Galloway Street in University City. Then the fun herean.

University City. Then the this began.

On September 16, Jones opened escrew on the house for a purchase price of \$2.500, to be paid mostly in cash. She signed almost all of the paperwork, later, and the paperwork in the paper with the paperwork in the paper with the paper with the paper with the paperwork in the paper with the paperwork in the paper with the paperwork in the paper with the pape deposit, with the balance of the money due when escrow closed. But in the beginning of October. ed on page 40



man and the house she thought she'd said

G Н

HE PAPER CAPERS: CITY COLLEGE

Recent issues of City Times the San Diego City College newspaper, don't look like sanitized journals edited to please campus administrators. There are stories criticizing the college district chancellor and his board of trustees, editorials urging teachers and students to continue challenging campus policies, even an editorial policies, even an editorial cartoon ridiculing low pay for district employees. But City Times staffers complain that the content, direction, and impact of their campus paper is strongly influenced by the college director's mubliculture. college district's public information officer, who serves as advisor to the newspaper staff and reviews every article before the paper is printed

sectore the paper is primed.

Journalism students at City
College had hoped the district
policy that mandates review of all campus newspapers would
be overturned when a dissident
English professor filed a 1984
Inavant against college
all control of the control

Barry Garron, they say Garron's job as public information officer for the community college district poses an obvious conflict of interest. "He's a very conflict of interest. "He's a very friendly, very nice guy," reporter Emmanuel Pientchella says of Garron. "But of course, he works for the district." Fuentchella says Garron has sometimes "gone for the soft news" that reflects well on the administration, including a story in the current issue about how the campus library isn't as crowded as it once was. Garron, Fuentchella says, has suggested for the next issue at least two stories that deal with off-campus subjects, including a campus subjects, including a feature article on downtown residents and a comparison of the athletic teams at San Diego



State and City College. "That diverts attention away from campus issues," Fuentebella

omplains.

He says the City Times staff is He says the City Times staff is even more concerned about Garron's reluctance to appoint a student editor for the paper. "There's nobody calling the shots, nobody giving assignments, so it slows down our work." Says Fuentebella. Both he and reporter Greg has the property of the property of the statempted to quash or censor any stories scheduled for the two editions of the paper that any stories scheduled for the two editions of the paper that have been produced so far this term. But they suspect that Garron's allegiance to the chancellor's office and the absence of an independent student editor may have caused

student editor may have caused as delay in the printing of a November 3 edition that contained stories critical of Garron's superiors. Fuenteelial had hoped to have that issue in the hands of City, students the day before the November 4 election, in which incumbent community college trustees Louise Dyer and Daniel forthy faced sprinted hallenges from candidates supported by diagranted faculty and student by pescetting and printing caused the paper to be delayed until the day of the election, lessening its impact on potential voters. day of the election, lessening is impact on potential voters. Fuentehella acknowledges that "it's so hard to prove" that advisor Garron purposely held back the printing presses, but he says that issue of the City Times did include several articles that Garron's bosses, Chancellor Garland Peed and incumbent roustees Duer and Grady. trustees Dyer and Grady. trustees Dyer and Grady,
"wouldn't have wanted to see."
One story reported how
Chancellor Peed supposedly
receives an additional,
unreported \$9000 annual salary
from the Community College
Foundation, and a letter from



The USD paper reviews a sominary scandal

the faculty union expressed support for the election bids of challenger. Maryann Zounes and Joe Abrahams. Only 9000 copies of that issue were printed, compared with the 5000 copies printed for a previous edition of the necesspaper, so a planned distribution drive at the three distribution drive at the three community college campuses, SDSU, and UCSD was curtailed. (Incumbents Dyer and Grady both survived the election chailenges, though Grady won by just 2992 votes.)

Garron denies that he attempted in any way to delay the publication of the election issue. "That's absolutely ridiculous and absurd' he says. "I wanted that paper to be out on time precisely so no one could think I had tried anything like that "Garron saws." like that." Garron says the production delays were caused by a typesetter's illness, and circulation was cut from 5000 to 3000 because of budget restraints.

He also stresses that he hasn't attempted to control any of the paper's editorial copy and has urged reporters to seek out all facts in a story, even if their

HE PAPER CAPERS: USD

Many major local college papers operate independently o their schools' administrations. The University of San Diego's weekly Vista is an exception: the administration is also the publisher.

publisher. Even so, says Sharon Stegmuller, she's had plenty of editorial freedom since becoming editor-in-chief of the Vista last September. All the administration asked, she says, was that any articles she might deem controversial be run by the student affairs office for review.

Two weeks ago, Sharon

Stegmuller broke that rule. A front-page article in the November 13 Vista told about a two-year-old lawsuit, filed by former seminarian Mark Brooks, against St. Francis Seminary (located on the USD campus) and Bishop Leo T. Maher, head of the Roman Catholic Diocese of San Diego Catholic Diocese of San Diego. The article, written by assistant editor Blaine Townsend, recounted some of the allegations in Brooks's suit: that while studying for the priesthood between 1980 and 1983, he had been "exposed to offers and solicitations of homosexual contact" from facults members: that he had nomosexual contact from faculty members; that he had "become gradually aware of increasing amounts of homosexual references, allusions, and gossip, and of exclusive relationships between students and faculty"; and that his complaints to the seminary's administrators led to his unjust expulsion. The article reported that the suit had been settled out of court by the diocese for \$14,000 and that as part of the settlement, neither side could discuss the exact terms of the settlement. But since Brooks felt the diocese had violated that

telt the discress had visioned that agreement on several occasions, the article said, he'd docated us, the article said, he'd docated us claborate on the bizarre poings-on of his three years at St. Francis Seminary in as interview with the Visao. And Since the seminary and USD both operate under the watchful eye of the discress. Signmuller says, she knew the article was going to be controversial. But she didn't notify student affairs, she says. The caused I filt if I can be said to be suited to the says of the caused I filt if I can be says. The caused I filt if I can be says. The caused I filt if I can be says to be caused I filt if I can be says. The caused I filt if I can be says to be said to say the says the

STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice: My boyfriend and I both feel like we're in Deal, minines sales obt feel like we're in his bodyrend, and how how he like we're in his bodyrend, and how he like we're like so this German shephend who is usually perty good, but the minute he smells a cut sithin range, he goot bersent. His dog's name is Rocky, and my cut'x name is Rocky, a lean't hear the thought of giving up my body Rocky so that I can live with my hoffrend and his otherwise nice dog. I'll be desperately on the lookout for your answer. Until then, this Juliet and her Romeo can't get together because of their losing pets' natural feud.

C. Stern
North Bark
Tm going to leap fearlessly into this fray,

North Park
I'm going to leap fearlessly into this fray, exposing myself both to claws and fangs, and send both sides to their respective corners while we talk about the matter calmly and rationally. That swort, autionally is not often applicable to discussions involving dogs and cats, but in this highly charged emotional situation, we must remain impartial. O'm at least I will. Of course, it's incontestable that dogs are supervin animals. sartial. Or at least I will. Of course, it's incontestable that dogs are superior animals (yes, you cat lovers out there, this is my column), but there are many voices that will rise up in protest at that. Indeed, dogs have been called "indefatigable and un-savory engines of pollution," which doesn't surprise me, given the devotion these people feel toward their snooty little caft reiends, But I refuse to engage in any name calling. We have a serious problem to resolve, so let's get to it.

First I turned to an animal any man experience of the property of the property

and want them to coexist and because the



dogs often kill cass unintentionally, just by playing too vigorously with them. A third possibility is that he is simply an-tagonistic toward felines, which is a major headache and could fortetle a heap of trou-les for does not and connects.

and cat win dogs around (unit place up on your nervousness).

The basic rule to remember is never to have anything bad happen to either animal when the other is around. Don't punish the dog with the cat nearby, or he'll associate the punishment with the cat and carry a

those factors feline behavior that often trig-gers a dock predatory responses, such as swatting the dog or running, and you've got swatting the dog or running, and you've got Given the proper upbringing, cats and dogs coexis pracedityl, (of course, given the proper upbringing, bears can walk ightropes.) But it looks as if Rocky Dog may have had a misguided puppyhood. Puppies can and do learn to play with eats, and if they grow up thinking cats are fun, life will be peaceful in a mixed canine-ficient to be a supplied to the con-life will be peaceful in a mixed canine-ficient by the control of the con-trol of of the con-t

grudge. Conversely, see that good things happen to the dog when Rocky Cat is in sight. If the cat walks into the room, give a treat to Rocky Dog. But remember, timing is everything; if the dog makes even a slight move toward the cat and you then give him a treat, you've made a major mistake by rewarding him for aggressive behavior. The best advice I can give you,

mistake by rewarding him for aggressive behavior. The best advice I can give you, though, is to consult an animal behaviorst to dog trainer in person. After all, your future happiness may depend on it.

"When the property of the property

headache and could forcettl a heap of trou-bete for dog, cat, and owners.

Before offering possible solutions, 13 hould mention the difficulty of analyzing this situation by letter. Cs. just doesn't tell me enough. How od is Rocky Dog? Rocky Carl. When the dog chases cast, is be "play-ing," or is he going for the through These situations need to be observed. Froud distor-tion of the country of the country of the namy dynamics involved: the relationship between dog and cat, between boyfriend and dog regarding cats, between woman and cat with dogs around (they'll pick up on your nervousness). oatmeal.

So much for my friends. What I'd like is to hear what readers would suggest C. do. Send me your solutions — quickly — and I'll print the best. Let's save this

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THE INSIDE STORY

EXTENSIVE REAL-ESTATE EXTENSIVE REAL-ESTATE holdings nawe been a sensitive issue since she was first elected to the San Diego City Council in 1983. During that election campaign, McCull's she was a forty-fourth Street near University Avenue. McCull promptly repainted the building. When she animalones stems to entire the street of the council of the she animalones tangled over redevelopment proposals for redevelopment proposals for Coulint ourseage with a country of the southeast portion of the motives. The country of the southeast portion of the sout

commercial properties she controls.

That transaction involves the recent purchase of 48 condominums by local investors Wolfang Hahm and Phillip Jordan. The units are locased in the Harbor Vista under the corner of Federal Boulevard and Euclid Avenue, overlooking Interstate 94. The intermetal neighborhood is struggling with senous crime and drug problems, and the ene-sere Harbor Vista project between police and the cocaine dealers, vandals, and prostitutes who had set up shop in the complex after many absentee property owners defaulted on their mortgages everal years ago.

owners defaulted on their morages several years ago. Hahn and Jordan, the new winers, say they've already mproved the situation by tring an aggressive property, anagement firm. They also edge to spend \$850,000 for

landscaping and major renovations at Harbor Vista. But to obtain the \$3.8-million iona needed to buy the 148 coordoninum, Hahn and Jordan had to demonstrate considerable financial security. We had a property that nobody wasted to finance. Hahn recalled last week. Council-woman McColl helped funded San Diego Housing Commission to provide that financial backing in the form of a \$400,000 letter of credit issued to Hahn and Jordan. When the proposal came before the city bousing the country of the country of

west of the troubled Harbor Vista condominiums. That property is owned by trust funds established by her father, Leo J. Demers; McColl manages the trusts' properties and is a beneficiary of the trust, which collects more than \$10,000 in annual rents than \$10,000 in annual rents from the property's current tenant, California Federal Savings. A statement of economic interests on file at the city clerk's office also shows that McColl owns three other commercial properties along the Federal



corridor. One parcel is located at 5090 Federal and is leased as 5090 Federal and is leased by a Thucup Masters auto repair shop; the other two are just north of Federal, at 1636 Euclid and 1817 Euclid, and are occupied by a Jack in the Box drive-through and an Arce gas station and AM-PM Arce gas station and AM-PM These three properties are each valued at more than \$100,000, and McColl collects annual lease perments in excess of \$10,000 from each tenant, her economic

statement shows.

Politicians generally abstanfron voting on issues that could bring them a direct financial gain, and McColl acknowledged in 1984 that her property holdings along the Federal-Euclid corridor would prevent her from voting on proposed city redevelopment plans there. State guidelines require that politicians participate in making, or in any way attempt to influence decisions" that could benefit them financially, said Lynn Montgomery, spokeswoman for the California Fair Political Practices Commission. the California Fair Political
Practices Commission.
Montgomery said in a recent
interview that McColl
"abouldn't be involved in
arranging or participating in
any vote on an issue if there it
potential for a material
financial effect on her
property." The Fair Political
Practices Act defines

read and Eachd Acress: Gloria McColl
"material financial effect" as any decision that could increase the "incomeproducing value" of a politician's property by \$5000 or more or raise the fairmarket value of the politician's that the same of any such complaint is filled with the agency, and Montgomery and the wasn't assure of any such complaint is revolving McColl actions on the McColl of the same of the

The bankers, McColl noted, weren't interested.
Wolfgang Hahn said last week that McColl telephoned him three days after he successfully completed negotiations for the purchase of a portion of the condominium units from the Federal Sevings and Lean Insurance Corporation, the

government agency that assumed control of the properties following the default of a primary lender. Hahn said McColl offered Hahn said McColl offered help in obtaining the financial assistance necessary for him and Jordan to secure their \$3.8 million loan. "She directed us to the housing commission," Hahn said. The commission's assistance came in the form of a letter of credit

commission's assistance came in the form of a letter of credit that pledges commission assets in case Halm and Rordan don't collect results income expenses. The housing commission's money remains in the commission's interest-bearing bank account, and Hahm and Jordan sectors and Jordan secure a \$25,000 letter of credit from the housing commission in the commission in the decommission in additional five percent interest on the amount and Jordan secure a \$25,000 letter of credit from the housing commission in August, and she came to their days in the came of the commission in August, and she came to their days in the came of the commission in August, and she came to their days in the commission in August, and she came to their days in the commission in August, and she came to their all again in September, when the same in collateral to \$400,000. "McColl, through her intervention, provided that last 'compit has got us the loan," crybained Hahn. "It makes sense. We can turn that properties audit laburation of the came of the ca

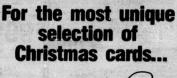
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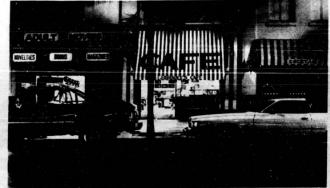
JOHNNY'S

A faded red-and-white striped canon ades Johnny's front door. A dusty palm grows out of the sidewalk. Open paim grows out of the sidewalk. Open around the clock 365 days a year ("We stay open for Christmas and sell ham-burgers like usual"), Johnny's hunkers between the Can Can Club and a shop between the Can Can Club and a shop that advertises itself on a marquee the color of diluted mustard as "Adult Movies." Down the block. Master Tattoo, a barber shop (Nichols House of Style), and Topless A Go Go. Farther west, on the corner, lights flash and bells clang in the arcade. Beyond that is the brown YMCA, where new waitresses at Johnny's sometimes stay while they save up to rent an apartment.

These blocks give off nostlept decay. These blocks give off nostalgic decay, a whiff of a long time ago, and are not quite of the same world as the downtown banks whose glass sheaths reflect clouds.

ny's waitresses take 350 to 400

Johnny's waitresses take 350 to 400 orders a dy. Hamburgers, ham sand-wiches, pancakes, fried chicken, soup-plain, ungent colories, descriptions of the property of the proper



supplies. Breakfast regulars — bus drivers, construction workers, retirees — slide onto one of the dozen red stools — slide onto one of the dozen red stools at the counter or take a booth in the back near the pay telephone and juke box. The waiters decent 'even have to ask "What'll you have?" of the regulars, and the cook, who nods good morning, starts up two eggs over easy sizzling on the grill, ham, pancakes, or whatever. At seven-thirty, Dee pulls up a chart to a table near the wide plate glass window, that holes on the mean the wide plate glass window, that holes on the mean the plate of the

engineer, comes in about this time. "Bob has coffee privileges," said Dee. "When you get to know me real well, you don't pay for your coffee. There's not many people like that. But there's a few." By eleven, downtown workers begin to come in for lunch. Many ask for the beef-vegetable soup Jeanette begin to come in for lunch. Many ask for the beef-vegetable soup Jeanette makes up when she comes in at three in the afternoon. ("Vegetable Soup and Tossed Green Salad, Choice of Dress-ings, French or Blue Cheese, \$2.05," reads a sign above the counter.) Those who come is from midefrencon until

first shift. A Greyhound driver brushed back his mustache with his knuckle and joked with the new waitress. Where he stood, by the cash register, the patch of





We had to get this on our chest. Mickey. Now at Pure Sweat. Kid's sizes Mickey, or you've just always been a are \$10.90. Adult's are just \$12.90. In all kinds of colors. Including yours.

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JOHNNY'S

Ford country. You can hear the Chevy's rust." He looked, smiling, toward Jeanette, mother of their three children. "She's a good girl, a very good girl,

Dee, whose grandparents came to North Dakota from Germany, was born in 1924. He grew up in North Dakota, on his father's farm. In 1929 the depreson his tabler's larm. In 1929 the cepres-sion hit. Then came grasshoppers and drought. "From 1933 up until 1938, drought just completely devastated farms. It was horrible. We lived in quite arms. It was normite. We lived in quite a bit of poverty. Growing up poor like I did, though, I didn't know no better. It was just the way people wear pants. "We had relatives who came out to California during the depression. They would write back and send us picture."

would write back and send us picture postcards." The pictures and letters de-scribed a paradise: no snow, fresh fruit, jobs. Then, when Dee entered the serv-ice during World War II, he came through San Diego on the train. "I got a little look at it and was greatly

In November of 1948, Dee and his In November of 1948, Dee and his buddy Wes packed up their motorcycle bags, said good-bye to their folks, straddled their bikes, and headed for Lodi, California. Why Lodi? "In Lodi you could shake hands with scores of people from North Dakota 'cause that's



where they went. If you lived in North Dakota and you went west to Califor-nia, well, Lodi was California.

nia, well, Lodi war California.

"It was pretty darned cold when we left home. We decided against going through Montana and Utah. We swung south to Peass and came across that way to California. But by the time we got to San Diego, we had only a couple of dollars left. It was just before Thankegiving, I said, Left's look around for a job. We stopped at the YMCA right down here, same place, and we looked for jobs. We couldn't find nothing. The war was over, and it was 'Let's forget it' far as finding work.

There wasn't a job to be bought. We went down to unemployment, and they had a job, temporary, shaking hides, at the Cudahy packing plant. They were paying a follar and a quarter an hour. Good money then."

Dee and Wes Sound out why the money was good. "After they staughtered the cattle, they spread out the hides and salted them, then let the hides cure for a month Peo-yew. They stank. We walked in that first day into the cellar at Cudahy, and I turned around and said to Wes, 'I can't do this. No way,' But I felt my pocket, and my pocket was empty.

"There were twelve of us that first day, and we shook hides for eight hours. About four o'clock, the boss said, 'Okay, fellas, ever'body come back







ten, another crew come. We shook hides. Four o'clock come, it was the

hides. Four o'clock come, it was the same thing. 'See you in the morning.' "Next morning we went down again. Not a soul showed up but me and old Wes. Same thing, 'Sweep up and we'll get another crew.' They did. Along about two O'clock, we had the hides all wrapped and loaded up and in the box car. The boss said, 'Go on up to the of-

fice and get your pay."
"We were all sitting out on the lawn, we were an sitting out on the lawn, and the boss man brought the checks and handed them around. Then he said to me and Wes, 'How would you boys like a job here steady?' We said, 'No, no, no. Not that, not the hides.' He no, no. Not that, not the hides. He kinda laughed and said, "We hire our-side help for that. That's how we hire our men, those that stay through the hides, them's good men. So I got a job up in the assembling room, putting orders together."

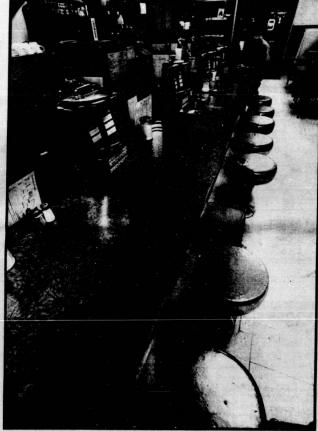
orders together."

Wes moved on to Lodi. Dee star ed Wes moved on to Lodi. Dee star and here. He rented a studio apartment in Ocean Beach. He wasn't much of a cook, and he ate most of his meals out. In November of 1951, he met Jeanette, a waitress at Johnny's Lucky Lunch (also called Johnny's Number One) near the Orpheum Theatre at Fifth and Broadway. Dee visited the Lucky Lunch daily, courting Jeanette. "Iddin't care about eating. The food was secondary." A vear later, they were ondary." A year later, they were married. Jeanette kept her job at the Lucky Lunch.

In 1953 Cudahy's Los Angeles plant In 1953 Cudany's Los Angeles plant closed. The company brought men with top seniority to San Diego. Dee, a warehouse foreman, "got bumped back down." Convair began to expand. Dee took a job there.

took a job there.
"Convair was good work and fairly steady. But I had horrors, thinking that if everything worked out okay, I would retire from Convair when I was sixtyfive. There I was not even thirty yet, and I had to go do this same job for thirty-five more years. I don't think I could've taken it. Just the thought of all those years, it was a terrible

In 1959 there were seven Johnny's Cafés scattered around San Diego County. (Johnny's Number One, the



Lucky Lunch at Fifth and Broadway; Number Two, next to the downtown Mission Theatre; Number Three, by Mission I neatre; Number Four, at the corner of First and Broadway; Number Five, the café at Union and Broadway owned by the Binders; Johnny's Café Number Six, at Thirtieth and University; and Number Seven, in the South Bay Plaza in National City.) Of the seven, only the Binders' café and Johnny's Café Number Six, owned by Jeanette Binder's brother-in-law, are

ill in operation.

All seven cafés did a good business. 'Actually, I didn't look to buying this place, never even thought of buyin' a restaurant, but the old man — Johnny Barsky — was getting on in years and wanted to sell all five. He called me in one day and asked me if I wanted to buy one of them. I said, 'Sure. You betcha

one of them. I said, 'Sure. You betcha I want one.'
Dee and Jeanette chose Number Five Barsky had bought Number Five four years earlier, renovated it, and built a dependable clientele. He asked \$30,000 for the business. The rent was \$500 per month." I scrimped and saved and got together the down payment, and





when the day came for us to take over, I said to Jeanette, 'Well, okay, we got our own little business.' On that first afternoon at two o'clock, Johnny closed out his books for the last time. He said, 'Here's the keys to the office and the cash register. There are no keys to the fromt door. 'That door is never closed.' I was shaking his hand, getting ready to go to work. 'Wait a minute,' I said, 'I ain't got no money, I only got the six dollars in my pocket. If somebody give us a twenty, I'll be lost.' So Johnny loaned us \$300 to use for a couple of

he couple kept Johnny's name because the sign, new then, had cost Barsky 53500. Nor did anything else change. Jeanette worked as a waitress. Barsky's crew of nine, a waitress and cook for each shift, with one person as relief, stayed on. Dee remained as an assembler at Convair and came in to the café several times a day. He swept, ordered food, went to the bank. The menu — hamwent to the bank. The menu — nam-burgers, fries, sandwiches, eggs, bacon, pancakes — was not changed. "I've found out over the years that people like to eat hamburger," said Dee.

The first New Year's Eve, a fire started. "The place was loaded, jammed with people. By midnight we were packed in. We had turned the grill started. were packed in. We had turned the grill way up to accommodate the burger paties. The grill got so doggone hot that the grease caught on fire. The fire ex-tinguisher was old. It wouldn't work. The grill was flaming away. Somebody called the fire department, and they rushed in and put out the fire. The cops-rance and strend it the doce to keen fells. came and stood at the door to keep folks out. But not one soul got up and left. My God, can you imagine? A big of fire goin back there on the grill, flames and such, and people just kept on

and such, and people just kept on eating.

"We didn't close up, either. Be damned if we were going to close. We didn't have no grill. It had been sprayed full of that old fpam from the fire ex-tinguisher. We could only serve cold sandwiches and coffee and malts. But,

tinguisher. We could only serve cold sanguisher. We could only serve cold sanguisher. We could only serve cold sanguish, see kept for open."

De quit Convaria 1960 file was at the cafe fall time one day when the cook took off. Dee had never cooked, and Jeanette, he said, "is so-so" at the cooking. "In hat to learn fast. I asked myself, "Why can't I do this? If ain't all that complicated. The first order was this young sailor who wanted French toast. I said to myself, "I know how to handle French toast. You take some milk, you beat an egg into it, you slice some bread, you dip the bread in the grail. By it is not be seen to be said to myself, "I know how to handle French toast. You take some bread, you dip the bread in the grail. By it brown. Then I arranged it on the plate, arranged it real nice. The sailor said. "This is the best French toast I ever ate." So I'm all blowed up. This sip the best French toast I ever ate. So I'm all blowed up. This sping no myself, "I'm a could" heat thing I knew. I looked and that sailor said. The was the sailor said. This is the best French toast I ever ate. So I'm all blowed up. This sping non-sile had and not ad dich have been the best of the got you without paying."

"There was a tiller it was sailors, nothing but sailors down here on West Broadway, I was a different kind of a navy then. Young guys that weren't married. They used to tell them boots, Now stay off of Broadway, don't go in tatto places, and that's exactly where the sealors of head for, and they'd get nailed every time. Those young guys, they thrived on gettin ripped off.

nailed every time. Those young guys, they thrived on gettin' ripped off.
"I remember how them photo shops

and jewelry stores used to operate. They had a man standing out front of the

photo shop — ol' Lou — he's gone now, so I can talk about him. Ol' Lou would see a bunch of young sailors coming down Broadway. He'd say, 'What com-pany are you from, boys?' They'd say, 'We're from Company B' Lou, he'd say, 'Oh, that's the one I was in.' If he could on, that's the one I was in. In a could get them to stop, that was all he needed. He had them. Surely you have a dollar on you, he'd say. Then he'd offer the boys an eight-by-ten photo of themselves for one dollar. That was his pitch. There were some days Lou would tell me, 'I got a hundred customers

tell me, 'I got a hundred customers today.'
"So the boys would go in, and they'd get their photo taken. They'd tell them to come back in a few hours, and then to come back in a few hours, and then they'd have the photo for them. They'd pay their dollar. They'd come back and they were held to go issue that booth, and they were held to go issue that booth, and they were held to go issue that booth, and here was this attractive young girl, and here was this attractive young girl, and he had a whole set of photos already made up for this sailor. She'd say, 'Here's your eight-by-ten black and she had a whole set of photos already made up for this sailor. She'd say, 'Here's your eight-by-ten black and white and a couple of five-by-seems for the billfold.' The whole package came to, I think, thirty-seem dollars. If the sailor said he didn't have the money, the gal would say, 'Well, we'll take a note: 'Most of these young anilors would then either buy the whole packet or they' sign the note. And if they didn't pay the note, then their company commander, and they have been addresses. The photo shop would package up the photos and the sailor been addresses. The photo shop would package up the photos and mait them COD to parents. 'Why, look at these beautiful photographs of I'll silly,' the parents would say, 'I guess he don't have no money,' and then the parents would say, 'I guess he don't have no money,' and then the parents would say, 'I guess he don't have no money,' and then the parents would apy. 'I guess he don't have no money,' and then the parents would apy for the packet. So one way or another, the photo shop got have the sainer deal. They would have a Mother's Day special, a ring, always for the sailors mothers. They wanted about here as the sailors mothers. They wanted about something of your mother.

- always a girl'— and the girl would say, 'Here's your ring for your mother. Now, how about something for your

say. 'Here's your ring for your mother. Now, how about something for your father? The reason I wear this ring is to remember my father. I just lost him.' Now, she never lost her father, but she

JOHNNY'S

would play on these guys' sympathy. This second ring was not thirty-five dollars. It would cost a lot more. Usually the guy wouldn't have the money for it, so again, like at the photo shop, he would be told he could sign for it. It got so bad that there were sailors picketing them, and the com-mander put them off limits.

"They were rowdy youngsters, the sailors in those days. But we were lucky. We never had no bad fights in here. They were what you might call fun loving. They'd drink, and then they'd come in here in the middle of the night and sit at the counter and try to

"Most of the waitresses who go to work here, they're following a serviceman. When they get here, they want enough money to rent an apartment. It a person comes in here and says, 'I got have a job, we will discourage her because she and those kids can't live on what we can pay. No way. And sailors are not good tippers. Plus, generally, this is not the best place for

tips. If a guy comes in drunk, he might leave a five or ten, but that is not a legitimate tip, so to speak. Probably from me is the biggest tip these gals ever get."

Dec and Jeanette have been mother and father to the waitresses who worked at Johnny's. "But we tried not to let ourselves get too involved. One time we allowed ourselves to get in deep with a girl who asked us for help. We found out that she had lied about her age on out that she had lied about her age on her application. Turned out she was only fifteen. She had no place to stay. So the juvenile people took her. We went to them and said we'd give her a home. But it didn't work out. Just like the old saying, 'A wolf will always look to the woods,' and she did. She ended up stealing from us."

up stealing from us."
eanette motioned to Dee, and
he excused himself. In the
booth behind sat two young
men, one wearing a black Molley Crite
T-shirt, and the other, a thin-faced
blond with a puny mustache. They
ordered fries and Coke. The two men sat close, leafing through Hustler.
Across the table from them, a girl in her late teens fed quarters to the small juke box hung above the table. Michael Jackson sang "Thriller." "That's nothin' but sick sex and beaver shots," she said,

nodding toward the magazine.
"It beats Penthouse," said the Crüe-wearer, "That's nothin but Jewish American Princesses smeared over with

"Say," the mustached man asked the "what's a Mexican that marries your sister?" The girl shook her head in the negative. "He's a Spaniard." "I don't get it," said the girl and asked

for two more quarters.

In the booth ahead, two young omen had shopping bags from Hor-ton Plaza tucked next to them. The women were in their midtwenties, clean, and carefully dressed. They drank maits. "Beth's mom don't let her

"Why?"
"'Cause her mom's turned off super

"Cause her moms turned on super religious."
"What's Beth gonna do!"
"She said she would marry Bob ex-cept that he's a semi-lapsed Catholic."
"I thought he was already married," said the second woman.
"Well, that's what some say,"

answered her companion.

Then there were only sounds of whirring tires on Broadway, slow-moving
fan blades, turning pages, thick malt
sucked through straws. Dee returned to

the booth. Jeanette had asked him to replace a salt shaker that had dis-appeared from one of the tables. 'T've ought bushels of these salt shakers and enough sugar shakers to fill the place, and every week, I buy a dozen more."

Dee talked about the "hippie era." He

frowned. "During the Sixties, the hippie days, quite a few boys went over the hill. In the hippie days — I could never see the hippies - we had a lot of runaways come in. We could tell 'em. The girls, we advised them to stay away The girk, we advised them to stay away from certain guys. But one thing you can't compete with, we found that out a long time ago here, that's a girk and a guy she's hangin' around with. You are always going to be the loser. Sailors would buy 'em food, and they would furnish their lodging, too. Back in the older days, the Sixtes, the morals were a little bit different than they are now. I remember one time lately, I was sit-tin' back here, and a girl had come in and told me she just come in on the bus and she was tired. A young sailor came and sat down next to her. They struck up a conversation. She said, 'Come on Get me a room. Let's go.' That's how she got a room, she just come out and ask for one.

"The change down here has been gradual. When we first came here, the

sailors were all in uniforms. There was a navy fella, Elmo Zumwalt — he was a liberal bugger. He came in as head of the navy. [Nixon appointed Zumwalt chief of naval operations in 1970. Zum-walt issued a series of directives called Z-Grams. With a goal of bringing navy life closer to civilian life and countering declining enlistment, Z-Grams relaxed regulations for conduct, grooming, dress, and shore leave | Zumwalt allowed sailors to come ashore in civilian clothes. Before that, they could only come ashore in uniform, and if they wanted to change into civilian clothes, they'd rent a locker in one of the locker clubs, change into their civ-vies, and store their uniforms in the ocker. There was a locker club right up above us on the second floor. After the sailors changed clothes, they would come on down here and get a

come on down nere and ger hamburger. "When Zumwait changed that rule, it knocked out locker clubs. It was a blow to all downtown businesses, especially here on West Broadway, where we all catered almost entirely to sallors. I began having trouble just try-

ing to survive.
"There was a restaurant operating where the Continental Trailways is now. It was a restaurant that had been built

with the idea of taking care of the court-house crowd. By a stroke of luck, at about the same time Zumwalt changed the rules on uniforms, that restaurant closed up. I could see the opportunity of grabbin' off those customers that had gone there. I changed the place to accommodute the day trade somewnat. We put in booths, and by golly it

worked."

An lyonce has anyone attempted a holdup. "Along toward the lend of the Sixties, we had a night cook, a big ol' mean woman. It was three o'clock in the morning. I had mopped up the back, and she was sweeping the front out. I had a freezer in the back, and the pan was rubbin' in the back, and the pair was rubbin up on something, makin' an awful noise, I was layin' on my back workin' on it. I heard this of 'woman screamin', 'Get out of here! I won't give you a penny' I raised up and looked. This guy was goin' out the back door and the ol' was goin' out the back door and the o'l gal was chasin' him with the broom. I said, "What happened?" and she said, 'He told me to give him all the money in the register." I said to her, 'Jee-zus Kee-rist, we just had a holdup. Go out and get the police. Then she collapsed in a heap, cryin', 'I been held up.' The guy was wearing a yellow jacket, and he didn't even get up to the bus depot before the cops had nailed him. He told the cops, 'I didn't want all their money. I just wanted enough to go home. He was over the hill from the marines. A likely story that he would have taken only enough to go home, but that's what he told them."

But sneaking out without paying. said Dec, "that's gotten worse over the years. It's gotten so bad now that we have to do that." Dee pointed to the sign above the counter, Please Pay Waitress

"Some people resent it. But I tell 'em, 'After all, you go into the bar and get yourself a drink, you pay right away.' But it still makes some people awful mad. If we know the person real well, if they're a regular from way back, we won't ask for them to pay right up. But most of them do it anyway

"This is a bad place to run, and it has been, all throughout the years. Pic-ture this. At nighttime we have, I don't want to say we have bad guys, but we have the street people coming in here, and you have ladies of the night. Now, we don't allow the ladies to do business in here, but if we throw that element out, we don't have anybody Everybody's got to eat. They've all got money. We serve them. In the daytime, of course, we switch 180 degrees. We

attract people from the courthous from Greyhound and Trailways. But at right, it's that rougher element."
Two years ago, Dee started hiring

men as cooks. "Sailors wanted a mother or a sister or a sweetheart figure. A man didn't fit into that. And we couldn't pay a man enough. We have to pay within the industry. Well, how could a man live on that kind of wages? But of course, as the economy has got worse, there were some men that would take a job at what we could pay. Now we have two men here, one from three

until eleven and one on at night."
As Dee talked that afternoon, his thick, restless fingers tap-tapped on the red Formica. His steady hazel eyes roamed the tables. A pale, middle-age woman, tattered sweater around narrow shoulders, feet rough and dirty in sandals, drank coffee and chain-smoked at a nearby table. At the counter, three battered, bearded men hovered, as if for warmth. From the blanket poncho that covered one of the three, tanned hands emerged and grabbed up the cheeseburger served him. In his first bite, he took half the burger. "I feel sorry for all these street peo-ple. I say to myself, 'Except for the

grace of God, yeah, there go I. But,



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JOHNNY'S

God, we're not set up for charity. I have to take a low approach to them. If you come in here and order and can't pay. I don't say, 'Aw, go ahead and eat it anyway.' I throw the food away. Yes, I

A sad story, I'd go for it. You know, 'I left my money in the hotel, that kind of thing. I'd fall for it. But not one of those people ever came back and paid

For all Dee's tough talk, he has made exceptions. There is the man Dee calls "Ol' Red." He would come for dinner every day for two or three weeks. Then for five days, they would not see him. One day Ol' Red said to Dee, "I just

get so much money, and if I don't spend it, somebody cons me out of it." Of Red asked Dee if he could run a small bill. At first, Dee refused. "I said, 'Red, why don't you just give me ten dollars, and I'll let you eat on that until it's gone.' "Red did that. After a few months, Dee suggested, "You don't have to pay me the ten. When it gets

nave to pay me the ten. When it gets up to ten, I'll tell you." Time passed. Dee told Red, "Eat what you want." Red ate some twenty-two dollars' worth a week at the cafe. Every week he paid. One day, Red said, "I can't pay today."
"I realized he was on unemployment

and that it had run out on him. I said, 'Well, don't worry about it.' An' he Well, don't worry about it. An he didn't. He just kept on eating. I didn't pay no attention. One night Jeanette called me up at home and said that Red had bills that totaled over sixty dollars. Next morning I said. 'Red, you owe me some sixty dollars.' Well, he said he didn't have any money but that he'd pay me when he could."

anymore. Dee wrote off the sixty dollars. "Then, one night Jeanette called. 'You remember that Red that owed us all that money? Well, he's in here and wants to pay on the bill.' He gave Jeanette twenty dollars. We didn't e him again for several months. Then he brought in the rest. He said, 'It took

me this long to save this.
"To this very day, any waitress that gives Ol' Red a bad time will have to gives Ol' Red a bad time will have to answer to me. Because Ol' Red, that's a man. Most people, when they owe you money, you don't see them no more. Yeah, I feel real warm toward Ol'

Iderly people who live downtown eat at Johnny's. Dee and Jeanette became fond of one couple. "Mom and Pop, we'd call

old man was quite elderly. They'd come in every day. He'd lead her, and they'd have the soup Jeanette makes and a little discount. When we raised prices. we didn't raise theirs, that kind of thing. Then for a long, long time, we didn't somebody run over her and killed her. It shook him so bad, they had to put him in a home for a while. But r he comes in again every day. Yeah, Mom and Pop, an' Ol' Red." Dee sighed, looked at his watch. It was a few minutes after five. Cars and buses roared on Broadway. "About five-thirty

roared on Broadway. "About five-thirty you'll see Pop come in."

Dee has made "a load of good friends" at the café. But nobody ever got as close to him as "Ol' Harold." "This ol' fellow come in here from Chicago, kind of a heavyset guy. He was drivin' a cab. I warmed up to this you improvished. Leone to find our he will be come to the come of the come guy immediately. I come to find out he

must've been a successful swimming pool contractor back there and quite well-to-do. He had married this woman who had two children, who, so he said, made his life so miserable for him, so intolerable, that he couldn't take it no more. So he blew the whole cahoots and took off, left the business, the ome, everything, and came to San

"We become real close friends. He had privileges, he had more than coffee privileges, he had more than con-fee privileges. And he helped around here. He helped me put this floor in. "Well, Harold decided he'd try one

more time to go back to Chicago and see if he couldn't possibly make it go with his wife. It must have been on his consciousness a lot of the time. So he bought a little ol' car, the first compact that come out, and loaded it out with his everything. He was heavyset, and him and his dog, they barely had room to set in there. Away they went to

Chicago, and he wrote to me. He said he walked in the door and his wife, she lit into him again, so he kissed the kids and turned around and went back out He stayed with his parents that winter, and he had a couple of heart attacks. And then, summertime come. In June he drove back to San Diego. He said, Tve come back home

"Harold fell in love with one of my "Harold fell in love with one of my waitresses, and they jived together for some time. Finally they decided to get married. Jeanette and I stood up for them. That night he got another hear tatack. He went to the hospital and he died. That tore me up. That was the twenty-second of December, 1975. He was a brother to me. I liked that man. When he died, I lost the best friend I ever had."

Dec spoke of how much had changed downtown. "I can remember when they had Wards, Sears all downtown, and

that was called Marshall's in those days Now, even Walker-Scott has gone. It's all standin' empty. At one time, West Broadway was just alive with arcades that was is nothin' but parking lot now. And what's on this side of the street' Half the stores are gone ... Eventually downtown redevelopment will succeed, but we're going to have quite a slump before it does. I imagine there's a lot of small businesses that has to bite the dust before downtown hits its stride.

"Now the sailors go to Fifth Avenue, which is still kind've a slummy part of downtown, and even this Gaslamp thing, as much as they've put into it, it still hasn't worked, although you see more sailor boys down there now. They like that excitement, those crowds. The tourists, it's the beach they want, or the

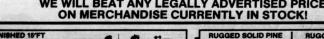
"That Gaslamp redevelopment

go down there and get my vegetable couple of times a week, and well, it that has been here for thirty years and has seen that area, it just seems they're trying to preserve the old look, so it's hard to see too much difference. It was old to begin with. Now, they're trying to just fix up the old."

Dee is pragmatic about the block on which his cafe sits. "It'll go," he said. "We thought it was going to go a year ago. I'm surprised they even let it stand, an eyesore like this.
"I'm not bitter. This place has been good to us. We never got wealthy, but

we kind've situated ourselves. Besides Jeanette wants one of these small places a little lunchroom in an office building, something that opens at seven and closes at three, five days a week. No matter what we do, I imagine I will keep on coming down here every morn-

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The World OnA String Don Tabor and his business are both very up. By Sue Garson

n his short story "The Kite." novelist Somerset Maugham described a hen-pecked clerk whose angry bride smashed his new kite. She felt justifiably outraged because, rather than putter around in their dreary English flat playing house, the clerk preferred to spend weekends flying his kite. "He identified with the kite flying so free and high above him as an escape from monotony. As he watched it rise, his heart filled with

wastact it isse, its least nice win exultation," Maugham wrote. Millions of paper aviators know firsthand the exultation that gives Maugham's story its appeal. Having grappled and matched wits with the

wind, the aviators sense their own mastery over the elements when their tethered aircrafts finally get off the ground and keep rising higher and higher into the sky.

higher and higher into the sky.
Remember when kites were made
of Sunday comics held together by
twigs or bamboo sticks? Remember
when they were flown only by kids?
Not anymore. Recent technology
has turned kites into high-tech adult
toys used by men and women riding
their fantasies on Kevlar lines
attached to graphite acrostalist and
Rijstop nylon. Although these
state-of-the-art synthetic materials
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symbolic value of kite flying — the momentary joit of freedom and the spiritual bonding to the universe — hasn't changed. The egalitarianism also remains the same. The wind belongs to everyone, and you don't need any special equipment or special shoes — just a kite.

Although humans have been flying kites for at least 3000 years, the international kite resurrence

flying kites for at least 3000 years, the international kite resurgence began in 1976 in England, where the first two-string steerable kite appeared. The following year they turned up in Florida, and in 1978, steerable kites made their way west to Southern California. Steerable; With both honde centrollies head! With both hands controlling handles attached to lines, guiding them and fighting against the wind is a sensation similar to steering a car out of a fishtail skid. Today there are approximately 500 kite festivals held annually in the United States, 200 of which are in California. Although San Diego winds are seastle compared to those in Hawaii. Although San Diego winds are gentle compared to those in Hawaii, for instance, kite ffying has been popular here since the 1949 Ocean Beach Kite Festival, which has grown into the third largest kite festival in the nation.

The sky over the Mission Bay kite field, directly south of the

Hilton Hotel next to Interstate 5, is usually adorned with a variety of

kites. Fliers "walk" their stunt kites gracefully at the ends of strings across the field; when the kites are in flight, they roar like minijets. As the kites weave and bob through the air, the men holding the strings wrestle the wind using a horizontaleight holding pattern as a base. Then they fall into formation doing figure-eights in simultaneous and sequential maneuvers. Their leader, kite maker Don Tabor, flies the pattern while the other four fly relative positions. Tabor and the others are not Sunday fliers: relative positions. Tabor and the others are not Sunday fliers; whenever there's a wind, they fly, even in the rain. "An injah we fly with glow sticks attached to the kites," Tabor says, "and they look like gigantic bats in the sky." Ferhaps it's because of the pranks the fliers play — chasing children and dogs with low-flying kites—that these men bill themselves as San Diego's Deviant Kite-Flying Society. But they are well known in international kite circles as the Top-of-the-Line Flight Squadrour, they can be supported to the state of the stat

Mission Bay in January of 1982 during the economic recession. At that time, Don Tabor was a frustrated, unemployed boat fitter who held a commercial pilot's license — frustrated because the seventy-percent deafness in both his ears prevented him from earning his living by flying airplanes. In order to help curtail his frustrations, Tabor bought himself a new toy: a sixty-five-dollar Flexifoil stunk kite. He taueth himself to fly it at the sixty-five-dollar Flexifoil stunt kite. He taught himself to fly it at the Mission Bay kite field. Because of his aeronautic background, he was intrigued by the aerodynamic principles of the stunt kite. What fascinated him most was that the maneuverability in all types of wind. Tabor made other observations about the kite field observations about the kite field ("When employment is down, kites are up"), and he began to play cat-and-mouse games – kites chasing kites and then disappearing – with the other fliers. As the games grew more intense, they began to evolve into Blue Angels-style flight patterns. Tabor was calling the moves: other fliers responded.

moves; other fliers responded.
"There was Tabor, this scruffylooking bearded stranger with a beer belly. He was doing stuff with kites I'd never seen before," Eric Streed remembers. "It looked like fun, so I followed his formations with my kite. I got addicted right away," says the thirty-eight-year-old

Others got addicted, too.

Sometimes Tabor and his followers went to Dog Beach, at the mouth of the San Diego River, and worked on starbursts (when all five kites fly low across the ground and at a given company separate perspect and fly. low across the ground and at a given command separate and fly outward like a fireworks display) and odd-even turns (in which the kites fly away from each other doing loops, then converge like a zipper). "One of the guys who joined in was a vice president of Mervynis." Streed says. "He was so lightweight that he had to wear golf shoes to hold him to the ground. When he didn't, the wind lifted him across the sand at sixty miles per hour." Streed laughs. "In the wind, that's how fast the kites went." Wherever they weit, the group

that's how fast the kites went."

Wherever they weit, the group drew crowds that applauded as their kites made sharp, angular urms and then swept fluidly across the sky. "Each time we flew, Don added more routines," Streed recalls, "and four or five of us were practicing every day. We were doing shoulder-o-shoulder synchronizations with fancy cutaways and twists and circles."

to-shoulder synchronizations wan fancy cutsways and twists and circles.

Thile Don Tabor was frede eight hours a day, seven days and feel eight hours a day, designing kites at night in the living room of the Oakwood Gardens apartment he was sharing with his long-time friend, Pat Johnson, Unlike the spiteful wife in Somerset Maugham's kite tale, Johnson, encouraged him. "Someone's gotta carn a living flying kites and drinking beer," he told her, "and I'm gonna be that person." Johnson explains, "Don was really getting gung-ho about kites. The only way I could spend any time with him was if I went down to the kite field. So I did, and then I was gung-ho, noo." In their apartment, the hollow closest doors became the cutting board. With the sewing machine on the coffee table each night, Johnson, a sall maker by trade, sewed the designs Tabor creases of the designs Tabor creased with his final creation. It was remarkable. It weighed only fifteen ounces, yet it had an eight-foot wing span. It was the largest, most graceful stunk tite around, and its striking four-color graphics had visual appeal. When he took it to the field for a trial run, the other fliers admired it and asked where they could get one. "So I sold my fliers admired it and asked where they could get one. "So I sold my kite," Tabor grins. That evening, one hundred dollars richer, he returned to his apartment and cut another kite. Johnson sewed it, and another kite. Johnson sewed it, and the following morning, Tabor took it to the kite field and sold it. Each evening when he modified the design a little, he became increasingly pleased with the way the wind spilled off the angle of the kite's surface. When he finally made a kite expressly for Johnson and took it down to the field to test it, she never had a chance to fly it. "Someone bought it right away," Tabor shrugs, perplexed. And when he'd show up at the field with four



or five kites in the back of his small camper, by the end of the day, they'd all be gone. In October of that first kite-flying

In October of that first kite-flying year, 1982, the pair drove to the kite festival in Detroit on a shoestring. They step in their camper, which they parked in the parking lot of the hotel that served as the festival's headquarters. They were enchanted with the idea chat lifelong kite fliers had traweled from Europe and the Orient to take part in one gigantic kite fly. They lived on nothing but catmeal and sandwiches, except on the night of the gala kite banquer, at which Tabor turned up in shorts and tennis shoes. "I don't even own a pair of long pants," he told the others.

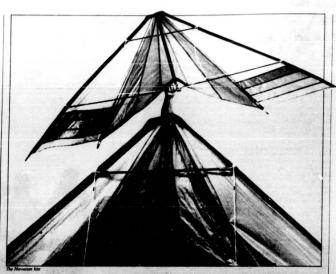
shoes. "I don't even own a pair of tong pants," he told the others.
Buoyed by the international flavor of the kite world, their dedication to kite making solidified. When they returned to San Diego. Tabor and Johnson gave up the apartment at Oakwood for a less expensive place in Ocean Beach. While Tabor was cleaning and painting boats to pay the rent. Johnson was busy buying materials and sewing kites. The following year, they sank most of their capital into plane tickets to the kite festival in Columbus, Ohio, where Tabor demonstrated some of where Tabor demonstrated some of the more dazzling stunts he'd been practicing and gave free flying lessons. Before he left Columbus

On A String

(continued from page 21)
he had sold twenty of the kites he and Johnson had made. The mos remarkable aspect about selling twenty kites was the price. At \$150 expensive dual-line stunt kites on the market. Local mercha refused to carry Tabor's kite because of the retail price, and Tabor refused to make his kites with less detail and precision - or

to lower the price.
In 1984 Pat Johnson and Don Tabor went to the kite festival in Nashville. Tabor flew his kite to the accompaniment of taped Beach Boys songs, gave lessons and demonstrations, and sold his entire cargo of kites. As he set out again modifying and improving his original design, he decided to open up a real shop and to manufacture kites on a larger scale, even though he was flat broke and knew absolutely nothing about business. Without collateral, Tabor asked local banks to lend him enough funds to get started. Bank of America didn't take him seriously. When Peninsula Bank asked him to provide profit-and-loss statements, Tabor exited scratching his head. "I didn't even know what a profit and loss statement was," he chuckles

n the beginning of 1985, Tabor and Johnson gave up their apartment, sold their camper, and used the proceeds to finance materials — nylon, Fiberglas, hardware. The remaining cash went to lease a tiny space at the Scrimshaw Square mall on Santa Monica Avenue in Ocean Beach.



Tabor aptly named his new company Top of the Line Kites. "What I like best about the shop is that it's just a block and a half from the beach. I'd work on a new design, walk to the beach to test it, walk back to the shop, and make the modifications right away." he

explains. He also gave himself time to fly at Dog Beach, just a short walk away. "When I flew the kites low, the dogs would get all worked up in a frenzy chasing it." Tabor recalls. "The kites have plenty of bite marks on them." He also allowed time to walk to the pier and

contemplate the sky. "Maybe I have something in common with da Vinci," he'd muse as the sun fell on his craggy features and he watched with fascination the gulls and kites flying above him.

There was no sign on the door of

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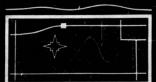
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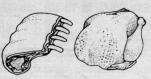
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of La Jolla 454-1597

On A String

where he worked and slept. "All we had were two pillows on the floor," he says. And since the space had no cooking facilities, sandwiches were their main nourishment. For Tabor, who is a gourmet cook, this was a sacrifice. He figured they had only to sell ten kites a month to stay alive, and they were able to conduct their kite manufacturing by bicycle and by bus. Whenever the phone rang, the standing joke was to shout to each other, "If that's an order, don't take it!"

That March at the Oahu Kite Festival in Hawaii, Tabor and three other fliers from San Diego formally introduced the new Hawaiian kite to an audience of 1000 kite enthusiasts. Although Tabor's team had been practicing in Mission Bay for nearly three years, this was the first time the

international kite world witnessed formation flying with four kites. It caught on immediately. So did the new Hawaiian kite model, which had made its debut several weeks earlier at the Ocean Beach Kite. Festival. The Hawaiian kite's triangular shape gave it the appearance of an angular boomerang. Not only was it the most rugged stunt kite on the market, it was designed to fly equally well in gentle or strong winds, and it was the only kite available that was designed especially to compete against all other stunt kites. What it did was to categorize kites as sports equipment rather than toys. "It's the Rolls-Royce of stunt kites," says the proprietor of one local kite shop. Although the three fliers who accompanied him to Hawaii initially paid their own travel expenses, Tabor was able to reimburse them from the proceeds of the kites he sold and the orders he took. By then Tabor's reputation as a

kite maker was established. When he returned to Ocean Beach, orders poured in so fast that he and Johnson worked seven days a week until midnight to fill them. "We weren't advertising, and there was still no sign on the door. People just tracked us down," Tabor remembers. And since there was no line of credit for the shop, the only way Tabor was able to get cash to buy materials was to offer discounts to volume customers who were willing to prepay.

Top of the Line Kites hired its

first employee, a sewer, just before the American Kite-Fliers Association convened in San Diego in October, 1985. Arcing across the in October, 1985. Arcing across the sky above Mariner's Point, across from the Bahia Hotel, was a 1000-foot-long undulating centipede from New Zealand, sharing sky space with a dragon whose mouth was fifteen feet in diameter and with other kites that boasted 100-foot tails made of surveyor's tape. Tabor's team dazzled the

international audience with low ground passes, unison turns, and thread-the-needle stunts. The group placed first in the national stuntflying competition, and Tabor was established as a formidable kite designer and manufacturer. "This was the big time," says Erie Streed, who became a member of the

who became a member of the traveling team that year.

A fer the glory of the field, there was the shop. Tabor leased more space and hired more sewers and cutters. When orders came in from Europe and Australia, he created a shipping department. At the end of its first year in business, Top of the Line Kites had grossed \$40,000. Since national and international

kite competitions were being won by Tabor's kites, local shops that had originally refused to stock the kites began ordering them.
Although he was still manufacturing
and running the business without
bank credit, by the beginning of this



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On A String

year, he began referring to himself as "the company," Just before Don and his disciples took the Hawaiin kite on the road again for the second annual Hawaiian Challenge in Honolulu, "the company" was able to buy Tabor a 1985 Nova From then on, business was no longer conducted by bicycle. But success hasn't gone to Tabor's head, and his purchases are still modest. "I own one pair of shoes," he smiles. "When they wear out, I'll buy another pair." After returning from Hawaii again last spring — this time with three trophies — "the company" was able to spring for a hearing aid for Tabor's left ear. "Now I can talk on the phone to customers," he grins, but his employees (Tabor refers to them are with the series and the se

Although the associate editor of Kitelines, the world's only kite magazine, touts Tabor's Hawaiian model as the world's hottest start kite, there is still no company sign on any of the doors of windows of the workshop, but when Tabors of the workshop, but when Tabors of peems attail pro shop this week, he says there is a stocknoom, desk space for his new business smanger; secretarist space, and a showroom with a wide-secreen TV that plays videotapes of precision formation flying. The working space for cutters and sewers is expanded, and there is an office, but there are no doors to separate one from the other — not even on the L-shaped area next to the office where Johnson and Tabor still sleep

sleep
Top of the Line Kites now has
five national distributors and 200
retailers, including some in
Germany, France, Switzerland, and
England; the international market
makes up fourteen percent of this
year's total gross of \$300,000
Despite that growth, Tabor has no
plans to get a pair of long pants. "I
don't buy anything I can't deduct,"
he grins.
Last month at the American Kite-

Last month at the American Kite Fliers convention in Newport, Rhode Island, Tabor's team again placed first as National Dual-Line Stunt Team. Ron Rich, Top of the Line's nowlety flier, a thirty-nine-year-old mechanical technician for the navy, placed first in the nation in the hallet competition. He flew two independently controlled dual-line kites, simultaneously performing unions turns and minimum performing mention turns and minimum performing mention turns and the convention of the three from Superman." Rich says. "I must have put in 130 hours rehearsing for a four-and-a-half-minute performance."

when Clint Eastwood recently ordered a Hawaiian kite from a Carmel kite shop, he requested that it be shipped to him with Don Tabor's autograph. Tabor took the compliment in stride. "I just want to keep going to kite festivals and fly kites without worrying about where the money is coming from," the kite maker smiles. "After all, flying kites is my job."





25

No Fire in Forest



IONATHAN SAVILLE

The East County Performing Arts Center as in the past been host to various tour-nge theatrical companies for brief runs, and ast week the tradition, was continued with one-evening visit by the Alley Theatre of flousion. The Alley is one of America's

a typical sample on the Company's work. The play was Lillian Hellman's Another Part of the Firest, an American classic like many of the Alley's offerings, and with a setting if not in Texas at least in neighbor-ing Alabama. Most of the actors were Alley regulars, with one of them, James Jeter (playing Marcus, patriarch of the Hubbard

clan), having appeared in the first Alley production in 1947, and another, Brandon Smith (playing Marcus's eldest son, Ben), celebrating his twenty-fourth anniversary with the company this season. The direc-tor of the production was Pat Brown, who since 1981 has been the Alley's artistic director.

Another Part of the Forest, although a

much-discussed play by one of our most-distinguished playwrights, has not had much of a career in San Diego (the Old Globe did it, once, in 1948), so that the Alley production afforded local theatergoers an opportunity to become acquainted with a significant work of American theatrical history, in its original stage version. Whether this play is as ar-tistically valuable as it is historically noteworthy is not a question easily answered, and the Alley production, although stylish and technically assured, did not come near settling the issue. The problem is basically the relationship of this 1946 script to Hellman's The Little Foxes, a play from seven years before, to which Another Part of the Forest, though written

later, was intended as a prelude.

The Little Foxes is a justly famous work of American realism, as well as the prime example of its author's art. It deals with the personal relationships and economic ac-tivities of the Hubbard family at the turn of the century, ruthless Southern capitalists of the century, ruithess Southern capitalities by whom all human values are judged according to what Mart called the "cash neasus" Mart is in fight the play' guiding consciousness, although Hellman's Martism is used more for dramatic than for dogmatic purposes. Greed, exploitation, swindling, and even more serious vices and crimes constitute the inner and outer like of the characters, most of whom are thoroughly hateful. The rapacious Regina callously lest her husband die is order to get control of his money; her brother his me being cruel to his wife Birdle, an ineffectual member of an old aristocratic Southern family; and the third member of his draefulf urbe, brother Ben, is hard at work trying to swindle his own siblings (he is ultimately outwitted by Regina, a character providing Bette Davis, in the movie version of *The Little Foxes*, with one of her juiciest, nastiest roles). With solid characterization, a tightly constructed plot of intrigue and counterintrigue, and the playwright's sharp eye for the telling social detail, this work has a compelling theatrical power, at the same time embodying a ferociously negative view of American capitalism in general: the capitalist is a social criminal and a human monster. The Little Foxes tells us, and in so persuasive a manner that its thesis is — at least while one is watching the play — virtually im-

possible to resist.

Encouraged by the success of this play and curiously attracted to the characters she had invented with such exhilarating hatred. hellman determined to trace certain crucial events in the Hubbards' earlier family life. The result was Another Part of the Forest, which shows us Ben, Oscar, and Regina twenty years earlier (in 1880), along with twenty years earlier (in 1880), along with their equally hard-bitten and money-oriented father, Marcus, and their rather batty, goodhearted, long-suffering mother. Lavinia. We see Oscar, in an early stage of his moral weakness, being propelled into a marriage with the feekless Bride. We see Regina, already an artful manipulator in her efforts to not the hest (thit is, in money. a flatfrage with the executes britan. Regins, a fready an artful manipulator in her efforts to get the best that is, it important in her efforts to get the best that is, it important in her efforts to get the best that is, it most country and the substantial country and the substan

of her husband and children. But while Another Part of the Forest says substantially the same things as The Little Fores, it does o with less power and with considerably ess theatrical eloquence. It is a very slow play, with all its points - traits of character. elements of plot, ethical and historical ideas made in a soporifically thorough, earnest, and systematic way.

As an example of the creaking technique one may take the third act, which is given over almost entirely to the revelations of old Marcus's wicked past and to the exploitation of these discoveries by his unlov-ing son, a chip off the rotten old block. The crucial data are drawn, bit by bit, out of the nervous, elderly, and intermittently incoherent Lavinia; the story is a long and omplicated one, and it takes an immensely ong time to tell, far more time than its ong time to tell, rar more time than its dramatic content is worth, and then the whole tale is repeated, once again in detail and at length, when Ben is using it to cow his father. The slowness, heaviness, and clumsiness of all this, along with its grim honesty, remind one inevitably of Eugene O'Neill. But Hellman is O'Neill without the inner passion and without the notice. he inner passion and without the poetry In this play, as in her others, she is always entirely on top of her material, rationally

in control, illustrating a clear thesis, using the techniques of social realism and melodrama in a thoroughly intelligent, in-telligible assessed. elligible, unmysterious, and workmanlike way, never taking us, through the theatrical work's characters and actions, beyond the truths already adumbrated in the theses of historians, sociologists, and political scientists of a radical, populist, or Marxist per-suasion. Both *The Little Foxes* and *Another Part of the Forest* are little more than the tries are little more than the tries in Charles Beard. But the 1939 play, at least, is so well put together, with such an assured mastery of narrative, characterization, and pacing, and with roles so grateful to accomplished realistic actors, that *The Little Foxes* certainly deserves its status as a classic. Its successor, in comparison, a classic. Its successor, in comparison, seems inferior in most respects, adding nothing to the vision of American life in the earlier play and managing its theatrical effects with dull competence rather than with the infuriated key brilliance of *The Little Energy*.

A script such as Another run of the Forest pretty much calls for a similar dull competence in any production of it, and, with one exception, that is precisely what the Alley staging gave it. There was a con-

ventional, realistic, rich-Southerners-living-room set, with little to distinguish it from hundreds of other examples of its kind. Costumes indicated the period mor or less accurately, but without expressing individual characters or situations, and without attracting one's aesthetic attention by pleasing or interesting formal schemes of color, shape, or texture. The direction did what it had to do, without any notable imagination, and without even attempting to find something new, fresh, deep, or stimulating in the script; no creative reinterpretations here. As for the acting, it reinterpretations here. As for the acting, it was as solid and idiomatic as one would find in Dullas or Dynasty: good Southern accents, traditional Southern-actor mannerisms, the routine of shallow realism carried out with professional confidence, if untouched by creative fire or personal inspiration. inspiration.

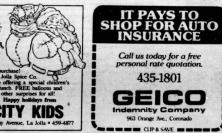
The exception — and it was a memorable

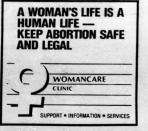
The exception — and it was a memoration one — was provided by actress Rosemary Prinz, whose extensive experience in the swamps of television land (As the World Turns, All My Children, Hart to Hart, Laverne & Shirley) seems not in any way to have infected her remarkable talent. Her characterization of Lavinia Hubbard had

realistic acting: a constant, rapid, variegated play of intense, true emotions giving vivid life to each moment of dialogue. As with all the characters in Another Part of the Forest, there is too much of Lavinia: she is on stage too much, she talks too much, and she reiterates her defining character traits too much, for her creator refuses to leave anything to the imagination. Although she is the play's chief positive character and deserves the audience's pity for her suffering in the as our admiration for her pluck in surviving morally intact — this role cannot help but become tiresome, so that ultimately we wish that Lavinia, like all the other Hubwish that Lavinia, like all the other Hub-bards, would shut up and go save, But if one had to put up with all that warmth and hope and fear and weakness and religion and spunk and pathos and disorientation and chatter and smiling and frowing and frailty and nobility, one could no that done so more gratifyingly than in the unremittingly lively and truthful realization actors in the Alley production had been of that quality, the audience might have taken away a more enthusiastic memory of this otherwise surprisingly unimpressive play

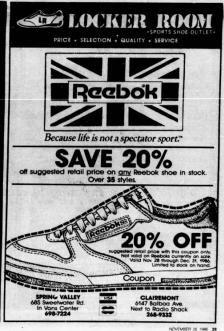


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20



JEFF SMITH

publisher-friend Alexi Suvorin, "the son of a serf...giving thanks for every piece of bread. receiving frequent whippings. brawling, needlessly hypocritical before God and man merely to acknowledge his own insignificance — write about how this young man squeezes the slave out of himself drop by drop and how one fine

coursing through his veins is no longer the blood of a slave but that of a real human

heing."
The story Chekhov describes is his own.
Although he wrote prolifically, his is only
partially the tale of a great writer. It is also
a saga of endurance about a man against
whom the forces seemed always to con-spire. When Chekhov was young, his
father, an incompetent merchant, beat him
mercitessly. When he was nineteen and his
father's business collapsed, Chekhov took
over the moral and financial responsibility

for his entire family - his parents, a sister, and four brothers (two older). He brought 40,000 rubles, he saw the completion of two pet projects: another new school and a sanatorium for consumptives that is still in order to a slothful household, earned

In person Chekhov resembled anything but a master builder. He and William Shakespeare must rank as two of the most modest of the world's major artists. And people expecting to see a colossus taking

Shakespeare must rank as two of the most modest of the world's major artists. And people expecting to see a colossus taking giant strides across the Steppes were often disappointed when first meeting Chekhov. Extra the strip black rished that daughted from them, his features weren't remarkable. He seemed more ordinary than everyone else, in fact, and he was always the least excitable person in the room. In conversation, he gave people the distinct impression they were being fruly listened to (when he was a little boy in school, Chekhov received high marks for being "attentive", but his own refusal to exagerate anything struck his uraffected manner would become familiar and, in its own way, healing. "I think that in Anton Chekhov's presence," wrote Maxim Gorky, "everyone imoluntarily felt in himself a desire to be simpler, more truthful, more one's self."

In contrast to Chekhov, everyone else seemed to be performing in an ersatz melodrama. The same is true of his art. In his stories and plays, he flatly refused to the same of the same and the

ime student in medical school. From his twenty-sixth year to the day he died at age twenty-sixth year to the day he died at age forty-four (July 2, 1904). Chekhow was tubercular. He rarely knew a day of "nor-mal" health and lived continually with migraines, with violent coughing (often spitting up blood), and with the energy level of a person who hadn't sleep for two days. His condition forced him to live in days. His condition forced him to live in medical exitie in 'alta ("like Dreyfus in Devil's Island"), far from his beloved Moscow. That Chekhow wrote at all is impressive. That he wrote The Seaguil. The Three Sizers, more than a thousand short short stories, and had a flourishing medical practice is inspiring. But, as Henri Toyat's biography shows us (Chekhov, E.P. Duston, Michael Henry, Heim): Anton Chekhov, who was actually the grandson of a serf, did even more.

who was setually the grandson of a serf, did even more.

He was an instinctive organizer.

He was an instinctive organizer.

Somewhere in his youth, though Troyat never makes clear just where, Chekhov developed a profound need to order things: his family (which might have grown stronger were they less dependent on him), his patients, and even the world around him. As age thirty, for example, in the middle of his literary and medical careers, he grown of the middle of the literary and medical careers, he pour poet 3000 miles by horse-drawn car to Sakhalin, a criminal colony on a remote of the control of the control of the control of the colony on the troub control of the colony on the colony of the colony of

writer's task." he replied. "is to create a work, not interpret it."

What gives Henri Troyat's biography its

interest is that he has attempted to write it in the style of his subject. This is a deliberately "Chekhovian" work. It reads like a novel and is full of the kinds of satellite details - derived from Chekhov's satellite details—derived from Chekhov's abundant letters—that bring both, the author and his era to life. Some of Troyat's descriptions, the journey to Sakhalin, for instance, are particularly vivid. A Russian-born Frenchmen who has also written biograph'es of Tolstop, Dostopevsky, and Pushkin, Troyat has tried to stay out of his Publish. Troyat has tried to stay out of his story and has succeeded, for the most part, in remaining nonjudgmental. On occasion, however, he breaks the master's rules and loads his guns. Those who knew Chekhow agree he was relatively ordinary looking. To Troyat, in a burst of unabashed adoration Anton's admires are unable to repress for very long, "he looked like a Christ not with deep gentle eyes, but a Christ not with deep gentle eyes, but a Christ not to stack the deel.

Aside from the occasional authorial

beyond a wry smile." So much for trying not to stack the deck.

Aside from the occasional authorial infelicity, what Chebbo does, it does well. But it adds little new thomation about middle the product of the control of the control

Clothes

Crazy

any depth at all. A thorough psychological portrait of Chekhov has yet to be written. Nonetheless, Troyat's biography is a very readable introduction to the life and work of a man who was more mortal than most

Another kind of introductory book - to Chekhov's writing and to contemporary theater — was published recently in paper-back. In 1985 Margot Harley, the executive theater — was published recently in paper-back. In 1985 Marga Hariye, the executive producer of the Acting Company (John Houseman's national touring company), had an intriguousless of methodos department of the company of the compa

too) far and wide. The distinct voices of the writers emerge, though. Duvid Mamet gives another lextbook lesson on how to write dislogue with his interpretation of Chekhov's "Vint." John Guare and Michael Weiler reveal that Chekhov can translate into the abourd and into a fairy sale with capal case. The contributions, and Wendy Wasserstein, though less inventive, are certainly competent. And the book concludes with "Rivitale's Ring," a new monologue by Spading Gray (about whom more, someday soon). The dominant voice of the book, though is that of the old master. Each of Chekhov's lively all makes for one tough act to follow.

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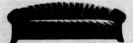


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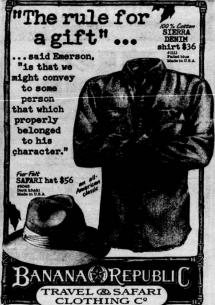
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Purist Forum



JOHN D'AGOSTINO

While the New York Mets were break-ig the hearts of Bean Towners in the eventh game of the World Series last touch, swemy people and listening to drum-re Billy Mintz and his cothere in a Jolia juzz venue. That sounds like a success arrount, he eart of red-list bath which algorithm and restaurant owners, which algorithm and restaurant owners the moon divers public attention ewhere. But at Wall Friederang's, one

ing-room-only triumph. On that night, he might very well have been the only clubowner in the city doing turnaway business without the lure of a wide-screen

when Friederang scatters a few folding chairs across the shop's open floor space, that Jazz Mine is transformed into perhaps the tiniest concert hall in San Diego

Even so qualified, the term "concert hall" is a misnomer in its connotation of proper acoustics and institutionalized stuff proper acoustics and institutionalized stuff-iness. Nor do the terms "club" or "venue" apply, since they suggest the availability of other diversions and the presentation of live performances as a primary function. More accurately, one would describe Jazz Mine's after-hours alter ego as a "jazz living room," due tools to its dimensions and room, due both to its dimensions and

room, due both to its dimensions and physical appointments and to the fact that the scale and tenor of the presentations create a cozy, homey ambience. That Friederang could lure even twenty people away from their selevisions during the climactic game of the October Classic unquestionably testifies to those in-dividuals' nitrities, but it is also evidence. unquestionably testifies to those in-dividually priorites, but it is also evidence that Jazz Mine's specialized offerings are immune to competition from the usual sources. What lovers of this music routinely gat Jazz Mine that is so hard to find in this city is unadulterated, mainstream jazz without such distractions as clinking glasses, sustresses statistic orders, foot traffic that continuously fracbrues sight-lines, and the conversational hubbub that in some places drowns out the music. Because the music's the thing at Jazz Mine, its small size and sparse accom-

Mine, its small size and sparse accommodations are assets. This shall size and sparse accommodations are assets, this goes over very well with the performers, some of whom come from as far away as L.A. to play within arm's reach of popole they consider genuine jazz buffs. In the year since Priederang began offering live music in his store, such well-known Southern California jazzbos as Joe Marillo, Charles McPherson, Hal Crook, Johnny Best, and Jim Plank have added Jazz Mine to their regular itinerary of larger, "legitimate" gigs, and even the San Deep Padres gigs, and even the San Deep Padres public performance at the store. Certainly, money is not the lure. Priederang charges only three dollars for admission, and

although he gives the entire "door" to the musicians, the take amounts to little more than gas-and-meal fare even on a good

It is cruel irony that with all the recen hoopla about jazz's new popularity and ubiquity, hard-boiled mainstreamers and behoppers are finding it harder than ever to earn a living. It's not really jazz, but its homogenized variants that in recent years have become the soundtrack to adulthood

homogenized variants that in recent years have become the soundrack to adulthood — background music for dining, drinking, schmoozing, and single-mirging. Quasi-juzz opens hip talk shows, sloshes through hip commercials, closes hip news programs, and packs juppies into suddenly hep commercials, closes hip news programs, and packs juppies into suddenly hep commercials, and packs juppies into suddenly hep crompers have favored to apply blenk hands and mouths to these stiffer, equestrian formers hope learned to apply their hands and mouths to these stiffer, equestrian forms of pop-juzz, while remaining bebopping stallions at heart.

At Jazz Mine, however, they can play anything they want, in any style that suits hem, without hearing from a crowd-conscious clubowner that the solos are too long, the rhythms undanceable, or the selections too obscure. The musicians needral announce birthalays or drink specials, nor relate to their audience by any means other than playing their flowrite music to the best of their abilities. There aren't many juzz musicians who can't oc-

music to the best of their abilities. There aren't many jazz musicians who can't occasionally make room on their calendars for such a gig. And it should come as no surprise that juzz purises will seek them out at such times.

On my first visit to Jazz Mine since the relocated in August from its original space on Paral Street, a grand total of nine hardy souls ignored some nasty, last-November inclemency to hear a fine concert by pinnist Rick James and his trio. As they entered, listeners practically had to walk through the drummer's set, since the trio was cultatered



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bathed the room in an almost tangible softness. Next to the piano stood a vintage, round-edged Coca-Cola machine. In this round-edged Coca-Cola machine. In this drawing-room atmosphere, James and his sidemen appeared less like professional jazz musicians than siblings giving a com-mand performance for relatives after Thanksgiving dinner. In addition to the folding chairs were an

old sofa and a makeshift bench set against opposite walls, on which were hung jazz posters and a couple of racks holding com-pact discs for sale. In a slow, soft parade, pact discs for sale. In a slow, soft parade, pazz lowers distributed themselves among the seats, each becoming an island of muse concentration. As the trio defity sorked through James's originals, as well as pieces by such composers as Wope Shorter, Frank Loesser, and Thelonius Monk, an air or relaxed intimacy prevalled that would have befitted a poetry reading or a creative writing class held in a private home. The informality of the scene was underscored midway through the opening set when a midway through the opening set when a midway through the opening set when a large dog wandered into the room, settled

into a spot on the floor, stared intently at the hand, and pounded his tail against the carpet in perfect time to a swinging piece composed by local flutist Lori Bell. The canin; was grooving, and I could swear I saw him nod his head approvingly. Throughout, the gray-haired Friederang

tood in a small alcove across the doorway from the hand, benignly supervising the in-formal proceedings. After the band had been joined for a couple of tunes by a tromheen joined for a couple of tunes by a tom-tonist and tenor consphorist, the musicams took their only break of the evening and percelated into the scating area to chat with fams. With a juzz compact dise playing on a new CD "juke bou" at the rear of the main mom, Friederang spoke of the private obsession made public.
"I'm doing this because I love juzz — I love good music," replied the owner to the obvious question. "I've been listening to his music since! First heard Louic Arm-strong and Bis Beiderbecke many years ago, and although I don't play an instru-ment. I consider myself a very knowledge-

able jazz fan." Like a lot of entrepreneur able jazz ian. Like a lot of entrepreneur-ships. Friederang's came about unex-pectedly. "My other place had been a used-book store," he said. "I played my own jazz records in the store, and people ing records. Eventually it occurred to me that I could have live jazz in the store, and Joe Marillo helped me get started by book-ing his musician friends into the place."

As musicans spread the word that a Jazz
Mine gig was a good, no-bullshir 'casual'
at which they could have some fun, the
crowds, too, began to grow. Last spring, a
farewell-to-San-Diego performance by
renowned trombonist/composer/arranger farewell-to-San-Diego performance by renowned trombonist/compocarizaragar Hal Crook drew an overflow crowd or eventy-three people to the Pearl Street ad-dress, the largest Jazz Mine audience to date. "I went outside at one point during that show," recalled Friederang, "and I couldn't get back in my own place!" Popular susceptional Charles McPhenon, who lives a couple of blocks from the old

Jazz Mine location, did almost as well, packing sixty-three jazzers into the small venue. The biggest turnout at the new loca-tion on La Jolla Boulevard was thirty-four for a September performance by trumpeter Skip LeCompte. These would be pitiful numbers for a regular nightclub, and even Friederang hopes someday soon to be averaging fifty patrons per show on a nightly basis. But for now, the owner and the musicians who play Jazz Mine are not

the musicians who play Jazz Mine are not concerned with quantity. It's a good thing — on the night I saw them, James and his associates would spit a whoping reenty-seven dollars among them.

"We sare pick the nights, don't we!" James saked no one in particular as he perend out the from door at the sleady downgour. "Even I swoddar't come out to to face the until gathering. "These prople must roully like jazz." he muttered and headed for the jauno to begin the second set. "But then, I don't care how many people show up; I just like to play."

[] just like n july." []







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Because of the stress of opening his new staurant, Manhattan of La Jolla, he's lost xty-five pounds. Still, he looks like a sebacker who's a bit out of shape, broad shoulders, with an immense frame and woice you can hear all the way to

generosity: "Hey, you gotta try this on the house" - then P.J.'s Manhattan restaurant house — then P.J.s Manhattan restaurant is exactly what La Jolla has needed for decades — a well-appointed place where you can enjoy good food and have a good

you can enjoy good food and have a good time.

"You heard of the cartonist Mel Lazarus and his comic strip about his mother?" P.J. asks. "Well, if I'd thought of it first, I would have been a millionaire. Could I tell you stories about my mother? She comes to the strip of the comes of the comes around and easy, I first. He is to then so many people stand around the cash so many people stand around the cash his head, and roars. "But can she cook! Listen, when I was a kid, all my friends treated my mother with great respect. Why? They loved the way she cooked."

Although the restaurant is packed with diners, P.J. Gogges min our banquette. "Do hake." I'd like to tell you how my mother prepared Italian sussage, sweet Italian sausage. She put it in a cup of cold water, but the condition of the condi

sausage got nice and brown. Inen snet there were divine in the pain and teth at cook down. That was sausage! Next time you come in, I will personally make it for you. Just call me, tell me what you like, I'll make it for you had a ready to the common the tell me what you like. The make it for you had not surely to the large part of th

dishes, and equal numbers of senfood, beef, and fowl entrées, as well as rack of lamb. I dined at Manhattan twice, and one of its best features is that you can share en-trées or pasta dishes. You can make an en-tire meal from the appetizers list or have any combination of dishes you like because

trées or pasta dishes. You can make an entrie meal from de appetizers list or have any combination of dishes you like because everything is done to try to please you. The first night, there were four of us. The first night, there were four of us. The first night, there were four of us. The control of the

egg yolks and sugar over a double boiler, beating the ingredients with a wire whisk until they are frothy, and then adding Maruntil they are frothy, and then adding Man-sala wine. The secret of a good cabusgione is that you must take the time to keep on beating until the wine evaporates and there's scarcely a hint of it in the warm froth. At Manhatan, the chef doesn't keep whipping until the Mansala evaporates. Consequently, both times I had the observa-it had such a strong wine taste that my friend couldn't ear his. This could be remedied easily if the ingredients were remedied easily if the ingredients were whipper of wine. And control only the bases whipper of wine. And control of the bases whipper of wine for such a classification of the Not a class act for such a classy place. I believe I had the best meal the second

time, for which I would gladly return once a week. It was suggested to me by P.I. himself, who insisted that when he eath clam soup, he almost drowns in it. It costs \$5.95 for a turcen and handly serves two, or even three. The broth is a wonder or even three. The broth is a wonder sweet, without a trace of fat, and spiced to perfection. The clams were small and succulent, and the next time I go. I plan on having the entire serving to myself. We also had an outstanding scample for disvole, jumbo shrimp sautéed in a spicy tomate sauce and served with vermicelli. It costs \$15.95 but is a knockout. My friend and I shared it, and we had more than enough.
We also tried the seafood ravioli but found it overwhelmed with a thickened cream sauce (\$4.95). P.J. said, "No charge if you don't like it," but he listened carefully when we remarked that the excellent homemade ravioli had been done a disservice by the

"O.K." he laughed. "Tell you what I'll do. To make up for the ravioi, I'll give you the greatest recipe for steak. My father used to make this for us. We loved it. Broil a good steak at 600 degrees, three minutes on each side. No more. Then you take the best virgin olive oil and pour it in a very hot serving glate with gartic, sail, and pepper. Keep mixing the oil with your hands. we working it with your fingers until it kinds quarticky oil. Turn the steak over. Serve and eat it."

We thanked him for the recipes, and he

added with genuine warmth, "Next time you come, call me in advance, and I'll make. you something special. I love surprises. love going into the kitchen and whipping: up surprises. I love cooking for people. I always tell my children that if you live

I always tell my children that if you live long enough, you live to se everything. La Jolla has long needed an uninhibited Brooklynite who plays Billie Holliday records along with those of Frank Sinatra, who loves food and people, who produces good Italian dishes at reasonable prices, and has no objection if you share them at extitional root. Manhattan of La Jolla extitional root. Manhattan of La Jolla no additional cost. Manhattan of La Jolla is a lot cheaper than a trip to New York's Little Italy, and to tell you the truth, it's better than anything I ate on Mulberry Street.



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Self-Improvement



DUNCAN SHEPHERD

Let me get this straight. The time is fast approaching to settle upon some New Year's Resolutions, otherwise known around Reader editorial offices as the Annual Job Performance Review, and I want to be sure I understand what must be done in order to make moself care into a neaser. to be sure! understand what must be done in order to make myself over into a nearer likeness of Gene Siskel and Roger Ebert — apart from (as the case may be) ripping my hair out in sodilise clumps and rolling half-a-dozen marbles across my tongue or increasing my calorie intake five-fold and laying in a supply of primary-color pullovers. To that end, I have been poring over the pertinent prices of correspondence

which the indicated addressee has been considerate cought to store for neis what he refers to as my "file," though in nextally the thing runs of bortucen individual metal cabinets in a room out of Franz Kaffa, the cast of the control of the contr

first, that is, a laying of the theoretical planks on which film criticism may most safely tread, and then a charting of the admittedly somewhat comical path (now that I stand back and take a look at it) which have carved into the surrounding

wampland. These, then, are they.

Lesson One: or, The Nature of

A critic (first of all) should content himself to tell his readers what a movie is about, but shouldn't give away the plot. He should also tell them whether or not they ought to see the movie, but should keep his

opinions to himself.

A critic's opinions, after all, are only one A critic's opinions, after ail, are only one man's opinions (except when they are the reader's opinions, too). For that reason, it is presumptuous and arrogant of him to foist them onto an unsuspecting reader who had been minding his own business. It is had been minding his own business. It is also presumptious and arrogant of him, for the same reason, to pretend to be objec-tive, which he can only ever succeed in be-ing as long as he agrees with the reader. It is narcissistic and egomilhicated of a critic to want to see his personal opinions attributed to the control of the control opinions attributed to the control opinions of the control opinions attributed to the control opinions of the control opinions.

Any allusion to past movies or other cultural reference points which the reader hasn't heard of are ipso facto irrelevant. han't heard of are gao facto irrelevant.

Box office performance and the control of the control

much of any review as any reader needs to read any way.

3 the anothers and consenspance of a critic to imagine that sentence, so this short-dinate clauses or polysylables in them can be understood by hir readers.

Readers appreciate prise as much as any writers do, but they don't see why anything said in a thousand words couldn't be said ust as well in a hundred, or why any surf-cle or essay or review or whatever you want to call it wouldn't be bester of the the food of the science-fiction future, in the form of quick and easy to-take capaties. Readers have bester things to de with their time, and writers' ought to, time.

plies equally as well to critics of belles lettres as to those of film or food). If they could, there would not have to be any critics at all, and readers would not have to write reluctant Letters to the Editor acknowledging that they would be able to

ent critic.

Lesson Two: or, Criticism Denatured... I, to descend now to the particular, and to shift from the third person to the flog-gingly confessional first person, take up enormous space saying things no one listens to when someone else could be us-

listens to when someone else could be using that space to say things everyone has
already heard.

I waste a lot of time on self-centered,
self-indulgent columns like this one when
I could be wasting it instead on in-depth
analyses of, presumably, 52 Pick-Up and
Tai-Pan.

Tai-hu. Even though everyone has learned by now not to pay attention to me, I somehow manage (prehaps because they know better than to pay attention to other critics either) to prevent people from going to see films they would tremendously enjoy seefing, and have had a great deal to do with stunting the cultural grown of the region. All they have been supported praise American, so why failure to properly praise American, so time to stop the movie from winning eight Goak's, is directly connected to the slowness of Zeffirelli's Orello to arrive in these parts, the unstermed proliferation in or of some continuous and rock and roll soundtracks, the retirement of lagmar Bergman, the closure of drive-in theaters, the cancellation of the San Diego Symphony's winter season, and the incapacity of the city to support a single Brazilian

if I would only take the trouble (which readers should not have to take for themselves) to read them once in a white, I would see are all in agreement with one another and would realize that there is thus o point, other than to make a Don Quixote or a Dapple of myself, in saying anything

different.

I perversely express views which no one (including myself) could possibly hold, dispense favorable reviews only to obscure subtitled foreign films which you might as well read a book as see, cultivate a euphuistic prose style and employ vocabulary words like "euphuistic," in a conscious and calculated effort to make conscious and calculated effort to make readers so furious at me that they can never again see my by-line without flinching in-voluntarily and throwing the paper to the floor. I do this because all I am interested in is self-promotion and

interested in self-aggrandizement.
And (finally) the real reason I tear down every movie that anyone would ever want to see is simply as a way of building myself

There. That about does it. Or rather, that bout scratches the surface. From the top such a mountain of testimony I can hardly have expected to get all the way down to sea level. But these, I think, are the hard truths a shovel will clank into with greatest regularity. I admit, however, that I am made to feel I still have a lot to learn whenever, if I were to have been called upon and had had to hazard a wild guess

upon and had had to hazard a wild guess, I would have enhancement with the exact opposite of the truth of the matter. This would have happened, for example, on that last point, where it is revealed with startling sublety that disparaging and demolishing one's primary life-long interest is a good way to enhance one's own importance, much better than (as I might have been inclined to guess) behaving as if one is in the midst of a Golden Age and doling out praise as lavishly and highly as politieness requires at Thankagiving dinner at Grandma's. The mashed weep tostocs with melted marshmallows? Fabulous! Great! A winner! And obviously, if the Letters to the Editor are any indication, the

tangible benefits of all this self-promotion and self-aggrandizement I have sur-reptitiously been up to have so far been slow to materialize, and in the meantime I have had to sit sulkingly by, with only my sense of bitter irony to wrap around myself for comfort, while self-denying and public-spirited idealists like Siskel and Ebert rake

constitution and the state of t

tions have been taking shape as follows. It's as far as I've got.

1. Begin whisky consumption before sitting down at the desk to write instead of waiting until getting up from it.

2. Reserve favorable notices for movies that are safe bets to run continuously for

at least eight weeks or else open simultaneously in at least twelve theaters.

3. Use automotive metaphors, if at all.

4. Eliminate from the critical thesaurus

-3. Use automotive metaphors, ir at atti.

4. Eliminate from the critical thesaurus the expressions "on the other hand," "expert," "because," and their synonyms, and all fuseign words other than (when poking fin at the pretensions of European films) "chi-chi" and "la-di-da."

5. Add the expressions "feel-good" and "mass-see"; adops, after the manner of the children of the childre



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SAN DIEGO CHAMBER ORCHESTRA

The San Diego Chamber Orchestra, under the direction of Donald Barra, gave a concert last week in Sherwood Hall that was devoted to the music of Mozart. Gustavo Romero was the piano soloist. Romero was the piano solois The evening began in a jolly but not really professional was with various premusical activities, including a remarkably shallow talk by Maestro Barra on Mozart's music, with poor Gustavo Romero, whose attention seemed concentrated on the concerto he would be performing, sitting beside the performing, sitting beside the seemed concentrated on the concero he would be ignored to be performing, sitting bestie conductor on the Sharwood conductor on the Sharwood and looking glum to the point of desperation. Occasional comments by the pianist, under heavy prompting from Maestro Barra, were in any case virtually insuable, with a great deal of to-ing, fro-ing, and the state of the sharwood of the sharwo There were also various speeches made, in varying degrees of inaudibility, thanking the members of the committee, et cetera, and demanding several pre-performance rounds of applause for the musicians of the orchestra, "without whom," we were told, "all this wouldn't be possible" — not perhaps one of the greatest discoveries of musical sociology.

After such a beginning,

amateur music making at the ladies club — an expectation that did injustice to the efforts indispensable musicians, but which, if one were to judge by the highest professional standards, turned out to be not standards, turned out to be no utterly off the mark. As an example of these Mozart performances, one might take the Eine kleine Nachtmusik that led off the program.

Maestro Barra is a suave conductor, always conscious the necessity for phrasing, always asking for significant variations in volume or articulation when a passage is repeated — in other words, a repeated — in other words, a conscientious musical artist who knows that a score is only the blueprin for a performance, which must be given inner life through interpretation. All this is admirable and has in past easures of the orchestra given performance. But in the Mozart, I am sorry to say, the artfully contrived nuances seemed inorganic and inexpressive. They seemed applied from without, according to formula, and instead of being integrated into the seemed applied from without, continually called attention to themselves, like not-quite-professional dancers exaggerating the movements and poses they are proud of having mastered, anxious leat the audience fait to appreciate result was an immediately result was an immediately regaing quality, attractive to one's attention, that quickly revealed itself as routine, artificial, and essentially lifetiess. Because of the lack of a deep momentum, fod by a time of the programmentum, for the proposition of the proposition of the programmentum, for the programmentum, for the programmentum, for the programmentum, for the programmentum is programmentum, for the programmentum, for the programmentum is programmentum, for the programmentum, for the programmentum, for the programmentum, for the programmentum is programmentum. scientious musical artist

onably long time, as



Gausse Reserve
though it had been
transformed by a magic leaden
batton into Eine grosse
Nachmusik or — as one began
to feel after a while — Eine
endlose Nachmusik.

Much of the evening's
excitement was generated by
the presence of Romero, the
young plainst from

excitement was generated by the presence of Romero, the presence of Romero, the product plants from particular to the presence of San Diegans have been following with new excitement, and adoration for the past decade and a half. Bevry local appearance of this artist, especially in recent years, when he has been studying and making his home with enthuliarm, as his fins were given a further opportunity to become apprised of the development of his artistry. These appearances have mainly been recitals, intimate revelations of Romero's astonishingly personal maintained to the problem of th

were off somewhere else. continuing the manner of the Eine kleine Nachtmusik to even greater detriment. The very opening of the concerto, played with a stolid, dry, precise externality, without the slightest sense of menace. mystery, tension, or even ent forward, indicated movement forward, indicated how but things were going to be, and when the pianist made his first statement, limpid, poignant, the speech of a living soul exploring its essence and destiny, it was clear that from then on we would be listening to two completely distinct languages, and — basically — hearing two completely distinct concertos. And so, alas, it was. was. Gustavo Romero is

notoriously generous with encores, and such proved to be other young pianists possess in comparable measure) but also for his extraordinarily rare capacity for identifying with the deepest experiences of the great composers and giving those experiences eloquent voice. the case even in this program with orchestra (where encores are nowadays generally frowned upon). He played one of the incredibly exuberant Scarlatti sonatas he is so fond of, and that was a delight. But the true high point of the entire concert was the pianist's performance of a Bach prelude Il was especially exciting—
at least in anticipation—to
hear Romero performing the
Mozart D Minor Concerto,
because of the infrequency of
his local performances of
works with orchestra (the
played the Tchaikovsky
Concerto no. 1 here, years
ago) and because this is the
greatest of concertos by the entire concert was the pannet's performance of a Bach prelude in a quite unbarroque, oldna quite unbarroque, oldna quite unbarroque, oldna quite unbarroque, oldnande one for the moment
forget the weaknesse of this
concert, the provincial
atmosphere in Sherwood Hall,
and indeed the existence of the
earth. The compelling power
of this slow, meditartive piece,
the floating tone, the emotion
that seemed to come out of the
beart of the universe tisteft,
the sense that the plantist was not
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comportion — these resulted in
one of the most equitative
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t that the performance at Sherwood Hall was satisfactory. Romero was playing with his usual playing with his usual inwardness as though he were in communion with Mozart's own creative processes and were sharing that communion with the audience (although the first-novement cadenza hardly belonged to that same world of truth and beauty). But the orchestra and Maestro Berra



CITY LIGHTS

CLUBHOUSE RULES

(continued from page 4) number of wedding receptions and parties at the clubhouse. Last summer, there were only three per month, as opposed to as many as eight per month in 1983. "They all agree it's a beautiful place," he says, "but under the circumstances, they just can't do it - no one wants

just can't do it — no one wants to throw a parry and have to end it by 7:00 p.m."
So the Soledad Club began looking for other ways to raise money. During 1983, pop preacher Terry Cole-Whittaker held services in the clubbouse every Wednesday and Sunday evening. When Cole-Whittaker's empire collapsed in early 1984,

Asa-Dorian says, Jazzercise took over, with Monday- and Tuesday-night exercise classes. Earlier this year, he adds, the Soledad Club had to spend an additional \$14,000 to prevent part of their sandstone grounds from crumbling: six months ago, the Jazzercise program was doubled from two to four nights a week — Mondays through Thursdays — "because we needed the money." That led to yet another

problem, Asa-Dorian says. The boisterous wedding recep and parties had been held mostly on weekends; the Jazzercise classes, like the religious services that preceded them, take place on week nights. Most community groups that meet at the clubhouse, like the Pacific Beach Town Council and the Pacific Beach

Community Planning Group, also schedule their affairs on week nights. And since the Soledad Club does need the money, there's bound to be some discontent on the part of the community groups that claim the Soledad Club is not living up to the requirements of living up to the requirements of its lease. "We've a laways had a very difficult time getting section of the desired of the de president Jeff Sykes. "Two years in a row, we've tried to get a certain night, but they told us they had some commercial group coming in, and since they couldn't turn down the money, we'd have to reschedule. That's not right — according to their

deal [with the city], we're supposed to be able to use the clubhouse when we need it."

clubbouse when we need it."

Records compiled by the
Soledad Club — and furnished
to the city at the end of each
year — show that between 1979
and 1982, an average of fifty
nonprofit functions were held
annually at the clubbouse. By
1985, the number had fallen to
fewer than twenty. Figures for
1986 aren't vet available, but 1986 aren't yet available, but aside from the town council, at aside from the town council, at least two other Pacific Beach nonprofit groups were recently shut out: All Hallows Catholic Church and the Pacific Beach Community Planning Group, which was forced to hold one of its monthly meetings at nearby Glendale Federal Savings because of scheduling conflicts

with a commercial function. So it comes down to this, Asa-Dorian says: leave things the way they are and please the neighbors, or go back to wild weekend parties and fewer week-night functions and please the community groups. Their answer, at least until the city council agrees to let them rais the rent (something the club h been trying to do for the last three years), is to stick with the former. Mikel Haas, an aide to former. Mikel Haas, an aide t city councilman Mike Gotch, sympathizes with the club's dilemma. "They're trying to keep their heads above water," Haas says, "and at the same time, they're trying to accommodate as many community eroups as they car community groups as they can And they're finding it doesn't always work out."



3 great ways to say Merry Christmas!







BIG BOUNCE

continued from page 4)
Jones told Workman that her father had just died in Sacramento and that there were complications in getting her money transferred to San Diego a bank in Rhode Isl and therefore she needed to give a personal check, rather than a cashier's check, for the \$140,000. Jones also asked if Workman could loan her \$700 to help pay her way up to her father's funeral in Sacramento

Jones claimed that all her cash was tied up in transit and wouldn't be available for a few days. "If she's paying cash for a \$215,000 house, you're going to loan her the \$700," Workman \$700 in cash from Workman in her purse, having written the \$140,000 check for escrow and a \$700 check to Workman, both drawn on Rhode Island Hospital Trust National Bank in

Two weeks later, both checks bounced. Workman's local bank, as well as the escrow company, discovered that the account the checks were writter on had been closed more than a year ago. The deal collapsed, and Workman decided she'd been the victim of an elaborat

Or had she? Earl Thielen, who was introduced to Workman as Jones's business manager and who describes himself as a close friend of Jones's, has an explanation for the whole thing. Thielen says that Jones is now in an alcohol treatment program, the name of which he won't disclose. "She's an alcoholic," he explains. "She came out here in July looking for help, met some people in a bar, went to some Alcoholics Anonymous meetings with them, and started big-mouthing it about how she wanted to buy a retirement facility here. She also said she wanted to buy a home here, and at some point

while she was drinking, she signed the papers.... She was probably schnockered when she signed the agreement, and later she said she didn't know how to

Thielen explains further that part of the \$700 Jones got from Workman was used to pay off the mother of another friend she'd borrowed money from, and the rest of it was spent on booze. "There have been board prevailing on the agent to cash checks like this;" explains Thielen, who says he has dabbled a bit in real estate himself, "and they're cons. That's how they make their living. But [Liz Jones] wouldn't have steped around here if she was a con. She wouldn't have steped around here if she was a con. She wouldn't have steped around here if she was a con. She wouldn't have she had been the she wouldn't have she had been a she would have the she had been a she had been a

worried about it."
Workman has contacted the
San Diego County Board of
Realtors. Hank Dieckhoff, the

two house payments now, and this is also a bad time of the year to sell houses. "This woman was very sharp, she board's mediator who handles such complaints, comments, sounds like a scam to me. No doubt in my mind." Remarks Judy Rimer, the seller of the woman was very sharp, she knew real estate," says Rimer. "It's an awful lot of effort to go through for \$700." Lola Workman doesn't really buy Thielen's explanation that house, which is now back on

house, which is now back on the market, "If it wasn't so bizarre, I'd be more upset about it." But Rimer is plenty upset. She says she's out the \$1000 good-faith deposit that was part of the bogus \$140,000 check, she has already moved into another house, so she's making buy Thiclen's explanation that the whole using resulted from Jones's drinking problem. "I was with her several times, and she didn't seem drunk. I've seen drunks." Workman says. "She sat there and wrote me checks on an account that had closed a

year ago. That's criminal intent She knew she didn't have the funds to buy that house. If she is going through a recovery program, good for her. But I was set up; I want my money back." The matter is now in the hands of the city attorney.

CAPERS: CITY

icontinued from page 5) findings reflect negatively on Garron's bosses in the district administration. He notes that he

didn't stop the publication of information about Chancellor Peed's reported salary from the college foundation, even though he knew that Peed's previous denials that he received any such payments had satisfied inquiries by other local newspaper reporters. "I am not there to dictate what the students do," says Garron. "I don't care what they write about, and they can ignore any advice I give them." Garron





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- Contestants should include name, address, age, and telephone number with each work submitted.
- Winning articles will be published in the December 11 and December 18 issues of the Reader.

SAN DIEGO READER



NOVEMBER 26, 1986 41

(continued from page 41) says he hasn't appointed an editor only because no student had the necessary knowledge or

experience.
Still, Garron admits that his job as public information officer for the college district could appear to conflict with his role as campus newspaper advisor.
"The appearance is there, no doubt about it," Garron says.

doubt about it," Carron says.

A real test of Garron's guarantees of editorial independence may come next week, as reporter Fuentabella begins work on a story he says will urge the reinstatement of journalism professor Glen Roberts as advisor for the naper. Roberts was removed. paper. Roberts was removed from that position in the fall of 1983 by a campus administrator who felt Roberts had, in his

words, failed "to censor the student newspaper." Roberts and several of his students sued the district, claiming the district's policy of employing an advisor to review the copy was unconstitutional. His volunteer lawyers say they had worked out

a compromise with the college district's attorneys this summer that would have allowed a judge to determine the free to determine the free speech'free press issues in the case. But that compromise hinged on Roberts's agreement to drop a portion of the lawsit that claimed his civil rights were violated when he was removed as advisor. When Roberts refused to do so, the attorneys removed themselves from the case. Roberts hasn't

LA JOLLA VILLAGE SQUARE

yet been able to find new attorneys, and he said last week that he may be forced to drop his legal challenge of the district regulations.

Roberts won't say much about the editorial quality of the City Times, noting that it would be

Times, noting that it would be under to offer the under to offer of the under to offer off interest that there's nothing more to be said," Roberts observes.

years have been held due to this

years have been held due to this review requirement. Would this have been the third? "I don't know," he saps. "I couldn't begin to answer that.") Now Stegmuller has to pay the price. The night after the paper came out, she and writer Townsend were summoned to paper came out, she and writer Townsend were summoned to the student affairs office for a chat with Skip Wishh, assistant dean of students. "He wanted to know why the story was run," Stegmuller say, "and we teld him we'd flought the fact bring was the student was removed; we'd thought the fact bring the students should know about." Wishh didn't think so, Stegmuller says — nor did

USD President Author Hughes. The university's president called the two journalists into his office the following Monday and reiterated Walsh's complaints. "He told us it [the story] should have been run by student affairs, and he said it was old news and there was no sense in rehashing it."
Stegmuller says. "He said that it had increased the gap between the school and the diocese." That gap has widened over the

That gap has widened over the years, culimitating in the resignation this March of San Diego Union publisher Helen Copley from the university's board of trustees after stories in the Union about scandals in the diocese led (continued on part 41)

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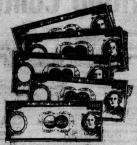


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VISA

ed from page 42) church administrators to recommend her removal from the board.

recommend her removal from the board.

Stegmuller had another meeting with Walsh after her meeting with Hughes. This time, she says, he told her that to furnish him with a weekly its of every article scheduled to run in the next Vista so that he not she — could determine which ones he'd like to screen before publication.

Stegmuller six putting up go along with Walsh's requestly because if I didn't, they [the administration] would have the potential to shut down the paper," she says. If she had the chance to do it all over again, Stegmuller adds, she would the controversial piece before deciding whether to run it. "That way, I would have better understood the impact," she says, "and maybe taken a different angle." Writer
Townsend is also conciliatory. "Townsend is also conciliatory." Townsend is also conciliatory." Townsend is also conciliatory. "Townsend is also conciliatory." "Stip Walsh is pleased by the Skip Walsh is pleased by the

says, "and publishers are free to do whatever they like." Skip Walsh is pleased by the change in the attitude of the two students. "In the past, I'd left it to the discretion of the editor to left me know if something was going to be controversial." Walsh says. "It was important for me to seasibile that type of relationship of trust, it's part of relationship of trust, it's part of the control of the policy—they know this story was going to be controversial, but they were afriald it was going to be fraid it was going to be

canned. And hopefully [the new policy] will put an end to this sort of thing from ever happening again."

LETTERS

fontinued from page 3)
It seems to me that reporter Sue
Oarson prepared herself for
having an unpleasant time at the
conference. Approaching an
experience with the intention of
finding fault is almost a certain

way to put oneself in a negative frame of mind. Is this what your reporter delf? When one looks for negativity, that is what one begins to see and become absorbed with; cynicism discolors one's life experiences and speculous full experiences. In organizing a dis-position of the control of the con-look primarily for negativity and how primarily for negativity and AHP Conference such for the conference. AHP, and its members are typically dedicated to looking for and encouraging the good in people. AHP supports

encourage the Reader to take a similar approach and set similar standards for the material it serve its readers. Robert A. Frey San Diego

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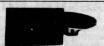
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Section 2

Events, Theater, Music, Film

Following Night

In 1963 Grove Press published City of Night, John Rechy's admittedly autobiographical account of a young man's journey from El Paso, Texas, through "one vast City of Night stretching gaudily from Times Square to Hollywood Boulevard ... tock-roll sexmusic blasting from

of gay bars and the attendant other denizens of that flip side of the Eisenhower era. At its release, City of Night

shocked American reader shocked American readers, and it continues to shock, with its brazen, detailed account of homosexual low life. This amazing first novel, along with Rechy's later works, Numbers (1978), and the soon-to-be-released Marilyn's Daughter, has

controversial and notorious, which is one reason he is the most intriguing of the writers (continued on page 12, col.)



The Olympics Of Music

"We interrupt our regularly scheduled holiday programming for a special preview of an upcoming television sporting event. It's a heart-tearing, tendon-tipping event — the geasest competition in the entire world of ... classical mass, sexually, i'm Brent Fluff, and the second of the

more than 300 of the greatest young piano players and violinists in the world have gathered in Moscow for this thing. No, Papa John Creach isn't in it, but hey, I think you'll be surprised.
"Our commentator is Itzhak Unitas. Itzhak, aren't most musical competitions just a

musical competitions just a bunch of skinny geeks sitting

"Not this one. Brent. The Tchaikovsky competition is the big one, the Super Bowl and Oscars all in one. As I think the program will illustrate, the quality of the music and the talent of the performers is amazing."

amazing."
"Yeah, but, Itzhak, who really

amazing."
"Yeah, but, Izhak, who really care."
"Yeah, but, Izhak, who really care."
"See than care about your supid football games. The eves of the world, not just a bunch of beer-sodden Americans, are on the competition. The pressure on the performens is incredible. Careers are made and stars are on the performens in the competition. The pressure of the path of several performens through last summer's competition. Here is a clip from the show, a comment from See and the seed of th

one, without a doubt, a Russian

one, without a doubt, a Russian will win. There's always a homeland bias..."
"Well, Timmy, that has been the case, normally. But I will let you know that I've seen the tape, and for the first time since Van Cliburn in 1958, a non-Soviet wins the piano

Soviet was the plano competition."

"Oh. Then I predict that the winner will perform Beethoven."

"No, actually, he blazes through truly stirring renditions of Tchaikovsky's Concerto No. 1, n. Relay Minor, On. 2, 1. No. 1 in B-flat Minor, Op. 23, and Brahms's Concerto No. 1 in D Minor, Op. 15." "What? Oh. Well, 1 predict

the show will be a fast-paced

ninety minutes."
"Right you are, Timmy. Now let's switch over to our man on the scene, Irv, who I understand has an unusually lucid observation. Take it away

Irv."
"Thanks, Brent, It was cold in Moscow in June, but the Russians were friendly. The emotion and intensity of the players reminded me of the fourth quarter of an Eagles-Giants game. And the program, with performers' interviews mixed into the show, raught metostimed on page II. col. 40

New York

In flashes through the web of girders and cables, I would always see the old white wooden house on the cliffs ove the Hudson River. It was squeezed into a row of enormous, scoty brick apartment buildings. Each time I drove over the bridge into New York City, I expected to find that the house was gone. I seemed so strange and misplaced — a little bit of humanity wedged into that blank stone-and-brick upper Manhattan skyline. But year after year, the house survived, with flowers in the window box in summer and Christmas lights in winter, or laundry hanging from a makeshift clothesline. That strange wooden house was like a dandelion growing through a crack in cement. New York is a city of such



ironies can be especially remarkable. For photographe Roy DeCarava, born and raised in Harlem, the city has provided the perfect vehicle for studying the human heart and the pensistence of life. DeCarava has observed and candidly recorded people and the traces of their lives in this city for the last forty years. And his interest is decidedly in the people. New York is you thin the property of the city. DeCarava photographs people and the property of the city. DeCarava photographs people in their everyday settings of work and play: children in a vacant lot, faces through a train window, dancers in a nightclub, a father playing with his small

a father playing with his small child. It is his wonderful, child. It is his wonderful, painterly eye and instincts that inform his photographs with meanings far beyond their images and pull them away from any feeling of sentimentality. The children playing in the vacant lot are dwarfed by the windowless walls around them. They're sedered around them. They're isolated

Contributions to READER EVENTS must be received Contributions to READER by mail robusts the received by mail no later than the Friday preceding the Thresday issue in order to considered for publication. Do not phone. The Events Editor reserves the right to edit all material. Send complete information, including a later to the contribution of the complete information, including a description of the event, the date and time it is to be held, the precise address where it is to be held, a contact phone number, and a phone number for public information to:

READER EVENTS EDITOR,

P.O. Bas 8803 Sen Dess CA.

Dance

Square-Dance Lessons, couples of all ages are invited to participate in a beginning square-dance class sponsored by the U/C Saws Square Dance Club every Thursday, 730 p.m., Lindbergh Elementary School, 4133 Mount Albertine Avenue, Clairenont. Call 560-5861 for more information.

Spanish Dancers, the Bazar del Mando hosts three days of "cubrearn main and dance from Latin America" Segaming Friday, Starday, November 20, when the Hispanic Mexican Ballet performs at 13 50 pm. 2, 50 pm. and 3-75 pm. Rayma's Spanish November 20, 12:30 pm. and 3-70 pm. Free. The Bazar del Mando in located at 2754 Calboan Street, Old Town.

Scottish Country Dancing is held each Friday, 7 p.m. to 10 p.m., Pacific Beach Women's

Club, 1721 Hornblend Street, Pacific Beach. Classes are also held on Wednesdays at 7.30 p.m., 7776 Eads Avenue, La Jolla. For more information, phone 454-5191.

Sufi Dancing takes place in North County every Friday, 7:15 p.m., Old Cardiff Church, 230 Birmingham Drive, Cardiff, and Mondays at 7:15 p.m., 4070 Jackdaw Street, Mission Hills. 295-9677.

The Ballroom Dance Club of San Diego hosts classes each Friday, 7 pm. to 10:45 pm., at the Ballroo Park Club building in Ballroo Park Studbey evening practice classes (also 7 pm. to 10 pm.) are free. This month the walts and rumbs are the featured dances. For more information on the morpootic club, phone 43:4650 or 275-6445.

"Dance Jam," create your own dance style in an evening of freeform expression and recreational dancing every Friday,

"Cinderella," the Black "Cindereila," the Black Mountain Diance Centre of Poway's production of this age-did fairy rule, searing Vureyla. Girk as Cindereila, Igor Dombrowky as the handsome prince, and Mary Ehars Pater as the mean stepmother, takes place Saturday, November 39, 9 m., and Sunday, November 39, 2 p.m., Mount Carmel High School Theater, 95% Carmel Mountain Road, Ranko, Call 466-4680 for Peinsquito. Call 466-4680 for

Regge Dance, Trade Roots records celebrates its first anniversary with a dance featuring regge star Earl 16, Saturday, November 29, 8:30 p.m., Fidelity Hall, 3007 Logan Avenue, Golden Hill, Call 206-8415 for ticket information.

The San Diego Swing Dance Club meets each Sunday at Lehr's Greenhouse, 2828 Cami

beginners' class begins at 3 p.m., followed by a dance (to live music) at 4 p.m. For details phone 274-3235.

Round Dance, a beginning nound-dance class takes place every Sunday, 4:30 p.m., Silverado Ballroom, 4752 University Avenue, East Sun 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 Prado, Balbon Park, More classes are held Tuesdays and Fridays, 7:30 p.m., at the same location. Interested Call 549-4257, 276-7064, or 488-2617 for more information

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

TO LOCAL EVENTS

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

Folk Dances are held each Tuesday and Thursday, sponsored by the Cabrillo Club. The group meets at 7.30 p.m. in the Balbon Park Club, Balbon Park. Interrested in joining! Phone 463-7529.

Co-ed, 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 Targo 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 "Political Film Series," this venerable series, sponsored by the Committee for World

Democracy, presents They Don't Wear Black Tie, a 1981 feature-length Brazilian film about the conflict between a unionist father conflict between a unionite same and his conservative son during a violent strike in Sao Paulo, Friday, November 28, 7 p.m., room 107, Third Lecture Hall, UCSD. Free. 534-2016. "Balloon Safari," the next film in the Natural History Museum's series explore the intraction of hot-air ballooning over the African plains and includes thort of wild animals and heataful landscapes. This fifty-five-munite film screens Saturday, November 29, and January 1, 250 p.m., Natural History Museum 2, 250 p.m., Natural History Museum 2, 251 p.m., Natural History Museum, Balloo Park, Free with museum admission, 232-3821.

United Nations Files, to commemorate Human Rights Day and to raise awareness about human rights issue, the United National Association of Sim Dega as presenting five films — Deign Women, The Trainest Widen, Women, The Trainest Widen Women, The Trainest Widen Association throughout Sim Dipps Country Stunday, November 37, 7 pm. United Methodate Charch of Excitation, Methodate Charch of Excitation, Encitated Systems, December 1, 1 pm., room P-32, December 1, 1 pm., proon P-32.

December 1, Media Center, De Salles Hall, IJSD (260-4600); Salles Holl, 1/SD (260-4600).
Torskey, December 2, 2 p.m.,
La Jolla Merbodius Church, 605:
La Jolla Boulevard, La Jolla (144-1100). Wednesday.
(145-1100). Wednesday.
Mericante Callege, 1 Barmad Drive, Oceanude (157-1211).
Wednesday, December 3, 7 pm.,
noon 102, Casa Del Frasko.
Thraskey, December 4, noon,
noon 112, library, San Dego City
College, 1313 Testlich Avernee,
downtown (130-1400). and next
Thraskey, December 4, noon,
Thraskey, December 4, north
Thraskey, December 4, north
Carter, UCSD (134-1223). All
screening as free.

"Hiroshima Mon Amour," French director Alan Resnais's 1959 post-atom-bomb love story between a Japanese architect an a French woman will be shown Monday, December 1, 7 p.m.,

third floor auditorium, San Diego Public Library, 820 E Street, downtown, Free, 236-5849.

Gowntown, Free, 20-2099.

Panilly Film Series, Laurel and
Hardy per into another fine mes
In Plying Desice, when they join
the Foreign Legion and create
havoc witerever they go. This
classic connelly will be acreered
Luesday, November 2, 2 p.m.,
Coronado Public Library, 640
Orange Avenue, Coronado, Free,
Call 5227-290 for completer. "Ventana Latina," (Latin Window) is a series of six films

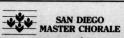
Window) is a series of six films about life in contemporary Latin America. The last film in the series, Rebildion in Patagonia, based on actual accounts of military oppression of rural striken in Argentina during the 1920s, screen Tuesday. December 2, 7360 p.m., noom 103. Hepner Hall, SDSU. Free. 265-6685.

"Pennsylvania," known as the "Quaker State" and the



DAVID LEE ROTH BOB SEGER Dec. 18 Jan. 26

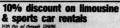
549-9222



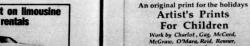
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"Keystone State," is the next feature in the Cinema 55 film series, Wednesday, December 3 I p.m., National City Public Library, 200 East Twelfth Street National City, Free, 336-4280.

"Fists in the Pocket." the La la Museum of Contemporary i maugurates a retrispective of en films by Marco Bellocchio, seven films by Marco Bellocchio, the enjast remble of Islain Cinema with this gothic drama about an "Italian family indfiled with incest, fratricide, epilepsy, and La Frassata," Wednesday, December 3, 7 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Arts, 700 Prospect Street, La Jolla Call 454/2367 for more information.

"Lucia," part one of this epic

Thursday, December 4, 4 p.m. room 112, Library, Sun Diego City College, 1313 Twelfth Avenue, downtown. Free. 230-2412.

adventure/fairy tale film for the holiday season joins On the Wing Sacred Site, and Starlight, a trio of Sared Ste, and Steright, a trio of new Omissing Sentures, at the Reiden H. Fleet Space Theater and Science Center. On the Wing relationship between natural and mechanical flight," using altra-high resolution and high-speed interference of the steril steril for the properties of the interference of the steril fair top of follow the flight an eighten-faot, radio-controlled spikes of a presidency! Sared Stee as accomminate flin by the creation of Chemos and

Kosamisquii that uses time-laps photography to capture, among orber things, Halley's Comer traversing the Milky Way. Sarlight, another seven-minute film, is about the difficulty of photographing celestial bodies. Show times are daily at 11-30 am. ocon. 1-30 cm. Show times are daily at 11.30 a.m., noon, 11.30 p.m., and 8 p.m., 5 p.m., 5 p.m., 7 p.m., and 8 p.m. There is no 11.40 a.m. show on Mondays. An extra 11.30 a.m. show on Mondays. An extra 11.30 a.m. show is added on Saturdays Rainhow War is shown tally at 10 a.m. 1 p.m., 2.30 p.m., 4 p.m., 5.30 p.m., and 7 p.m. A special weekend show is added at 10 a.m. Call 238-1233 for details.

Laserium, in addition to On the Wing and Grand Canyon feature the Reuben H. Fleer Space Theater and Science Center in

Bullow Park hours a series of Lauerium bere-light shows. Lee Out Lauerium bere-light shows. Lee Out Lauerium Serviging of the mellow just sounds of Par Methews, the Manhastan Trausfer, and others, screens Thursdays and Fridays at Thursdays and Fridays and Soundays at 6 pm. Noven Lee Out Lauerium ends Sunday, November X3, and will be replaced by The Police on December 3. The schedule for December 4. The Tribad and Sanday, 10-13 pm. and Friday and Sanday, 10-13 pm. Each projected onto the Orminium section. For more information, physical Table 1148.

We Are Born of the Stars" and We Are norm of the others and Sewards nor new Orminuse. Transa Cultural Center's space theater. We Are Bom of the Sun such first 10 fifm in the Compressed entirely of computer-torium so forms and as compressed entirely of computer-torium such as the computer-tion of the computer of the computer-cion of the computer of the computer-tion of the computer-of-co

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TO LOCAL EVENTS

Music Diskland Jan Festival, thurshold from histories states, as will as special guest etan, will be used as special guest etan, will be used to special guest etan, will be used to state guest in a smooth-she-clock, as the state guest in a smooth-she clock as the seventh annual Great American Ducision by The State of the Dixieland Jasz Festival, thirt

San Diego Philharmonic.
Musicians, although the season
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Soprano Deborah Davis and pianist Howard Wells perform works by Poulenc, Villa-Lobos, Brahms, and others, Friday, November 28, Words and Music,

Call 298-4011 for ticket

Irish Folk Music, Seamu Connolly and Anisa Angarola perform music from the Emerald Isle, Saturday, November 29, 2 p.m., Carlshad Ciry Librar 1250 Elm Avenue, Carlshad. Free. 438-5614.

Community Center Christmas Concerts, the Sun Harbor Chorus and cognant Robert Flimpton highlight the opening Center Christmas Concerts Saturday, November 29, 6 p.m., Organ Pavilion, Balboa Park The grand finale will be the lighting of eaght sculpcured Christmas trees, Santas and his remideer, and all the lights throughout Balboa all the lights throughout Balboa.

Park. On Sunday, November 30, the San Diego Police Departmen Band will perform at 4:30 p.m. Free. For more information, call 440-7770.

Advent Music, the Cathedral Choristers sing moters and caroli as part of the Advent procession Sunday, November 30, 5 p.m., St. Paul's Episcopal Cathedral, 2728 Sexth Avenue, Hillcrest. Free. 298-7261.

"Vesper Concert Series," the San Diego-based Concordia Vocal Ensemble performs an Advent-Christmas Vesper service. Sunday, November 30, 7 p.m., Clairemont Lutheran Church, 4271 Clairemont Meas Boulevard, Clairemont. 273-7423.

Chamber Orchestra, the San Diego Sinfonietta, a twenty two-member chamber orchestra two-member chamber orchestra led by Otto Feld, performs Vivaldi's Four Seasons, Sunday, November 30, 7-30 p.m., Saint Brigid's Catholic Church, 4735 Cass Street, Pacific Beach, Call 483-3030 for more information.

San Diego Mini-Concert, the Gennaro Trio performs selections by Mocart and Turino, Monday, December 1, noon and 12:30 p.m., lobby of Golden Hall, 202 C Street, downtown. Free. 223-1352.

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December 2, 7 p.m., at Smith Reciral Hall, SDSU, includes Bach's March, Handel's Air and Variations in B-flat, and other works for trumpet, spanning four centuries. Free. For details call 229-2295.

Russian Violinia Vashan Militera, making a trate
San Diego appearance, is foatured in the opening performance of the Ly Jolfa Chamber Society's
16-57 Season, Accompanied by pannet George Pludermacher,
16-57 Season, Accompanied by pannet George Pludermacher,
16-58 Season, Accompanied by pannet George Pludermacher,
16-58 Season, Accompanied by pannet George Buddermacher,
16-58 Season, 16-58 Se Russian Violinist Nathan

plus special surprise guests, play jazz compositions by Duke Ellington, Thiad Jones, Emie Wilkins, and others, Tuesday, December 2, 8 p.m., Mandeville Auditorium, UCSD, Call

"Elegy for the Astronauts," David Ward-Steinman, composin residence and professor of music at SDSU, presents a two piano and percussion chamber maic at SISU, presents a two-paino and percussion chamber version of his tribute to the seven astronaus sho ded in the space sharle Challenger trageds, 4 p.m., Smith Recurl Hall, ISSU, Afrect he performance, Ward Steinman speaks on the "Structural Analogues in Music, Art, and Literature." The full orcherral version of Egy for the Announce will be performed December 1.

Christmas Folk Music, th the holiday season Wednesday, December 3, 7:30 p.m., the Goodbook Shoppe, Rancho San Diego Village Shopping Center, 3763 Avocado Boulevard, La Mesa. 463-3048.

Choir Concert, the UCSD Concert Choir, under the direction of Philip Larson, performs Wednesday, November 3, 8 p.m., Recital Hall, Mandeville Center, UCSD. 534-3229.

"The World of Islam," the Humanist Fellowship of San Diego presents a discussion by Hussein al-Kurdi, an American by Inthi who was raised in Tripoli, Libya, about the millions of people who live their lives according to the Koran, Friday, November 18, 7:30 p.m., Abraxia School, 1366 Hormblend Street,

a discussion of the new tax law and its effect on financial-planning decisions, Tuesday, December 2, 9:30 a.m. and 6:30 p.m. Rancho Bernardo Best Western Hotel, 17065 West Bernardo Drive, Rancho Bernardo, Free, Call 283-8850 for reservations.

"A New Era for Argentina," the Institute of the Americas hosts a talk by Victor Martiner, vice president of Argentina, sho will discuss changes in that country deposed and replaced with a democratic regime led by Raul Affonsin, Wednesday, December 3, 430 p.m., gallery, Institute of the Americas, 1011 La Jolla Call 453-5560 for reservations.

an international treaty that outlaws genocide. John A. Williams leads a critical discussion about the treaty. Wednesday, November 3, 7:30 p.m., D.G. Wills Bookstore, 7527 La Jolla Boulevard, La Jolla. Free. 456-1800.

Chargers versus Colts, the sad sack Colts should be a welcome sack Colts should be a selecome relief after the spectacular games against Denver, Dallas, and especially the Raiders. Things bode well for next year if Al Saunders can keep the team fired-up the way they played the Raiders. The Changers play Indianapolis, Sunday, November 30, 10 a.m., KCST, Channel 39

practice sessions for jugglers and unicyclists, each Thursday, 6:30 p.m., Federal Building, Balboa Park, For more information, call 293-3480.

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

Table Tennis, twenty tables are available for beginning.



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Thanksgiving Parades, okay, the and watch your favorite celebrities lip-sine songs on top of floats on Fifth Avenue in New York City and ogle giant balloon of obsolete carroon characters York Circ and tagle game hallows of obsolere acrons characters fremember Underdoog's bump into building, while more celebrates blow their case or muread the blow their case of their case of the stage of their case in the stage of the stage

"Goya," Placido Domingo stars as Spanish painter Francisco de Goya in the world première telecast of Gian Carlo Menotti's controversial new opera, Friday November 28, 9 p.m., and

Channel 99.

"White Christman," this is the 1954 remake of Holday Inn, where der Bingle first crooned Irving Berlin's paean to the white, cold, wet stuff.
Nonetheless, this Michael Curtic classic, costarring Danny Kaye and June Allyson, might put you in the mood for the holidays.

There again, it might have the Study Christman of the Christman

Sports

information, call 293-3480.

SDSU versus BYU, only BYU stands between the 7-3 Artices and the WAG ritle and the Holday Boul. The SDSU football season ends with a home game against Brigham Young Liniversity, Saturday, San Deep November 29, 7 p.m., and Deep November 29, 7 p.m., and Deep November 29 are available at the stadium box office or by calling 238-7328.



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.

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November

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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 297-3391 or 295-8470.

293-840.

Sockers at Home, doesn't this team ever stop winning? Their next home game is against Cleveland, Wednesday, December 3, 7-35 p.m., San Diego Sports Arena Boulevard. Tickers are available at the arena box office and by calling 224-4625.

In Person

Comedians Tamayo Otsuki, Charlie Hill, and Rex Meredith and 1030 p.m. on Phan and Saturday, except tomorrow, Thursday, November 27, when the Comedy Store, located at 916 Pearl Street in La Jolla, will be closed for Thanksgiving. 454-9178.

TRONGTHON

494-9178.

California Poet Ric Matten, who has been described as "sandy-bearded poet who goes trainguing all over occupied America, reading and tailing with men, about a surface of an advantation," reads from his work Monday, December 1, 730 p.m., Educational Theatre, Palomar College, San Marcos, Call 744-1150 or 727-7329 x2405 for ricket information.

"Starship Reports,"
extraterrestrial authropologist
P.J. Werger examines Earth, in
particular, relations between
humans, and creates visual poetry
based on a "grounding of quantum
metaphorical envisionments of
multi-timena coul medium." metapriorical envisionments of multidimensional realities," Monday, December 1, 8 p.m., Espresso Gallery, 500 Fourth A' enue, downtown. Call 239.0511 or 234-1389 for more

Funnypeople Charlie Barnett (better known as "Noogie" from Marni Vice) and Ellen de Generes continue through Sunday, November 30.

continue through Sunday.

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Todal Continue The Research
Bar and local funivama Russ
T. Nafic open Tuesday.

December 2, and continue
and Sunday and Saturday. 8 pm. and
1050 pm. Sunday at 8 pm.

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and Saturday. 8 pm. and
1050 pm. Sunday at 8 pm.

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Thankay Saturday Saturday

Thankay Sat

Novelist John Rechy, author of City of Night and The Sexual Outhau, reads from his work as part of SDSU's Living Writers Series, Thursday, December 4. 7 p.m., Council Chambers, Artec

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Special

North Park Toyland Parade. theme for the year's parade is 'Animals on Toyland,' and the San Diego Zoo's Joan Embry is the grand marshall. The parade takes place Saturday. November 29, 2:30 p.m., University and Lincoln Avenue, North Park. 281-9045.

"Downtown Lights Up," twenty-

tolida cenori. Suri e Uno and etvi otra als sul those the swetch, lighting the buldings and a twent five legiting the buldings and a twent five legiting. Character Ser-timates are evening of entertainment by the Camptire Kish, the Chordeer-Ser-enders, the Service of the Camptire Kish, the Chordeer-Ser-enders, the Service of the Camptire the Selection Prime Band, the the Forbill Glory Ringers, and the Mosteverli Charaker (Orchestra beginning at 4 p.m., Orchestra beginning at 4 p.m., Orchestra beginning at 4 p.m., Free, Call 234-033 for complete information.

For Kids

Pet Care, the San Diego Humane Society teaches kids how to take

"Starlight Yule Parade," Chula Vista kicks off the boliday

Chula Vista kicks off the holiday season with a puriate Monday, December 1, 7 p.m., down Third Avenue from H to E streets. For details call 420-6602.

Chess Club, the College Branch Chess Club, the College Branch
of the Jewish Community Center
sponsors a chess club every
Tuesday, 1 p.m., 4079 Fatty-fourth
Streer, East San Diego. Free.
583-3300. Library, 4155 Governor Drive, University City, Free, 453-5722

Saturday Storytimes, Barbara Saturday Storytimes, Barbara Gartner conducts a storytime for preschoolers every Saturday, 9.45 a.m., Clairemont Public Labrary, 1920 Burgener Boulevard, Clairemont, Free. 276-0090.

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

Cartisal, Free (185-50).

"Holiday Cabare," a purper show to Timm Betricher (in compaction with the "Art of Farton," children's book eshibir; take place Starting, November 29, 11 a.m., November 29, 11 a.m., Street, downtrown, Free, but receivations are required. Call 233-625.

beginning Saturday, Sovember 29, 11 a.m., Lyceum Theater, Horton Plaza, downtown, Call 255-8025 for complete information. "The Corn Giver," in time for Thanksgiving, the Saturday Play Company presents a play by Mickey Mullaney based on native

Mickey Mullaney basied on native American myths about how markind discovered corn. Saturday, November 29, 12:30 p.m., Take One Studios, 2400 Kerme Boulevard, downtown. Also on the bill is the outgoing Adecenties of Nymn the Spite. Call 296-6592 for conversal to the control of the con-Wednesday Storytimes, two-to-five-year-olds are invited to hear stories every Wednesday, 10 a.m. and 11 a.m., Carlobad Cirv and 11 a.m., Carlobad Cirv Carlobad, 138-514. A fao, the National Ciry Public Libeary, 220 East Twelfth Street, Austronal City, hosts a half-hour of stories, sorug, and film every Wednesday, 10 a.m. 35-4280. Both veems are free. Pajama Storytime, preschoeles Pajama Storytime, preschoclers are invected to bring their favorite stuffed toy every Monday, 7 p.m., to hear stones at the University Community Branch Library, 4155 Governor Drive, University City. Free, 453-5722.

O.B. Tree Decorating, kids from Ocean Beach are invited to take part in decorating the fifty-foot Christmas tree, Wednesday, December 3, 10 a.m. to noon, at he foot (Newson America). Galleries

TO LOCAL EVENTS

"The Art of Enstasy," an exhibition of more than one chalders," an exhibition of more than one chalders, a bed from artists from chalders, beds from artists from opens with a reception Finday, November 28, 638 p.m. International Gallery, 643 G. Street, downtown. Among the Conference of the Caldecort of King Bidgord, in the Bushad, winner of the Caldecort of Caldecort of the Caldecort of the Caldecort of the Caldecort of Caldecort of the Caldecort of the Caldecort of the Caldecort of Caldecort of the Caldecort of the Caldecort of the Caldecort of Caldecort of the Caldecort of th

"Pretty Gases," an exhibit of neon art by Rick Berggren and Marie-Celyne Poupart opens with a reception Saturday.

November 29, 6 p.m., the Gallery of Weird New Art, 18 Gaslamp Court, 739 Fifth Avenue, downtown. The exhibit continues

through December 24. Gallery hours are Tuesday through Friday, 10 a.m. to 5 p.m., and Saturday, 11 a.m. to 4 p.m.

Mesa College Honor Students Mess College Honor Students Jean Chapman, Mary Coman, Georgian Ferent, Pamela Komizinska, and Rozalind Mejis exhibit their work beginning Monday, December 1, and gallery, norm December 19, gallery, norm December 19, gallery, bear December 19, bours are Monday through Friday, 9 am. to 2 p.m. 584-6912.

"History Lessons, Chapter IV," an installation of acrylic paintings by San Diego artist Brein Riggs goes on exhibit Tuesday, December 2, and continues through December 27, Java, 837 O Street, downtown. Gallery hours are 11 a.m. to 1 a.m. daily. 235-4012.

Black Photographer Roy DeCarava says, "Many of my pictures represent deliberate,

calculated choices. They may seem outlandth, but it is because I've to face through to work based upon my detection, and they are the seem of the control of on exhibit in the Meyer Gallery, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. The exhibit continues through May, 1987. 454-3541.

New York Artists Hunt Slonem, who shares his loft with more than seventy rare and exotic birds, which he includes in his paintings of lush jungle settings and photographer Katherine Fishman, who uses the Fishman, who uses the photographic negative the way some arrists use drawings as the basis for paintings, share an eachbit that runs through Saturday, November 29, Paris Oreen Gallery, 1852 Fay Avenue, La Jolla. Gallery hours are Tuesdays through Saturdays, 10 a.m. to 6 p.m. 456-3737.

Jazz Photographs, a collection of performance photographs, including Duke Ellington, Count Basie, Big Mama Thornton, and othen, continues on exhibit through Saturday, November 29,



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

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Athenaeum Music and Arts 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 Neutringhaus says "this show is based on investigations and a painted to create a trompe l'oei image of stone and a "bow rie table" in "Palain black-splattered plastic laminate," through Saturday, November 29, Art Sire, 921 E Street, downtown.

"Pigs and People," figurative watercolors by Mary Tomaskevitch "dealing with moods and relationships," and "A Little Vegas," a collection of whimsical ceramics in response to America, enterpresence control whimistal ceramics in response to America's entertainment capital, by Lorraine Krol-Alpenson, continue on exhibit through Saturday, November 29, Spectrum Gallery, 744 G Street, downtown. Gallery hours are Wednesday through Saturday, 11 a.m. to 5 p.m., 232-9743.

Weavers' Exhibit, twenty-five weavers from the San Diego Weavers Guld exhibit handwoven tapestries, clothing, baskets, and linens at Gallery 21, Spanish Village, Balboa Park. The exhibit continues through Sunday, Twoember 30, 449-7722.

"Fine Tuning: Sailing Design Today," a selection of drawings, photographs, videotanes, as well

TO BE THE BEST, YOU TRAIN WITH THE BEST.

s the sailing yacht Stars & Strit '83, document how sail design has evolved over the years. The has evolved over the years. The exhibit continues through Sunday, November 30, La Jolla Museum of Contemporary Art., 700 Prospect Street, La Jolla. The museum is open Tue-days through Sundays, 10 a.m. to 5 p.m. On Wednesdays the museum is open unril 9 p.m. For additional information, call 454-0267.

454-0267.

Pictorialist F. Holland Day, known for his "pagan", hottographs of nymphs and mountain Pans, is the subject of an exhibition at the Maceum of Proceedings of the Arts, Balbos Park, Sunday, November 10, Gallery hours are Tue-day through Sunday, 10 am. to 5 pm., and Thursday, 10 am. to 9 p.m. 239-5262.

"You Can't Get There from Here," sculptor Katherine Hart exhibits constructed wall reliefs combining wood, paint, and found materials that explore the scale of the scale changing directions," through December 6, Natalie Bush Gallery, 908 E Street, downtown. Callery, hous are Wednesday through Saturday, 1 p.m. to 5 pm. 544021 in the con-

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

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

"Figurative Sculpture,"
T.J. Dickson exhibits a series of "Interal and realistic" terra-cotta works through December 11, Founders Gallery, USD. Gallery hours are Monday through Finday, noon to 5 p.m. 2604682.

Soviet Jewry 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 Venetura blinks as hu "canvase and creates paintings that "are not representational but capture the movement and color and evolution to the second the sense of stells like continues through becamber 18, Annuka Galerie, 2400 Kettner Boulevard, Common Callery hours are Tuesday through Sanday, 10 am. to 5 pm. Sarinday, 10 am. to 5 pm. Sarinday, 10 am. to 5 pm. Sarinday.

MOCA Lowen Collection. ourteen pieces of modern att rom the Los Angeles Museum of Contemporary Art's Barry Lower Contemporary Art's Barry Low Collection, including works by Jolian Schnabel, Jean-Michel Basquiat, David Salle, and others, basquist, David Salle, and offices, continues through December 14, Mandeville Gallery, UCSD. Gallery hours are Tuesday through Sunday, noon to 5 p.m. 534-2864.

"Apparitions and Allusions: Photographs of the Unseen." Inter artist = Mac Adams, Barbarn Iss, Bernard Fasco, Barbarn Iss, Bernard Fasco, Clark Sterman, the Starn Twins, and Suan Stella — working invariety of photographic processes, etchbul: photographic processes of the Start Start Parities of the Start Parities of t

"The Mexican Paintings," a series created by Mexican American artist Mad Governo American artist Mad Governo Gostova (Marco Marco), and "New Painting Constructions," another series of painted three-dimensional images perceptions of Sen Diego, are on exhibit through December 19. Beshm Gollery, Falomar Community College, Son Micros. through Firlay, 10 am. to 4 p.m., Standay, noon to 4 p.m., Standay, noon to 4 p.m., 244-1130.

paper to create a self-portrair. Approximately 150 works are on display through December 20, Sushi Gallery, 852 Eighth Avenue, downtown. Gallery hours are Friday and Saturday, noon to 4 p.m. 235-8466.

"New Work" by Patricia Patterson is on exhibit through December 20, Quint Gallery, 664 Ninth Avenue, downtown. Call 239-8592 for gallery hours.

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

"Judaica," a special collection of contemporary jewelry from Israel is on exhibit at Gallery Eight, 7464 Girard Avenue, La Jolla. The exhibit continues through December 31. Call 454-9781 for gallery hours.

gallery hours. "San Diego sculptor and performance artist Drud Kevel Leshibits a mixed media installation using songs and spoken text to explore the use of interpretation and naming as a means of control and repression, through January 2, Installation Callery, 447 Fifth Avenue, downtown. Gallery boom are Weelneds whough Sanudoy, 11 a.m. to 4 p.m. 222-9915.



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Tickets are on sale for \$4.00 in advance, from TICKETRON* Harloff BMWChevrolet in the city of Encinitas or at The Record Shoppe in the Jazzercise Center in Carlsbad. If seating is available, tickets will be sold at the door for \$5.00.

You won't leave the performance unchan

TO LOCAL EVENTS

"Neturn of the Dinosaurs," this show ought to be called "The Beasts are Back, Parr II." It is the sequel to the popular dinosaur exhibit of the summer of 1985. These bilingual, scientifically These bilingual, scientifically accurate, computerized, pneumatic replicas of Stegonauruse and other though the stegonauruse and other though the stegonaurus and other though the stegonaurus and other primordial surroundings that include bubbling mud, waterfalls, and volcances. The exhibit continues through January 4, 1987, Natural History Museum, 1987, Natural History Museum, and 1987, Natural History Museum,

"Interior: The Home —
Exterior: The Landscape," the
Wita Gardiner Gallen, '35'
Fourth Avenue, downtown,
exhibits paintning, brone and
ceramic sculpture, photography,
works in glass and metal, and an
intrallation piece by well-known
artists on the them of the
landscape and the home. The
exhibit continues through
January 10, 1987. Call 231-2366
for gallen hous.

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

"The Golden Land," more than one hundred landscape paintings and photographs, from the Gold Rush to the present, faculated Rush to the present, focumenting the evolution of "The Golden State," from a pristine wilderness to its current ecological condition, are on exhibit through Arr, Balkos Park, Call 232-7931 for gallery hours.

A Retrospective Collection by the late Corita Kent, who is best known for the "Love" parage stamp, as well as her peace sullboands, is on exhibit through January 31, 6 p.m. Acevedo Gallery, 4010 Goldfinch Street, Mission Hills. Gallery hours are Tuesday through Sarurday. 10 a.m. to 5 p.m. 296-8748.

"Missing at the Polls, American Women of 1915," sculpted by Smithsonian Institution artist Frank Micka in 1915, these plaster busts of black, white, and

Panama-California Exposition, held in Balboa Park. The current neut in Battou Fars. The current exhibit details the legal changes that have occurred situs. American women won the right to vote in 1920. This exhibit continues through February 1, 1987, Museum of Man, Balboa Park, 298-4114.

"The Kwakiutl Collection sixty framed watercolors, the first paintings by traditional Kwakiurl artists, are on display through February 16, 1987. Museum of Man, Balboa Park. Call 239-2001 for gallery hours.

"Mirrors of the Gods: Reflections of Huichol Reality," an enhibit that was ten years in enhibit that was ten years in the making it on view at the San Dege Museum of Man in Justices of the Huichol Indians of the Siera Made Cocidental region of Mexico are on view, including yam paintings, baskers, headdresses, nattles, photographit, tablesous, and diocramas. The Match J. 1987. For most information on the show and on the show an nation on the show and on



Music

(continued from page 1) that the musicians weren't just a bunch of skinny geeks sitting

a bunch of skinny geeks sitting around —"
"Thanks, Irv. Our movie critic, Gene Shallow, had a chance to view the tape. What'd ya think, Gene!" "I liked it. Brent. Filmmake Bill Fertik kept the pacing brisk, and all the interviewers and interviewees used small

words I could understand. I liked that."

"Weren't you impressed with the commitment of the artists? The intensity of the competition? The emotion of the artists and their music? The international flavor of the even?"

"Yes, I was, Brent. But primarily I was impressed with the way the director showed the performers to be more than just a bunch of highly motivated, hinner marks." skinny peeks.

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Thanks, Gene. Folks, that's the eighth annual Tchaikovsky Competition, coming Wednesday, December 3, at 9:00 p.m. on KPBS, Channel 15."

- Kevin Bras

Night

(continued from page 1) invited to San Diego by the "Living Writers Series" at SDSU.

SDSU.

City of Night is not yet a classic, but it continues to sell. Its hipster prose slides in and out of slang in a speed-induced narrative that is a mix of Jean Genet and Jack Kerouac. Yet it is tempered with a risonal. is tempered with a rigorous intelligence and authorial grace that makes the book unsettling because its tone is such a contrast from its subject matter As Rechy says, "I knew about writing before I knew the

It is that dichotomy that gives Rechy's work its staying

It is that dichotomy that gives Rechy's work its staying power. He is relembesly the outsider. There is always a strict distance between the numeror that the strict distance between the numeror seems cold, calculated, and unfospiving. Yet a close reading reveals a despair that, if not endeating, allows some compassion for an individual, who, given his intelligence, chooses to see himself as an object and to revel in a blief and sexuality.

Coming as it did at the only the strength of the best era, City of Night was the last gasp of an extractrialism later appropriated by rook stars like Jim Mormison (who "borrowed" the ambience of the stay of the

continued to the contin

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TO LOCAL EVENTS

they have written this?' No. We know times have changed.' His next novel is due for rile next novel is due for release next month. Marilyn's Daughter, about a woman who believes she is the daughter of Marilyn Monroe and who assumes the lifestyle of the late movie star, marks a change for Rechy. For many years, he was known as one of those authors who had just one story and who had just one story and spun the story in new variations to maintain a career. As of late, however, Rechy has been gaining a gradging respect from the literary establishment. If he hasn't always been popular with newspaper reviewers, at least the academic critics have found his work worthwhile and continue to write nanes, about continue to write papers about

his work worthwhile and continue to write papers about his oeuvre. As a result, Rechy finds himself in an old circumstance-moved is on the cusp of being a "classic" and whose successive noved is on the cusp of being a "classic" and whose successive books are judged against that single work. City of Night speaks of a sexual era that is long gone, but it will continue to be read as an artifact of a libertine, pre-AIDS era. However, its read as an artifact of a libertine, pre-AIDS era. However, its read strength lies in its artistry, no matter how unseemly the abject matter. It speaks to a strength lies in its artistry, no matter how unseemly the abject matter. It speaks to a bulget matter. It speaks to a bulget matter. It speaks to a live in the property of the "Living Writer's Series" rakes place next Thunday, December 4, 700 p.m., Council Chambers, Azrec Center, SDSU. There is no admission fee. Call 265-5237 for more information.

New York

(continued from page 1) in three converging planes of brick and earth that are dotted with shadow and highlights. The nightclub dancers are sendered almost shattered to a

hips and the strong curve of her leg. Father and infant are leg. Father and infant are captured in extreme close-up, the child carefully clasped in the man's strong hands. No faces are visible, only the contrast of the angular, black hands and the soft, fuzry folds of the infant's pajamas. But the emotion is clear without ever seeing their faces. Even DeCarava's still-life photographs of "found" objects.

photographs of "found" objects and details of the city landscape have a sense of life about them. It is clear that people live here It is clear that people live here or are somehow connected with the objects shown; they've just stepped out of camera range for a moment, and if we wait awhile, they'll be back. DeCarava's early training as a painter is obvious. He seems to invent spaces and forms in much of his work. At times his subjects are abstracted allows subjects are abstracted allows.

invent spaces and comes in much of his work. At times his summer was a summer was a

have been published, one with accompanying parartive by Langston Hughes: His photographs have been widely exhibited in individual and group shows since 1950.

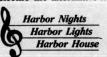
The Museum of Photographic amount of Photograph

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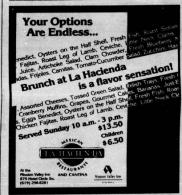
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READER'S GUIDE TO THE THEATER

Theater listings are compiled by Firth commentary is by Jeff Smith and Jonathan Saulie Information is accurate according to material given us, but it is shough uses to prione the theater for any assistant material changes and to inquire about licket availability. Many theaters offer discounts to students, senior citizens, and the military. Ask at the box office.

ACTION
The Stedgehammer Theatre is staging an early drama by Sam Shepard in which four people drink coffee while a turkey's in the oven. The women do ordinary household

REPERTORS THEATRE



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EDUCATIONAL CULTURAL COMPLEX THEATER 4343 Ocean View P

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

4343 Ocean View Boulevard, Southeast San Diego 230-2800

FIESTA DINNER THEATRE 9665 Campo Road, Spring Valley 697-8977

IMPERIAL BEACH PLAYERS
Marins Vista Center
Eighth Street and
Imperial Beach Boulevard
Imperial Beach
424-9668

JEWISH COMMUNITY CENTER Front and Center Theater 4079 Filty-fourth Street. San Diego 583-3300 x36

LA JOLLA PLAYHOUSE Mandell Weiss Center, UCSD

LA JOLLA STAGE COMPANY Parker Auditorium, La Jolla High 750 Nautilus Street, La Jolla 459-7773

LAWRENCE WELK VILLAGE THEATRE 8860 Lawrence Welk Drive, Esco 749-3448

LAMB'S PLAYERS THEATRE 500 E. Plaza Boulevard, National City 474-4542

tasks and appear to be "normal" beings. The men. by contrast. Nave shared heads and seem like humanoids, subject to fits and feers time and space. Scott Feidober had directed this production that containes wide oners, silke and fifty projections, and an affetic headed by Douglas Roberts. Who was excellent in the front. Coast Repertory secret production of he America Plancis Roberts. Who was excellent in the front. Coast Repertory secret production of he San Diago Repertory. Theater, Sixth America Playshouse, through December 7, Fridays (and Thurday, at 8.30 pm., and Sundays 7,00 pm.

AFTER CRYSTAL NIGHT
The Marquis Vultic Theater
presents the drama by John
The Marquis Vultic Theater
presents the drama by John
The Marquis Vultic Theater
presents the drama by John
The Theater
The Marquis Village
Theater

ALONE TOGETHER
The Flesta Dinner Theatre is

offering the comody by Lowerine Bornan catant or Childre the Yim Bornan catant or Childre the Yim who are finally alone together after having paid sent their youngest some horizon paid sent their youngest some Lowerin, when the oldest son comes back home, then he second electric, and finally the youngest with his directed this commy about the relationship between paients and first paid to the common first paid to the common paid to paid paid to paid p

BABES IN TOYLAND
American Theater Arts for Youth
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contemporary adaptation of the
adventures of Jame and Jahn. who,
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BARNUM
The La Jolla Stage Company opens its new season with the musical — music by Cy Coleman, lyrics by Michael Stewert, book by Mark
Bramble — based on the career of America's greatest showman and

BEYOND THERAPY
The North Coast Reperiory Theatire
popular correctly that makes as allout assault on the field of
popular correctly that makes as allout assault on the field of
popular correctly assault on the field of
popular correctly assault on the field of
popular correctly assault on the field of
Joyce has directly assault on the field
Joyce has directed the production
and has designed the lighting.
McKentot. Dee Der Woung, Rick
Rindid, Patti live Roote, Bruce
Solett, and Shaern McKillatta Cathy
(Sim.)

December in an access print.

REXT

The Bowery Theatre is staging Martin Sherman's critically acctained dearns about the Martin Sherman's critically acctained dearns about the interest of the stage of

also of the "Greatest Show on Earth." The musical begins in 1835 and follows Barrows: the well the and follows Barrows: the well the create their hope circus (which will be replicated by the La Jolis Steps Barrows: Bernda O'Brien is Chairy Barrows: Bernda O'Brien is Chairy Barrows: Bernda O'Brien is Chairy Barrows: the "Dark handed, warm bernda" wile of the stoomass of the Company Barrows: the Thinds Barrows: the Thinds Barrows: the Steps Barrows: Bernda O'Brien is Chairy Barrows: Chiest Woman Albes Ball Arno is Officest Woman Albes Ball Arno is the Steps Barrows: the Steps Ba North Coast Repertory Theatre, Friday, November 28, through December 21 (reopens January 2 through January 11); Thursday through Saturday at 8:00 p.m. Sunday at 7:00 p.m.

through aducates at tool pinn.

BIRDD

A CHHISTMAS CAROL.
The Fire Hills Players are staging an original adaptation of the popular Christmas tale by Charles been as the proposed Christmas tale by Charles been set to must be judged to the popular Edwards and Scott Kinney, with lyrics by John Helsters and with lyrics by John Helsters and the production. Hembess of the cast include John Helsters and cast include John Langham as the production. Hembess of the cast include John Langham as the production of the production of the production of the production. Jerubas of the stage of the production of the prod

A CHRISTMAS CAROL.
The South Coast Repertory Theatre presents its seventh annual staging of the popular Christmas tale, which was adapted by Jerry Patch, the dramaturge at SCR. John-David Keller has directed the production, which stresses the families in the

Theater Directory

MISSION PLAYHOUSE Marina Village 1936 Quivira Way, San Diego 226-0518 ADAMS AVENUE THEATRE 3325 Adams Avenue, Normal ALPHA OMEGA PLAYERS 1531 Tyler Avenue, San Diego 466-1710 NORTH COAST REPERTORY THEATRE Lomes Santa Fe Plaza Lomes Santa Fe Road, Solana Seach 481-1055 THE BOWERY THEATRE 480 Elm Street, San Diego 232-4088 CIVIC THEATRE 202 C Street, downtown 236 6510

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

NORTH PARK THEATRE 2891 University Avenue, San Diego 692,0220 O'FARRELL SCHOOL OF CREATIVE & PERFORMING ARTS SCPA Theatre 6130 Skyline Drive, San Diego 262-7581

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

PALOMAR COLLEGE Palomar College Theatre, San Marcos 744-8850

PATIO PLAYHOUSE Vineyard Shopping Center 1151 E. Valley Parkway. Escondido 746-6669

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

POINT LOMA COLLEGE Salomon Theatre 3900 Lomaland Drive, Point Loma 222-6474 x248 SAN DIEGO ACTORS THEATRE 311 Eighth Avenue, downtown 268-4494

SAN DIEGO CITY COLLEGE THEATER Thirteenth and C streets 230-2676

SAN DIEGO GILBERT & SULLIVAN COMPANY Case Del Prado Theatre, Balboa Park 692-0372

SAN DIEGO JUNIOR THEATRE Casa Del Prado Theatre, Balbos Park 239-8355 SAN DIEGO MESA COLLEGE 7250 Mesa College Drive, San Diego 560-2600

SAN DIEGO REPERTORY THEATRE Lyceum Stage, Lyceum Space 79 Horton Plaza, downtown Sixth Avenue Playhouse 1620 Sixth Avenue, downtown 233-8025 MIRACOSTA COLLEGE Little Theater One Barnard Drive, Oceanside 757-2121 x236

SAN DIEGO STATE UNIVERSITY Main Stage and Experimental Theater 265-6884 Open-air Amphitheater 265-6947

Wangenheim Junior High School Auditorium 9230 Gold Coast Drive, Mira Mesa 566-7300 x216

SHOWTIME DINNER THEATER 7578 El Cajon Boulevard, La Mesa 466-7469

SOUTH COART REPERTORY THEATRE 655 Town Center Drive, Costa Meso (714) 957-4033 SOUTHWESTERN COLLEGE Arene Theater, Mayan Hall 900 Otay Lakes Road, Chule Vista 421-1180

STARLIGHT Starlight Bowl, Balboa Park 232,3049 or 234,STAR 808HI GALLERY 852 Eighth Avenue, downtown 235-8466

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

TRITERIA (located above) La Maison Restaurant 3581 Fifth Avenue, Hillcrest 298,0811

UNITED STATES INTERNATIONAL UNIVERSITY Zable Theater 10435 Pomerado Road. Scripps Ranch 271-4300

UNIVERSITY OF CALIFORNIA SAN DIEGO UCSD Theater, Studio Theater, Mandell Weiss Center for the Performing Arts 334-4574

UNIVERSITY OF SAN DIEGO Camino Theater, Akala Park Linda Vista Road, San Diego 291-6480

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

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SAN DIEGO REPERTORY THEATRE

READER'S GUIDE TO THE THEATER

DIAL "M" FOR MURDER
The Santee Community Theatre is offering the popular mystery-with-a-

twist. A blackguard has married for money. Flow Se amas it — and has arranged the perfect mudels to get arranged the perfect mudels to get to know into strangling her for a Se of 1000 pounds and erranging the perfect ability for himself. But then prefect ability for himself, but then prefect ability for himself. But then prefect ability for himself but then prefect ability for the prefect of the husband attempts to have his when convicted for the marker of the electrowise for the freelectic Knott mysters; (first markers of Knott mysters; (first mysters of Knott mysters; (first mysters). Sunder Art Dept. Prefer Sunder Art Dept.

DRACULA
The United States International
University drama department is
staging the tale of the bloodthirsty
Count — "the struggle of three
mortal men against a satanic

genius. Chrisin Thomas has artist.

Chrisin Thomas has artist.

Andrew Bernick plays Court of Draudo Christ and Thomas Christ and Thomas Christ Christ Bill Cutils. Carolyn Losen; Siam North, Sean Handles Rehard Miller Christ, Sean Handles Rehard Miller Christ, Sean Handles Rehard Christ, Sean Handles Rehard Christ, Sean Handles Rehard Lang, John Berger is the somic designer and dong with Liz Stillwell, the lighting designer. Just of the State Christ Chr

DYLANA A BARD'S EYE VIEW Drew Tornbrefls, a member of the faculty at flinied States International (Iniversity, will perform one person show based on the writings of poet Dylan Thomas. The dramatization, among other things, will attempt to alter the poet's

image as "a drunken, womanizing fout." Tembreflo once played Tenge in a national souring production of Fliddler on the Rood. (Sm.)
The Theatre in Old Town, Friday. December 5, through December 1, through Saturdey at 8 you

FINANTS RAINBOW
The Educational Cultural Complex
Performing ATS Theate is staging
the musical — music by Barton
Intellecture of the Complex
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th

social commentary, are: "How Are Things in Gloccs Merra?" and "Look to the Rainbow" (Sm.) Educational Cultural Complex, Friday, December 5, and Saturday, December 6, at 800 p.m. Sunday, December 7, at 7:00 p.m.

FLY ME TO THE MOON FLY ME TO THE MOOR SUBJECT TO THE MOOR SUBJECT

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San Diego City College Theatre, 14th and "C" Street, San Diego

READER'S GUIDE TO THETHEATER

Chris Causey, Mike Gier, David Carminito, Marilyn Mike, and Janine Zeller. Mike Buckely is the scenic designer. David Carminito the

designer. David Carminito the lighting designer, and Margaret Neuhoff Vida the costume designer. And Paragaret Neuhoff Vida the costume designer, and Vanda Eggington the musical Lamb's Players. Theatre, Friday, November 28, through Southey at 500 pm. Soundey at 700 pm. Marinec Saturday and 500 pm. Saturday at 300 pm. Saturday at 300 pm. Saturday at 300 pm. Saturday at 300 pm. Saturday at 3000 pm. Saturday at 3000 pm. Saturday at 3000 pm. Saturday at 3000 pm.

work a "border ballet" in that it directs attention to "borders: geographical, psychological, social/political, and sexual. It draws socialipointics, and sexual, it draws parallels between the world of the late 1930s and the 1980s." (Sm.) Sushi Performance Gallery, through November 29; Friday and Saturday at 8:00 pm.

at 800 pm.

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play combines English gentility with a bore of sinister will. Miss Fiske has chosen to share the last of the size has chosen to share the last with her friend and housekeepercompanion, Miss Ellen Creed. As a face, Mis Fiske allows her friend's brief visit. When the siders become accustomed to the home. Ellen reasons them, with chilling certainty assures that the siders become for the control of the control

(Sm.)
The Lamplighters: through
December 14: Friday and Saturday
at 8:00 p.m. Matinee Sunday at
2:00 p.m.

2-00 pm.

LAMB'S FESTINAL OF
CHRISTMAS
The Lamb's Players Theatre
presents its ninth annual Testival
of Christmas, withte (as were the
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This year's story is act on the bonder
of two imaginary kingdoms in
Norway, where warring families have
pledged ay ounty prince and
pledged ay ounty prince and
Christmas Day, Robert Smyth has
directed the production. Cast
Smyth, Kerry Jo Gederberg, Anna
Carminito, Phil Card, Rick Meads,

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THE WARDNOBE
THE WARDNOBE
THE GROWN COLOugh drama
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LUNCH and DESSER FT
The West Coast Production
Company presents Philip Real it two
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Lunch takes a hismorous look at the
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Rottman and Susanne Reiger.
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Lawrence Weik Village Theater.
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James Prideasus' nophisticated
The Cornoado Playhouse is not feel designed
production. Cast members include
the production. Cast members include
Knight, Doug Theops and Sandra
Eague (Sm.)
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Wednesday at 800 pm.

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THE MOUSETRAP
The Coronado 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 when it is a many the content of the

Sunday at 8:00 pm

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Informed that the writer of the song was an Italian kid from San Diego who couldn't possibly compose something

incrementally loathsome British signed, And there are moments of dramatic friction, eventually. But the copy of the signed and the signest and the signed and the signed and the signed and the signed an

Suntley at 200 pm.
THE SAVIRDAY PLAY COMPANY
Now in its secons: eason, the
Sausday Play Company offers
theset by joung audiences. The
month and produces original
children's theater by acea
playwrights. Each hour long
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children's theater by acea
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Doubeard San Diego, Saudelya et
1230 pm. Per information call
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296-902.

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Marvis Jönner heatre is offering the comed, by Sob Randall, about her offering the comed, by Sob Randall, about her offering the comed, by Sob Randall, about her offeringen scoderasily locked in considering remings Both are married. Neither is unhappy, yet entitle is byson, and mild firstation entitle is byson, and mild firstation entitle is a series of the series of the

information call 755-7995.

STANDING ON AN KNEES
The Marquis Gallery Theater is
bosting a production of the drame
by John Office about a giffed young
with the schippfernia that is
undermining her art — and her Illic
Jahres Johnson Ros directed the
arts. Johnson Ros directed the
dre. Jennifer Johnson, Richard
Mett, Plet Olakon, and Whitney
Marriett (Sm.)
Theater, through
December 6, Friday and Saturday at
800 pm.

READER'S GUIDE TO THE MUSIC SCENE

information and photographs to Reader Music Scene, PO. Box 80803. San Diego.

BY JOHN D'AGOSTINO

might seem like a self-serving anecdote, I'd like to relate anecdote, I'd like to relate something that happened to me several years ago. At the time I was living in L.A. and seeking to trade my songwriting talents for unlimited material wealth. Because I couldn't stomach dealing with the vacuum-cleaner salesmen who traditionally hold decision traditionally hold decision-making positions within the record industry, Lenisted an agent with the William Morris firm to "shop" my tunes aroun Hollywood surreptitiously, since the Morris people don't allow such "free-lancing"). On one occasion, he played a tape of my songs for Natalie Cole and her manager. Cole liked one of them enough to corasider recording it for her soverning share but the swa-mentor. It's too 'black." he said.



"too black" for Cole, the man remained unmoved. "You see," he said, "we're trying to move Natalie in a more middle-of-the-road direction. We want her to

so she can play Vegas and Tahoe. We're looking for hit ballads that'll play on white radio." As the credits of this minidrama roll, we see that Cole's manager has since

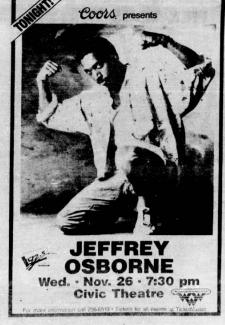
answered his true calling and is now in middle management with a food additives manufacturer. The William Morris agent eventually "burned out" on the music

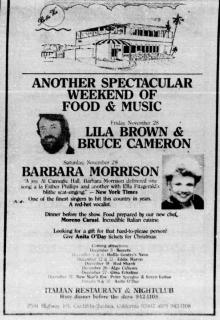
managing a pizza shop in North Hollywood, Cole's success as a soulstress into virtual oblivion. And you know what happened to the unknown

songwriter.
The moral of this sordid little tale is three-fold: that one mustr't tinker with success in as volatile a business as the record industry; that it is folly to assume a certain type of "white" music guarantees a black artist cross-over status black artist cross-over status; and that an attempt at such a crossover is frequently fraught with professional peril. As to the last, Jeffrey Osborne is a case in point. By appearances Osborne hardly is a pitiable creature, since his career has traced an upward arc that traced an upward are that would seem in contrast to that of Cole. While his success can't be measured by the standards set by such black superstars as Prince, Michael Jackson, Lionef Richie, or even executed withing blouston, newcomer Whitney Houston, well established, and his reputation as a vocalist and conscientious recording artist is secure.

conscientions recording arts is secure.

Since leaving the group LTD, Osborne has released four successive, best-selling, solo abums and has scored hits with such singles as "On the Wings of Love." "Don't You Get So Mad." "Stay with Me Tonight." "Don't Stop: "We're Contensed on page 18)





16 NOVEMBER 26, 1986

CHARGE BY PHONE

(continued from page 17)
Going All the Way," "Plane
Love," and "You Should Be
Mine (the Woo Woo Song)." His skills as a producer are in constant demand, and he's always got several projects in the works. He has financial security and a lovely home north of L.A., in which he recently built a state-of-the-art recording studio. But what the public doesn't see in such pushed doesn't see in see in pastoral portraits are the worry lines of an artist who constantly must remain cognizant of his image in the black marketplace, even as he reaches for the golden ring of

reaches for the gousen ring of white acceptant. There are signs that There are signs that There are signs that the control of the sufficating constraints of his-hop and rape forms that have deconstructed black expression to its most basic, mechanical elements. Consciously or not, clube movement away from the woodless, minimisalt dance-tunk that these days goose-steps across soo many albums by black artists and tweard a re-emphass of sound songertings. black artists and twoard a re-emphasis of sound songerting and performance values. Yet when Osborne released Dow! Stop two years ago, he was critics for having sold out to the techno-pop crowd in his use of digital tectures and synthesized rhythms. One black industry source told me not to expect a large turnout of blacks at Osbornes! 1996 concert. All was only half-filled foden Hall was only half-filled foden what was a fine show.

I wouldn't presume to claim that his newest album, Emotional, is Osborne's attempt to placate the brothers, but one can't ignore the fact that the record hits the dimmer switch on the high-tech glare that didn't ingratiate its predecessor to black-radio programmers. On Emotional sofdy percolating funk replaces the metalline tonalities of Don't Stop, and, as in his most successful efforts, Osborne's barrel-chested baritone takes its place at the front of the mix. If

barrel-chested baritone takes its place at the front of the mis. If not as adventurous as Don't Stop, the new album has legs that grow stronger with each listening, perhaps because the adventurous and the stronger with each listening, perhaps because the values allow the songs to standon their own merits.

Not surprisingly, Emotional is gorged with slower and medium-tempo tunes. Such songs as "We Belong to Love." "You Should Be Mine." "In Chance" allow Osborne the space to stretch his rich, round vocal tones in a way that the up-tempo material does not. Osborne's strength has always been the expressiveness of his voice, an awareness of which his albums with the sort of heavy ballads that have earned him what modest crossover status he currently enjoys. Soulful ballads long have been Osborne's trump card in playing to both black and white playing to both black and white leading the singer when he was recently lambasted by a critic in the Los Angolez Times for singing too many of them in to Universal Amphithetare alges. Sometimes you card with a lot to Osborne's strong or any of them in the Universal Amphithetare alges. Sometimes you card with

worse; he could be Natalie Cole. Osborne will perform tonight, Wednesday, at the Civic Theatre.

In other concerts this week, the **BoDeans** return to town

tor n giff at the Bacchanal tonight. Wednesday, while a terrific lineup, featuring ex-Brd chris Hilliams and his hand. Herb Pederson and the Desert Rose Band, and Jack Tempehin and the See Band. and Jack Tempehin and the Belly Up Bart Christian of the Brd Christian of the Brd Christian of the Brd Christian of the Brd Christian of the Wednesday Christian of the Wednesday Christian of the Brd Christian of the Spirit on a bill with Albit, Teazer, Pinky Silm, and Trylt and song stylist Barbara Morrison performing blues, ballads, show tunes, and up-

CONCERTS

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

BoDeans: Bacchanal, tonight, Wednesday, 8 p.m., 8022 Clairemont Mesa Boulevard. 560-8022.

Chris Hillman, Herb Pederson and the Desert Rose Band, and Jack Tempchin and the Seclusions: Belly Up Theem, ionight, Wednesday, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Securit Annual Great American Disieland Jazz Festival, featuring Maxine Sullivan, Henry Cuestra, Steve Hancoff, and thirty different Cornection Centre. Prides. November 28, through Sunday, November 28, through Sunday, November 20, (see the article on page one of this section for times and additional information.)

287-2617.

287-2617.

Frankle Laine: Linder Hall, 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, Leucadia. 436-4030.

Camper Van Beethoven: Saigor Palace, Saturday, November 29, 8 p.m., 560 Fifth Avenue, downtown. 232-9766.

The Joneses, Alibi, Teazer, Pinky Slim, and Trylit Spirit, Saturday, November 29, 8 p.m., 1130 Buenos Avenue. 276-3993

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

Megadeth and Prowler: La Paloma Theatre, Thursday, December 4, 7:30 p.m., First and D streets, Encinitas, 483-6339.

Everything But the Cirl: SDSU's Backdoor, Thursday, December 4, 8 p.m., Aztec Center, San Diego State University campus. 265-6947.

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

Gene Loves Jezebel and Dramarama: UCSD Gym, Saturday, December 6, 8 p.m., UCSD campus, La Jolla, 232-0800.

Descendants: Ché Café, Saturday, December 6, 8 p.m., UCSD campus, La Jolla, 534-2311.

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

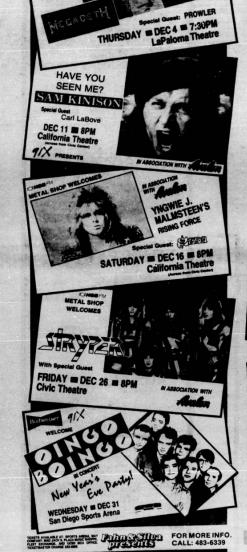
The Fountainhead: Bacchanal, Sunday, December 7, 8 p.m., 8022 Clairemont Mesa Boulevard. 560-8022.

David Crosby: Bacchanal, Ruesday, December 9, 8 p.m., 8022 Clairemont Mesa Boulevard, 560-8022,

Gary Morris: Bacchanal, Wednesday, December 10, 8 p.m., 8022 Clairemont Mesa Boulevard. 560-8022.

Berline, Crary, and Hickma Old Time Café. Thursday, December 11, 6:30 p.m. and 8:30 p.m., 1464 North Highs

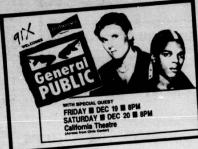
Eddle Harris: Bella Via, Friday and Saturday, December 12 and 13, 9 p.m., 2591 Highway 101, Cardiff. 942-1108 or 942-1487.











Special Services, and the Artec Box Office. To charge by phone call. (619) 232-0800





ENDLESS SUMMER BEACH PARTY \$2.25 Mai Tais/Fantasy Fashion Auct

LIP SYNC CONTEST \$50.00

LAS VEGAS CASINO PARTY Featuring San Diego's classlest and most beautiful women competing for the title of Ms Bobby McGe's \$100.00 FURST PUZZ \$100.00 FURST PUZZ \$100.00 FURST PUZZ

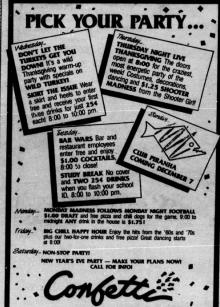
SAN DIEGO'S

MOST HANDSOME MEN competing for the title of Mr. Bobby McGee's 100.00 FIRST PUZZ Lucky Lady Night features drink specials / prizes / Fantasy Fashion Auction

LADIES OF THE EIGHTIES

Hot Legs Contest •50.00 FIRST PRIZE \$1.75 Long Island Iced Teas

For more details call the Bobby McGee's Promotion Hotline 589-0447 5500 Grossmont Center Drive essmont Shopping Center, La Mesa 589-0444





TONIGHT

KIFM 98.1 MOUNT JAZZ

RUTH PIGGEE



Ella Ruth's **Jazz Dance Contest**

Cash prize \$100 weekly, based on originality, style and dress plimentary hors doeuvres beginning at 6:00 pm Fantasy Pashions presents their Fashion Auction starting at 7:00 pm Dancing begins at 8:00 pm

THURSDAY

THANKSGIVING DAY BUFFET

11:00 am-5:00 pm • In the Mission Bay Ballro \$12:95 adults, \$8.00 children under 12 Includes FREE cruise on the NEW William D. Evans

FRIDAY THROUGH TUESDAY



ROCK AT THE **BAHIA**

THE CLUE

MONDAY NIGHT FOOTBALL susber 1 - NY Glaste at San Prancis rean TW - Free hot dogs, chill 6 p 91.00 well drinks and draft bear

EVERY WEDNESDAY

KIFM 98.1 MEOUT JAZZ With Art Good of KIFM 98.1, Wednesday, December 3

HOLLIS GENTRY'S NEON



BAHIA BELLE MOONLIGHT CRUISE

7:30 pm and every Friday & Saturday night
7:30 pm and every hour on the half hour until 12:30 am
COCKTAILS + DANCING
LIVE MOSIC SY "THE ROCKAWAYS"
Passage:55:00 + Board dockside at the Bahia Hotel. Mission Be

Kommunity FK and the Seahags: Hotel San Diego, Friday, December 12, call for time, 339 West Broadway, downtown, 234-0221.

Yngwie Malmsteen, Saxon, and Black 'N Blue: California Theatre, Saturday, December 13, 8-p.m., 1122 Fourth Avenue, downtown, 483-6339.

John Anderson: Bacchanal, Sunday, December 14, 8 p.m., 8022 Clairemont Mesa Boulevard, 560-8022.

Kenny G: Bacchanal, Wednesday, December 17, 8 p.m., 8022 Clairemont Mesa Boulevard. 560-8022.

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

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

Love and Rockets: SDSU's Montezume Hall, Thursday, December 18, 8 p.m., Aztec 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: Bacchanal, Sunday, December 21, 8 p.m., 8022 Clairemont Mesa Boulevard, 560-8022.

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

Jerry Jeff Walker: Belly Up Tavern, Sunday, December 28, 9 p.m., 143 South Cedros Aves Solana Beach. 481-9022.

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



Club listings are compiled by Ron Jennings. If you wish to be included, please call 265-9382 Thursday afternoon or Friday before 5:00 p.m. The listings are

North County

Barr-X Ranch House, 119 East Broadway, Vista. 724-0510: Jimmy Echo, country, classic rock, and pop, Friday and Saturday.

pop, Friday and Saturday.

Bella Vis Bectavarnat and
Nightcha, 2591 Highway 10;
Cardiff, 942-106: Lila Brown and
the Bruce Cameron Quartet, jazz,
Friday, Barbara Morrison, jazz,
9 p.m., Saturday, Kat's Caravan,
rythm and blues and soul music,
4-8 p.m. Sunday, Secrets, jazz,
Wednesday, the jazz is featured
during the Sunday brunch also.

Balle Li F. Texen. 143 Seath

chung the Sunday brunch alos Bally Up Theres, 1A3 South Cediro, Avenue, Sodana Beach, 484,9022-Jack, Hempehin and the Seclasions, country rock, Workinsday, November 26; the Mar Wolchesday, Consulter the Jacks, excit, the Refections, rock, and roll, Saturday; the Jacks, rock, the Refections, rock, and The Saturday, Wolcon, Bales and rhythin and blace, preformed with horny, Mermon Concerns, Tonkere, Road, windige jaze and sering, 64 m., Wolchesday, Capo State, Davidson Jazz, 5:30-8 m., Priday, the Ibb Long Band, shoes and boogle, 54 p.m., Saturday

BookWorks/Pannikin Coffeehouse, Flower Hill Center, 2670 Via de la Valle, Del Mar. 755-3735: Lite Jazz, piano and bass jazz, 8 p.m., Friday.



CHRIS HILLMAN



- CLOSED -HAPPY THANKSGIVING



MAR DELS



THE JACKS THE REFLECTORS THE AUTOMATICS

SMOKEY WILSON



CROSS OVER

Thursday, December 4 9:15 pm Tickets on sale at Belly Up & all TicketMaster age

IAN HUNTER



THIS WEEK'S

AFTERNOON CONCERTS Nov 26 6-8 pm · TOBACCO ROAD · Vintage Jazz & Swing Fri., Nov. 28 5:30-8 pm · CHICAGO 6 · Dixieland Jazz Sat., Nov. 29 5-8 pm · BOB LONG BAND



NFL MONDAY NIGHT FOOTBALL

FOR INFORMATION CALL 481-9022

Monv 3595 Sports Arena Blvd. 223-5439 Across from the Sp





ERGE

PRANK SCARLET

San Diego's Best Bellybutton 1986!

Sall INEGUS DEST. Del. Mony's goes one step beyond the mere bisini and legs contests — now here's your big chance to flaunt your naed — as we search for the best belibution in San Degs 1986. What's neat is Association which helps provide with medical services to those suffering from neuronscular diseases. Some of the sudges will include Jeannic Cabbit from 76 KPMR, John Barney from Chancel 39, Dell Restalling from MCSTEY, \$750.00 in cash and prizes to be given away!



MDA

Monday, 1 December

Hallway to summer party. Mony's is gonno party beach style come rain or shine. Pull your shorts out of the summer storage, bare those un-suntanned legs and dance to beach tunes while tantalizing your palies with our summer shots at "sun-sational" prices.

Tuesdays

Come catch our Tuesday Beat the Clock drink specials before time runs out. As the music rocks, the clock tick tocks. All drinks in the house: 6-7 pm 75¢, 7-8 pm \$1.00, 8-9 pm \$1.50, 9-10 pm \$1.75.



11 December

OK ladies, believe it or not, a night with the commensurate beach burn himself, Spuds Mckenzie! Spuds will be bringing long necks of Bud Lite for all to enjoy for just \$1.25.



3 December

J Lecember
Indeed you will be able to hear the multide squirals of delight as Mony Carones "Party" in its purest form. The property of the purest form of the purest



CLOSED

21 & 24 December

On the 21. Mony's will close its doors so our "Pamity" can share the spirit of Christmas. . . we'll probably end up drinking the spirits and sharing the hangovers. . . iff you know what we mean). The 24 we're also closed so our family can celebrate Christmas with their families

Sundays

Bottomiess at its best! Enjoy all you can eat for fee from our bottomiess taco bar while quenching your thirst with 25' bene. As your tummy gets full and your smile gets brighter reminisce on mostagic 60s rock and roll from our very own debonair disc jockey. Mason Lewis,



Wednesdays 91X Happy Hour!
The midweek party that keeps you on the cutting edge of rock and roll. Come play with the dises jockeys from 91X. Bypan Jones, Karly Manor or Billy Bones turn recorted music from 600-900 pm. We have 25% draft beer, no cover, 916 shooters of schrapps and free murches. At 9400 pm the flapsy thore ends but the live music begins to keep you happy all night long.

25 December

Rock the Crade (catch) title for Christmas, el?). Mony's will be open with lots of mistletue, halls decleed with boss of holly, mistletue, other forms of interriment and more mistletue. Santa is sure to leave behind presents for good girls and boys. Have you been good;

Thursdays
The night of wine and fashion. We'll serve 75' glasses of wine until 10:00 pm to set the atmosphere for 2 sets of the Fashions
Fashsy Fashion Authon.



Fridays & Saturdays

Where's the action and excitement on the weekend? Mony Mony's, of course! We start the evening off early with no cover and 75° Long Island Iced Teas, both until 7:30 pm. Our D.J. will spin the latest music to warm up your dancin' feet, and our live entertainment which begins at 9:00 pm will keep you dancing 'til we close.



31 December

Mony's always outdoes itself on New Year's Eve, and this year will be no exception; and since it's the manager's birthday, you can rest assured Mony's will have the ultimate party.

January 1987

Yes! If you didn't have enough fun on New Year's Eve, we've continued the party, starting at 6:00 pm. Be there!





TONIGHT - WEDNESDAY, NOV. 26



BODEANS

THURSDAY, FRIDAY & SATURDAY, NOV. 27, 28 & 29





THURSDAY, NOV. 27
DANCE YOUR STUFFING OFF: NO COVER PLUS

BEAT THE CLOCK
WILD TURKEY SHOOT!!

75¢ a shot, starting at 8 o'clock -increasing 25¢ a shot every hour

SATURDAY NIGHT hosted by John Leslie \$1.00 OFF cover charge with KGB CARD SATURDAY FROM 5:00 TO 9:00 PM

LADIES, CALL FOR BACCHUS DANCERS

A BLAST OF LOCAL HARD ROCK TALENT!



FALLOUT





PAT TRAVERS





DAVID CROSBY and special guest DINO VALENTE

UPCOMING CONCERTS Dec. 10 - CARY MORRIS
Dec. 14 - JOHN ANDERSON
Dec. 15 - From Duran Duran - ANDY TAYLOR
Dec. 16 - The original KNACK
Dec. 21 - ANDY Dec. 2007
Dec.

All tickets available at movement and the Bacchanal

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

Coffee-by-the-Sea, 1953 San Elijo, Cardiff-by-the-Sea, 436-1231: Live music, Friday and Sunday evenings, call club for information; Friday: Peggy Shannon, folk, Saturday: Mark and Sarah Schlebecker, classical guitar duo, Sunday brunch.

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

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

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

Fireside Lounge, 439 West Washington, Escondido. 745-1931; The Agents. rock, Wednesday, November 26, through Saturday, November 29; Strider rock, Wednesday, December 3.

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

George's, 641 First Street. Encinitas. 942-9549: Invisible Message, jazz-fusion, 9:30 p.m., Saturday.

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

The Grove, 3232 Mission Ave Oceanside. 757-7711: Sound

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

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

Hungry Hunter/Rancho Bernardo, 11940 Bernardo Plaza Drive, Rancho Bernardo. 566-2400: Terry Finch, comedy and music,Wednesday through

Saturday. Dwn, 656 First Street, Encinitas. 944-0233: Sean McVicker. Irish music and contemporary songs. Thursday: Sean McVicker, Paul Dunn, and Miles Tyver, Irish and contemporary. Friday and Saturday: Hootenanny, musicians welcome. Sunday aftermoon.

Japanese Restaurant Yae, 11616 Iberia Place, Rancho Bernardo. 485-0390: A man named Rolly sings mellow tunes, 5:30 p.m., Fridav.

The Jazz Factory, 125 West Grand. Escondido. 747-3163: The J. Vonde Quartet, blues, Friday

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

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

La Tapatia, 340 West Grand, Escondido. 747-8282: Live Latin music, Friday through Sunday, call club for information: the Mariachi La Tapatia performs Friday through Sunday beginning at



TONIGHT!



THURSDAY

THANKSGIVING BUFFET The biggest and tastiest holiday buffet in San Diego from 11:00 am to 8:00 pm • \$11.95

Drink specials & surprises • ½-price potato skins & nachos • \$1.25 Margaritas & free popcorn • ½-price admission with student I.I

Automatics

ROCKIN' WEEKEND

KIFM998.1 IAZZ HAPPY HOUR

ELLA RUTH PIGGEE



Automatics & MIARI

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

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

SUNDAY

SUNDAY JAZZ BRUNCH

NEW SHOOZ.

Come to Lehr's Greenhouse this Sunday and enjoy our new Jazz Brunch including omplimentary cocktall, and much, much more. Call for reservations and specify jazz or Greenhouse seating * 299-2828

O KGB FM NIGHT featuring MIARI

MONDAY

MONDAY NIGHT FOOTBALL
S.E 49ers vs. N.Y. GIANTS
Drink specials, carved roast beef sandwiches
754 Coors Light or Bud drafts

TUESDAY & WEDNESDAY





NOW, YOU **GET TO FACE THE** MUSIC!

HEROES

from 9:00 p.m.



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

NEIL RUSH

here's always fun and folly at Crystal T's. Come and enjoy

■ Happy Hour Fantastic Drink Prices

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!



500 Hotel Circle North 294-9010

Town & Country Hotel

Leo's Little Bit of Country, 680 West San Marcos Boulevard, San Marcos, 744-4129, Gregg Coad and Holy Cow, country, Wednesday through Sunday, Free clogding lessons, Monday, and country dance lessons Tuesday through Thurndhy

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

Mille Fleurs, 6009 Paseo Delicias Rancho Santa Fe. 756-3085: Joel Nash, piano show tunes, Wednesday through Saturday: Topaz, jazz, Sunday through

Mission Inn, 502 East Mission, San Marcos. 471-2839: The Belair Boys, vintage rock, Thursday through Saturday: the Sunday Edition (Harry Paul and Tom Connors), country, light rock, and Fifties music. Sunday through Tuesday.

Monterey Bay Canners, 1325 Harbor Drive, Oceanside. 722-3474: Barker and Orr, mirth and mussc. Wednesday. November 26, through Saturday. November 29: live music. Wednesday, December 3, call club

Mulvaney's, 340 East Grand Avenue, Escondido, 741-0935: Too Much Fun, variety music from country rock to rock to Top 40, 4-7 p.m., Friday and Saturday, the Erge, rock, Tuesday, December 2, and Wednesday, December 3.

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

Old Dei Mar Cafe, 2730 Via de la Valle, Del Mar. 755-6614: Perfect Stranger, rock, Turusday through Saturday, the Mar Dels, vintage rock, Sunday, Ella Ruth Piggee, jazz and blues, Monday and Tuesday, the Outriders, rock, Wednesday.

Old Time Cafe, 164 North Highway 101, Lexcadia, 436-400. Highway 101, Lexcadia, 436-400. Holly Butter, Britist Berngian, and Biol Coldstand, folia jazz. November 26, Bob Gilmon and Hamilton Camp, folk, 7 and 9 pm., Friday Ed Jarage and Hamilton Camp, folk, 7 and 9 pm., Friday Ed Jarage and Enrique Riverox, Paraglasgan harp Enrique Riverox, Paraglasgan harp foliation, 100 pm., 10

Pea Soup Anderson's, 850 Palomar Airport Road, Carlshad, 438-6880: Frank Ricci and West Wind, show tunes, contemporary music, and more, Tuesday through Saturday, free country dance lessons, Wednesday, with Frank and the boys providing country

Ralph and Eddle's, 390 Grand Avenue, Carlsbad. 729-2989: Jack and the Rippers, rock. Friday: Remedies. Top 40 dance music. Saturday.

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

The Red Coach Inn, 135 North Pine, Escondido. 743-9796: Prime Suspect, rock, Wednesday. November 26, through Saturday, November 29; the Agents, rock, Sunday through Wednesday.

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

8 CELEBRITY ROOM

TONIGHT, WED., NOV. 26 **NEW SHOOZ**

> FRI. & SAT., NOV. 28 & 29 DANCE TO THE '50s



LUNCH · DINNER · HAPPY HOUR 4805 Convoy Street - 279-2444

TIM MAZE PRESENTS AT PSYCHOTIC MOTEL whei whei thango saigon 1at 29 Dalace





Daily Dr. ik Specials!

NOVEMBER 26 1996 VS

San Luis Rey Downs Golf
Course Country Club, 31474 Golf
Course Country Club, 31474 Golf
Club Drive, Bonsall, 788-3762:
Dan Connor, oldies, country, and
contemporary, Tuesday through
Thursday: The Crescendos, band
dance music, 8-12 p.m., Friday and
Saturday, and 7 p.m., Sunday.

Stage Coach Inn, 1126 South Highway 101, Encinitas. 753-1124. CW. Express, country, Friday and

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

repee Room, 1270 Main Street, amona. 789-3755; Key Largo, intemporary mck, Friday and

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

The Top Spin, 205 Laurine Lane, Fallbrook, 728-9108: The Tractors, rock, Wednesday, November 26, through Saturday, November 29; Cinema, rock, December 3.

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

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

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

night, Wednesday.

night, Wednesday.

Whiskey Creek, 14240 Poway
Road, Pyway 748-7531: Richie
Garry and Sundown, country,
Wednesday through Saturday, with
singer Gail Lee, Friday and
Saturday, Jon Rendrick and
Company, country, Monday and
Thesday, cloging lessons, Monday
dance lessons, Wednesday and
Thunday.

Whiskey Flats, 1260 West Valley Parkway, Eacondido, 745-8640: Crystal, ruck, Wednesday, November 26, through Saturday, November 29, Migari, rock, Sunday and Monday, France, rock, Tuesday, December 2, and Wednesday, December 3.

Winner's Circle Resort, Marvin's, 550 Via de la Valle, Dei Mar. 755-7955: Don Tennison, country

10 p.m.-1:30 a.m. (after dinner theater), Thursday through Sunday.

Beaches

Avanti's Rest-turant, 875 Prospect Street, La Jolla. 454-4288: George Reno, pianist performing pop, jazz, blues, and boogie, 7 p.m., Monday through Saturday.

Hotel, 998 West Mission Bay Drive, Mission Bay A88-0551: The Rockaways, contemporary music for dancing, Friday and Saturday. Bahla Hotel, 998 West Mission Bay Drive, Mission Bay 488-0551: Ella Ryth Piggee, jazz and blues, Wednesday, November 26; Hollis

Gentry's Neon, jazz, Thursday, the Clue, rock, Friday through Monday, the Mar Dels, vintage rock, Tuesday, Hollis Gentry's Neon, jazz, Wednesday, December 3.

Builfrogs, 5046 Newport Avenue, Ocean Beach, 222-5300; Evenstar, rock, Wednesday, November 26, through Saturday, November 29, Coda, rock, Sunday and Monday; the Beat Club, rock, Tuesday, December 2, and Wednesday, December 3.

Carlos Murphy*s, 4303 La Jolla Village Drive, La Jolla 457-4170: Chuck Showalter, contemporary, Priday and Saturday; the Star Maker Machinery, recorded audio and video audience participation presentation, Sunday through Tuesday; the Ducktail Revue, vintuse ruck, Wednesday.

EE THANKSGIVING TURKEYS — platters and entrees feature
AQUIRES with KONVIX and SURFACE and

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From Philadelphia, EnigmalHestless recording
Artistis in their first West Coast appearance
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Every Friday 7 pm GABRIEL'S FASHION SHOW

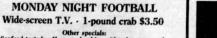
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Tuesday, Dec. 2, 7:00-11:30 pm

NEON Wednesday-Saturday

CHAIN REACTION







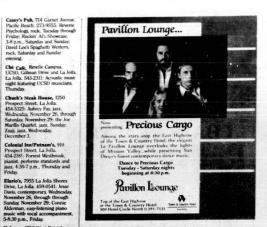
and making Christmas wishes come



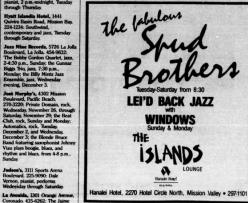












evening, December 3.
José Murpiby's, 4302 Mission
Roulevard, Pacific Beach,
270-3220: Private Domain, rock,
Wednesday, November 26, through
Saturday, November 29; the Beat
Club, rock, Sunday and Monday,
Automatics, rock, Tuesday,
December 3, and Wednesday,
December 3, the Blonde Bruce
Beat destricts asserbesist telepone

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

La Avenida, 1301 Orange Ave Coronado, 435-6262: The Jain







EL CAJON

SAN DIEGO



NOVEMBER 36 1006 97

MUSIC VIDEOS + VIDEO SALES & RENTALS!

Moran Latin Jazz Ensemble, Latin jazz, 8-12 p.m., Sunday.

La Jolla Village Inn/Shooter's Lounge, 3299 Holiday Court, La Jolla, 453-5500, Piano Bar: - McKeithen Biesday uch Saturday

La Valencia Hotel, 1132 Prospect Street, La Jolla, 454-0771: Bob Ma, Leod, piano and vocal variety. 6-10 p.m., Tuesday through Wednesday, November 26, through Saturday, November 29; Ipso Facto, rock, Wednesday, December 3.

McDick's Pub, 1921 Bacon Street, Ocean Beach, 292-6822; Sunday, C.P. Love, rock, Thursday through Saturday; jam session, 6 p.m., Sunday, Hard Times (former members of the King Biscuit Blues band), blues and rhythm and blues. Wednesday.

Tuesday, December 2, and Wednesday, December 3.

Mulvaney's, 1031 Orange Avenue Coronado. 435-4660: Prestone s, contemporary, Friday, arday, and hosting talent night,

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach. 270-7522: Ella Ruth Piggee, Jazz and blues, Thursday through Saturday: Fattburger, jazz, So the Siers Brothers, rock, Monday and Tuesday: Kat's Caravan, blues and rhythm and blues, Wednesday,

Pax Bar and Grill, 1025 Prospect Street, La Jolla, 454-9711: Elliot Lawrence presents a singer's workshop, with Joe Azarello on keyboards, Thursday; Lila Brown and the Bill Andrews Trio, jazz,

Albuquerque (at Garnet Avenue and Mission Bay Drive). 270-6550: Live music in the dining room, Friday and Saturday, call club for

Rusty Pelican, 4340 La Jolla

Village Drive, La Jolla, 587-1886: Jam Track, contemporary, Wednesday, November 26, through

Saturday November 29: the Most

Valuable Players, danceable jazz Sunday and Monday: live music

Tuesday, December 2, and Wednesday, December 3, call club

Rocky's Balboa, 4626

Mission Bay Drive, Mission Bay, 274-3314; Ed Ellis and Tapestry, Paradise Bay, 1935 Quivira Road. Marina Village, Mission Bay Park. 223-2335: The Beat Club, rock. Saturday and early evening Sunday

Silver Fox Lounge, 1833 Garnet Avenue, Pacific Beach, 270-1343: Live music, Friday and Saturday, call club for infformation.

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

Sandtrap Lounge, 2702 North

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

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

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

Tablao Flamenco Nightclub and Restaurant, 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 11:10 p.m., Friday and Saturday.

Texas Teahouse, 4970 Voltaire Street, Ocean Beach, 222-6895: Tom "Cat" Courtney, blues, Thursday: the Sidewinders, blues Saturday the Flesh Magnets, rock Monday: Fred Heath and the Slidewinders, 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 Lounge, Vacation Isle. Mission Bay. 274-4630. Oh! Ridge, comedy and music. Wednesday. November 26. through Saturday. November 29; the Elements, contemporary. Tuesday, December 2, and Wednesday, December 3.

Vic's Bar and Restaurant, 7825 Fay Avenue, La Jolla, 456-3789: The Don Glaser Trio, jazz, Wednesday and Thursday, Mel Goot and Friends, jazz, Friday and Saturday, Pianist Bill Wright performs Broadway and London show tunes, beginning at 5:30 p.m., Tuesday through

Victor's, 1403 Rosecrans Street, Point Loma. 226-1871. Downstairs Norman Clifford and Frankie

Ferlin, contemporary, Wednesday through Saturday evening, and 4-7 p.m., Sunday, Upstairs (Victor's Decki: Gary Jennings, contemporary ballads, Thursday through Sunday evenings.

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

San Diego North

The Abilene Country Saloon,
Town and Country Hotel, 500
Hotel Circle North, Mission Valley
591-7331: Hotshot, country,
Tuesday through Saturday; Too
Much Fun, warety music from
country rock to rock to Top 40,
Monday; country dance lessons,
Tuesday through Thursday,

Bacchanal, 8022 Clairemont Mesa Boulevard, Kearny Mesa. 560-8022: The Bodeans, rock, and Walk the West, rock, Wednesday, November 26; live music, Friday and Saturday, call club for information; Fallout, rock. Overture, rock, and Cheater, rock, Monday.

Riarney Stone Pub. 5617 Ralboa Avenue, Clairemont, 279-2033: Cahir O'Doherty, Irish music, Thursday through Sunday; live

Irish and contemporary music, Wednesday and Thursday, call club for information.

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

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

Bunbury's, 9906 Mira Mesa Boulevard, Mira Mesa, 578-8666 Serious Guise, rock, Wednesda November 26, through Saturda November 29; the Blonde Bruc

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

Celebrity Room, 4805 Convoy Street, Kearny Mesa. 279-2444: New Shooz, jazz, Wednesday. November 26: Star Party, recorded participation pres participation presentation.
Thursday, the Jets featuring
Benny Morrill, vintage rock, Friday
and Saturday, recorded music,
Tuesday, December 2, and
Wednesday, December 3.

Crystal T's Emporium, 500 Hotel Circle North, Mission Valley, 294-9010: The Heroes, rock, Tuesday through Saturday.

The Godfather, 7878 Clairemont Mesa Boulevard, Kearny Mesa. 569-9595: Scott Skinner, variety Tuesday, December 2, and Wednesday, December 3, call club for information. music on the piano, Friday

through Sunday evenings

Sharon, singing with pians accompaniment and hono

accompaniment and honoring requests, Sunday through Thursday; Jonelle Rock, jazz pianist and vocalist, performs Friday and Saturday.

Hindquarter, 7040 Miramar Road, Mira Mesa. 566-4292: Jo

Treanor, piano variety sing-along music, Wednesday through Saturday.

Holiday Inn, Cricket's Lounge, 595 Hotel Circle South, Mission Valley, 291-5720. Keeper, Top 40. Thursday, Hollis Centry's Neon, jazz, Friday and Saturday.

Gournet Lounge/Town and Country Hotel, 500 Hotel Circ North, Mission Valley, 291-7131

nor information.

Kelly's Steak House, 284 Hotel
Circle North, Mission Valley,
296-2131: Plano Bar: Paul Gregg
and Don Libbey, Monday through
Thursday 5-6, pm. 2 craig Jones,
sing-along favorites, jazz, ballads,
and a bit of country, Monday
through Thursday, 6-pm. on;
Margie Harmon, Friday and
Saturday; Don Libbey, Sunday.

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

Hajji Baba, 104 Mission Valley Center West, Mission Valley 298-2010: Live Arabic music and entertainment, Wednesday through Sunday; the Flamenco Four, flamenco music, Tuesday. La Hacienda Cantina, Mission Valley Inn, 878 Hotel Circle South, Mission Valley, 298-8281. The Ritz, contemporary, Wednesday, November 28, Friday, November 28, and Saturday, November 29, Jesse Davis, contemporary, Tuesday, December 2, and Wednesday, December 2, and Wednesday,

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley, 299-2828: Automatics, rock, Wednesday, November 26, through Saturday, November 29, Four Eyes-rock, Tuesday, Docember 2, and Wednesday, December 3.

Monk's, 10475 San Diego Mission Road, Mission Valley, 563-0060: Ipso Facto, rock, Wednesday, November 26, through Saturday, November 29; Rick Gazlay and His

Super Barracudas, blues and rock, Sunday, live music on other nights call club for information.

The Moonglow, 4615 Clairemo Drive, Clairemont, 273-1022: Li contemporary music, Tuesday through Saturday, call club for

Navajo Inn. 8515 Navajo Road. San Carlos, 465-1730: Indoor San Carlos. 465-1739. Indoor Fireworks, rock, Wednesday, November 26, through Saturday, November 29: live music, Sunday and Monday, call club for information; Kicks, rock, Tuesday. December 2, and Wednesday, December 3.

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

Pavilion Lounge, Town and Country Hotel, 500 Hotel Circle North, 291-7131: Precious Cargo featuring Jon Sandowal and Lisa McDowelli, contemporary, Tuesde through Saturday, Dining Room Rathy Lloyd, contemporary harn, 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 Cabarel lets you be the star in an audience participation sing-along

Radisson Hotel, 1433 Camino del Rio South, Hotel Circle, 260-0111. Intermezzo Café: Melissa McCracken, acoustic guitarist and wocalist, 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: Too Much Fun, a variety from country rock to rock to Top 40, 8 p.m., Friday and Saturday.

Smuggler's Inn, 402 Fashion Valley, Fashion Valley East. 291-7170: Dunn and Warren, contemporary and oldies, Thurs through Saturday evenings: Jess Gomez, light solo jazz, variety. Tuesday and Wednesday.

Beeding and Wednesday.

Septrt. Li 100 Burnor, Aerone, Bay,
Fask, 27-85-8963, Lajual Bruthen,
rock, 1627, not, Opik, rock, and
Thourn Mg, rock, Wednesday.

November 20; Van Orthston, folis
rock, the Surface, rock, Komix,
rock, and the Jagines, rock,
rock, and the Jagines, rock,
Philludelphila, rock Burning
Heidige, rock, the Accessories,
rock, Irage Burna, rock, and
Triumphant Star, rock, Friday but
Jorney Growth, A. J. rock, Allin,
rock, Tauar, rock, Prilos Silin,
rock, Tauar, rock, Prilos Silin,
Loud and Clear magnatine presents
rockers 2021, Intransparine presents
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BLONDE BRUCE BAND Sundays 4-8 pm THANKSGIVING DAY DINNER

\$4.95 Fresh turkey, mashed potatoes, vegetable, salad, plus all the trimmings, prepared and served by Carlos' Kitchen.

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NOVEMBER 26, 1986. 29

Uncalled 4, rock, Simplistics, rock, and Watt 4, rock, Wednesday, December 3.

Stardust Hotel, 950 Hotel Circle North, Mission Valley, 298-0511. Coral Room: Passion (from 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: Kicks, rock, Wednesday, November 26, Friday, November 28, and Saturday, November 29; the Dynamic Duo,

contemporary. Sunday and Monday: the Procrastinators, rock, Tuesday, December 2, and Wednesday, December 3.

Tio Leo's/Mission Gorge, 63/13 Mission Gorge Road, Mission Gorge, 280-9944. Dusty Best, contemporary, Sunday, Tuesday, Wednesday, and Thursday; First Effort, contemporary, Friday and

The Wellhouse, 10789 Tierrasanta Boulevard, Tierrasanta, 560-6677; Ray and Lainic Correa, swing, pop. nostalgia, and contemporary dance music, Tuesday through Thursday, Backstep, vintage rock, Friday and

DOCK MASTERS

In the Shelter Island Marina Inn

223-2572

Dance the Golden Oldies

of the 50s & 60s

The Ricky Wells Band

through Sunday, November 30 and starting Tuesday, December 2

The Score

Wednesday, December 3

Oldies Party with morning D.J. Dan Springfield

Monday Night Football 5' draft beer • \$1.00 well drinks • Free chips & s

Saturday: Dan Connor, country and contemporary, Sunday and Monday

Wrangler's Roost, 6608 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. 291-4779. Restaurant: Mike Lamy, elegant dimer music, 6-9 p.m., Tuesday through Sunday.

Anchor Inn. 2222 San Diedo Avenue, Old Town, 692-0653 Devon Bailey, contemporary, Friday and Saturday.

Anthony's Harborside, 1355 North Harbor Drive, downt 232-6358: Chain Reaction, contemporary, Wednesday, 232-6358: Chain ne contemporary, Wednesday, November 26, through Saturday, November 29: Hollis Gentry's Neon, jazz, Tuesday; Forward Motion, Top 40 dance music, Wednesday, December 3.

Aztec Bowl, Turquoise Room, 4356 Thirtieth Street, North Park. 283-3135: Sheri and the City Street Band, contemporary, Wednesday through Saturday.

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

Cafe del Rey Moro, 1549 El Prado, Balboa Park. 234-8511. Piano Bar: John Garcia, Tuesday through Thursday, Kristi Rickert. Friday through Sunday; pianist Bob MacLeod performs 8-12 p.m., Sunday evening.

Caravagglo's, 1119 Sixth Avenue, downtown. 232-2747: Jay Traylor, classical guitar, Tuesday and Wednesday lunch hours; Mark and Sarah Schlebecker, classical guitar duo, Friday and Saturday.

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Club Cult/The Whistle Stop, 2236 Fern Street, Golden Hill. 284-2845: The Twelve Eleven.

the Zehra Club, rock, Wedne

The Coo-Coo 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 Ricky Wells Band. vintage rock, Wednesday. November, 26, through Sunday. November, 30; the Score, rock, Tuesday, December 2, and Wednesday, December 3.

Dookies, 4225 El Caion

Boulevard, East San Diego. 283-6581. Piano bar: Paul Gregg. Tuesday through Saturday: Patti Clenn, Sunday and Monday.

The Escape Lounge, 421 Drowey Magifes, Thirty-first and University, North Park, 298-8584. The Jaine Valle Too, Jazz. Wednesday, November 20; Fischa Wednesday, November 20; Fischa Wednesday, November 20; Fischa Gutarita, and Remandion, Singer. Friday. The Perfect Cure. Friday, the Perfect Cure. The Commission of the Perfect Cure. The Commission of the Perfect Cure. The Perfect Cure. The Commission of the Perfect Cure. Times Hoon Night, Monday: folial, Mary Adams Rathburn, Irish, international and folis music performed on the harp and companied with weekly. Reading: University Avenue, Hillcrest. 295-282: John Van Dyke and Nathan Frys, contemporary, jazz, and show tunes, Thursday through Sunday: Eddie Gold. contemporary, Monday: Barbara Casler. contemporary, Tuesday and Wednesday.

Fat City/China Camp, 2137 Pacific Highway, downtown. 232-0686: The Most Valuable Players, pop and sazz, Friday and Saturday. On the patio: Paul Montesano's Tropical Jazz Expansion plays contemporary.

jazz with Peter Sprague.

Brazilian, and world beat music, 7-11 p.m., Sunday.

Gabriel's Grille, 2825 Fifth Avenue, Hillcrest. 291-4779: Mike Lamy sings your favorite show tunes and requests, 9 p.m. until closing, Tuesday through Sunday (Mike performs local stars Wednesday.)

Hamburguesa! 4016 Wallace Street, Old Town (in the Bazaar del Mundo), 295-0584: Charlie Morse, contemporary, Friday and Saturday.

Holiday Inn/Embarcadero, Port Hole Lounge, 1355 North Harbor Drive, downtown, 232-3861: Denise Jeter and Bob Morss, jazz, Tuesday

Hotel San Diego, 339 West Broadway, downtown. 234-0221. Harry's Bar: Live music, Friday and Saturday, call club for

Humphrey's, Half Moon Inn. 2241 Shelter Island Drive, Shelter Island 224-3577, Indoor stage: Hollis Gentry's Neon, jazz, Sunday and Monday.

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



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TY, FREE ROAST BEEF SANDWICHES,
CHILI, POPCORN & DRINK SPECIALS TUE. PEEL YOUR OWN SHRIMP WED. 50° SEAFOOD BAR THU. TACO BAR WITH ALL THE FIXIN'S FRI. THE BOTTOMLESS CHILI BOWL Giant Margarita Raspberry Margarita (16 oz.) with a Gold Shooter, \$2.00 Gold Shooter, \$2.50 Prime Time at Humphrey's . . . a great way to end the afternoon or begin an evening. 2241 Shelter Island Drive • 224-3677 HUYPHPEY'S





Friday and Saturday

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

5312 El Cajon Boulevard. 286-8220: Talent show and hoot night with Eileen Hay performing everything from country to folk and contemporary, 7:30 p.m., Wednesday.

Jolly Roger, 807 West Harbor Drive, Scaport Village. 233-4300: Forecast, jazz and rhythm and blues, Wednesday, November 26, through Saturday, November 29: Polk Salad Annie, contemporary, Sunday and Tuesday: Barker and Orr, mirth and music, Tuesda December 2, and Wednesday,

December 3 Kensington Club, 4079 Adams Avenue, Kensington, 284-2848; Rick Gazlay and His Super Barracudas, blues and rock, Friday: Big City Blues, blues and rhythm and blues, Saturday.

Mandolin Wind, 308 University Avenue, Hillcrest. 297-3017: Secrets, jazz, November 26; "the King Biscuit Boys" (members of

SPEAKERS & STEREO COMPONENTS

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the King Biscuit Blues Bandi, blues and rhythm and blues. Friday and Saturday: the Forbidden Pigs, mots rock. Tuesday, Robin Henkel's Blues 90 jazz and blues, Wednesday, December 3.

New Generation, 1025 Eleventh Avenue (at Broadway), downtown. 234-0505: Javha, reggae, and Gen-I-Ration, reggae, 9 p.m., Saturday.

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

Our Place Pub at Miki-san's, 2424 Fifth Avenue, Hillcrest. 232-1773: The Randy Porter Trio, jozz, Thursday, Ron Satterfield and Birdie Carter, jazz, Priday and Saturday: Shep Meyers, jazz, Sunday.

Patrick's II, 428 F Street, downtown, 233-3077: Pro Brigham's Preservation Band, Dixieland jazz, early evening Thursday; the Imposters, vintage rock, Friday and Saturday; Ray and Company, light rock and oldies, Tuesday; City Lights,

ant Employee Night + \$1 well drinks + Rock and Roll

Thursday through Saturday

Rosie O'Grady's, 3402 Adams Avenue, Normal Heights. 284-7666: The Bop Tones, jazz. Wednesday, Bryan Baines, Irish and contemporary music, Thursday: Three Speed, vintage rock, Friday and Saturday.

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

Sheraton Harbor Island East, Sheraton Harbor Island East, Reflections, 1380 Harbor Island Drive, Harbor Island, 291-2900: Devocean, 70p. 40 dance music, Wednesday, November 26, through Saturday, November 30; the Shakers, contemporary, Tuesday, December 3; the Jets, featuring Kenny Morrill, vintage nock, December 3: the Jets, featuring Kenny Morrill, vintage rock, Thursday happy hour; the Wanderers, vintage rock, Friday happy hour. Sundowner Lounge: John Austin Butsch, classical and contemporary piano, Tuesday through Saturday. Sheppard's

Restaurant Phil Beeber, classical gintar Wednesday through Saturday, Gail Dietriechs, classical barp, Tuesday

Smedley's Baseball Inn. 503 Fifth Avenue, downtown, 233-8519: Gary Raynor, one-man band, Thursday: Broan Baines, Irish and contemporary music, Friday.

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

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

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

The Trojan Horse, 6179 University Avenue, East San Diego. 582-1070: The Blitz Brothers, rock, Wednesday, November 26, through Saturday, November 29;

Wed. - Mexican Lobster Night \$7.99 • Margaritas \$1.50

1

the Fact, rock, Sunday, November 30, and Wednesday, December 3

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

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

U.S. Grant Hotel, 326 Broadway, downtown, 232-3121: Rick James and Robin Henkel, jazz and blues, Thurnday through Saturday, Peter Robberecht, tea time pianist, performs from 2-4:30 p.m., in the lobby, Monday through Thursday, and Saturday, and from 2-6 p.m.,

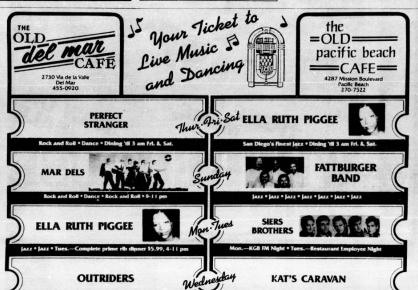
Visi Veneto Restaurant, 1745
India Street, downtown, 233-3406;
Friday and Sturday Luigi Lucrano and others sing pop Italian songia st your table accompanied by Asanti, bainst, after 10 pm., songig by Herman Salerno accompanied by Eduardo, happing the Companied by Eduardo, happing the Companied by Eduardo, happing the Companied by Dan Cogenhave, pianist, Suderno singers accompanied by Dan Cogenhave, pianist, Sunday, 6:30 p.m.



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oasis Entertainment





Westgate Hotel, 1055 Second Westgate Hotel, 1065 Second Avenue, downtown, 238-1818. Lobby, Plano har entertainment, 1-8 p.m., Monday through Friday, Plans Loungie, Sylvas Lorraine, show times and light classical piano music, Westlinestaly through Santiday eventings, Fragge Keller, and music, Sunday through Thesday eventings Lee Fontainebleau; candlesight dining with jazz piano music. with jazz piano music, 6:30-10:30 p.m., nightly: piano music is featured during the

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

Sunday brunch.

Winters Restaurant and Nightclub, 5880 El Cajon Boulevard, 582-1813: The Redcoats, vintage rock, Wednesday Words and Music Bookstore 3805 Fourth Avenue, Hillcrest 298-4011. Howard Wells, pians and Deborah Davis, soprano ocalist, perform works by bulenc, Villa-Lobos, Rachmaninoff, Brahms, Handel

Weill, Debussy, Wells, and Wilder 8 p.m., Friday, Zmiros, Klezmer dance music, Saturday

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

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

463-2263: Bill Craig, Irish and folk music, Wednesday, November 26, through Sunday, November 30: Earnon Carroll, Irish music,

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

Bronco Billy's, 11377 Woodside Avenue, Santee. 448-8778: Coyote, 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 or the accordion. Thurnday: the Paradise Street Band, Irish music,

8 p.m., Friday, and 7:30 p.m., contemporary and Irish tunes

Carrios Marphy Arcosamont Center, 5500 Grossmort Center Drive, La Mesa. 698-9757. Bolton/Dallas, rock, Wednesday, November 26, through through Saturday, November 29, the Bitz, Top 40, Sunday and Monday; Three Speed, vintage rock, Wednesday, December 3.

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

Circle D Corral, 1013 Broadway El Cajon. 444-7443: Country El Cajon. 444-74-3: Country Casanova, country, Tuesday through Saturday: Alaska, country, Sunday and Monday: clogging lessons, Monday and Tuesday.

Crown Room, North Second Street and Oxidale Avenue

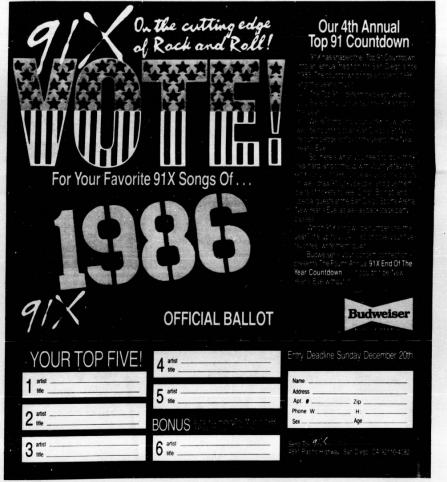
El Cajon, 447-0456; Lee Whittington, contemporary, Wednesday through Saturday,

weunestag (mrough) saturnasy Doc's Landing, 1185 East Main Street, El Cajon, 442-0258; Duke performs on the pians, Wednesdi through Fiddey cennings, and 5-8 p.m., Saturday and Sunday; Carol Crasford, contemporary, Saturday through Tuesday exernings; 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.

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



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

Horseshoe Tavern, 7664 469-6344: Sh-Boom. Fifties and exties rock, Thursday through

Kelly's Pub, 6344 El Caion Boulevard, college area. 286-0400: Flashback, oldies rock, Saturday; Brent Bowers, pop favorites on acoustic guitar, Tuesday, Brian Whittaker, pop favorites on acoustic guitar, Wednesday,

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

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

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

Lorenzo's, 596 Broadway, El Cajon. 442-9696: Bogart, contemporary, Wednesday, November 26, through Saturday, November 29: Phaedra, Top 40, Wednesday, December 3.

olia Mulvaney's, 8861 Magnolia Mulvaney's, 8861 Magnolia Avenue, Santee. 448-8550: Scarlet, rock, Friday and Saturday

Mother Murphy's, 177 West Parkway Plaza, El Cajon. 579-6600: Palace, rock, Friday and Nite Owl East, 667 North

The Trojan Horse

8179 University (College & University) 582-1070 BLITZ BROS. . . .

Sun & Wed November 30 & December 3

THE FACT

US BAND

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Mollison Avenue, El Cason 447-3854: Live music nightly, call club for information.

Ole Wagon Wheel, 8646 Mission Gorge Road, Santoe. 449-8240 E. Z Does It. Fifthes and Sixties rock and contry rock. Thursday through Sunday and hosting a jam session beginning at 6 pm., Sunday, country and western dance lessons are offered on Thursday also. Ole Wagon Wheel, 8646 Mission

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

The Ox Row Inn. 9816 Camp Read, 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 Fletche Park Place, 1290 Fletcher Parkons, Ef. Cajon. 448-4111. Toys, rock, Wednesday, November 26, through Saturday, November 29- Prime Suspect, rock, Sunday and forday, Private Domain, rock, Tuesday, December 3, De James Downs, hypnotist, performs Monday certaing, and comedy is featured at 10 p.m. and midnight. Thursday.

Lemon Grove. 464-9284: Live rock, nightly, call club for

Pizza Plus, 764 Jamacha Road, El Cajon. 444-3300: The Cat-illacs, vintage rock. Thursday: Featherstone, pop favorites from the Sixties, Seventies, and Eighties, Friday: live music, Saturday, call club for information

Rodeo Room, 8300 Broadway, Lemon Grove. 469-5137: The Ozark Hillbillies, country, Friday

Showtime Dinner Theatre, 7577 El Cajon Boulevard. 466-9997: Cheatham's Jozz Quartet, jazz,

TNT Lounge, 63281 Imperia

Corge Road, Santee, 449-0660; Crossfire, country rock, Friday and Saturday.

Harbor Island Drive, Harbor Island, 291-6700: The Paul Montesano Tropical Jazz Duo. contemporary, Brazilian, and world beat music, 6-10 p.m., Thursday, 7-11 p.m., Friday, and 8-12 p.m..

Win Cody's Saloon, 240 West Main Street, El Cajon, 440-9247: Jam session, Thursday, musicians welcome: Conspiracy, rock, Friday

South Bay

Bonita Casa Restaurant and Lounge, 4475 Bonita Road, Bonita. 267-7700: Pranx. rock, Thursday through Saturday.

Casa Don Diego Restaurant, 5080 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:

France, rock, Wednesday, November 26, through Saturday, November 29 the Reflectors, rock, and France, rock, Sunday, live music, Monday, call club for information; Plywell, rock, Tuesday, December 2, and Wednesday, December 3.

Da Vinci's, 626 E Street, Chula Vista, 427-8880: Nick Montana, contemporary, country, oldies, and Latin music, Thursday through Saturday; live music, Sunday through Wednesday, call club for information; jam session, 2:30-7 p.m., Sunday.

Dock's Cocktails, 317 Third Avenue, Chula Vista, 422-1566: Diane Gillman, contemporary, Wednesday and Thursday: Wayne Gire, country, Oldies, and contemporary, Friday and Saturday: Bill Somers, variety, Sunday through Tuesday.

Hutch's, 1463 Palm Avenue, Imperial Beach. 423-3479; Ralph White and Four-Star Country, country, Friday and Saturday; free country dance lessons with Rus Maples, 7:30 p.m., Wednesday.

Joey's, 415 Broadway, Chula Vista. 420-4828: Louie and Loose Change, contemporary and oldies, Wednesday through Sunday; City Lights, contemporary and oldies, Monday and Tuesday.

La Maze, 1441 Highland Avenus National City, 474-3222: Bruce Robbins, contemporary, Tuesday through Thursday; East Coast, contemporary, Friday and Saturday

Landmark Cocktail Lounge, 2511 Sweetwater Road, Nation City. 475-7313: Grand Central Station, country, Friday and Saturday.

The Lantern, 1322 Third Avenue Chula Vista. 427-4200: Live rock.

Friday and Saturday, call club for

information.

Marisol, 1680 Broadway (at Main Street), Chula Vista, 429-8045; Los Lupes, Mexican cowboy mais control to the Control of Thursday, Colour, Latino mais, Friday and Saturday, Mosaico, salsa and Cumbia music, Sunday evening, with Los Lupes, early evening Sunday.

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

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita 4793/537: The Siers Brothers, rock, Wednesday, November 26, through Saturday, November 29; Scarlet, rock, Wednesday, December 3.

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

PERFORMERS

Performer listings are compiled by

Rock & Roll

The Accessories: Spirit The Agents: Fireside Lounge, Red Coach Inn Alihi: Spirit
Automatics: Belly Up Tavern,
José Murphy's, Lehr's
Greenhouse







Builfrogs, José Murphy's The Belair Boys: Henry's, the Tryit: Spirit
The Twelve Eleven: The Whistle Be Wild and Crazy: Mary's by

The Blitz Brothers: Trojan Horse The Bodeans: Bacchanal Bolton/Dallas: Carlos The Us Band: Trojan Hors The Wanderers: Sheraton Harbor Murphy's/Grossmont Center Bones: W.D. Pahst and Company Island Fact

Burning Bridges: Spirit The Cat-illacs: Pizza Plus Cinema: Top Spin Circles: Crystal T's Emporium, José Murphy's The Clue: Bahia Hotel

Backstep: the Wellhouse The Beat Club: Paradise Bay,

Coda: Bullfrogs Conspiracy: Win Cody's Saloon Crystal: Mony Mony's, Whiskey

The Dead Milkmen: Spirit The Ducktail Revue: Carlo The Duckhall Berus Carlos Murphy (Ia vole: Anthony Viscondido, Wate Endorsen) Viscondido, Visto Endorsement Center Evenstan: Bullirogs The Fact: Thojan Horse Fallout: Bacchanal Featherstone: Pleas Plus Featherstone: Reas Viscone: Refus Pub The Flesh Magnetis: Reass Teuhouse

Flyweil: Dance Machine The Forbidden Pigs: Mandolin

Wind
Four Eyes: Mony Mony's, Leh's
Greenhaus, Holcyon
France: Donce Machine, Whiskey
Flats
Friends: Whoskey Flats
Rick Garlay and His Super
Barracudas: Monk's,
Kensington Club
The Heroes: Crystal T's
Emoroina

Emporium
The Image Bureau: Spirit
The Imposters: Patrick's II
Indoor Fireworks: Navajo Inn Infarred: Spirit Infarred: Spirit Ipso Facto: Paradise Bay, Monk's Jack and the Rippers: Ralph and

Eddie's The Jacks: Belly Up Tavern,

Murphy's The Procrastin The Procrastinators: Tio
Leo/Mira Mesa
Quili: Spiria
The Redcoats: Winters Restaurant
and Nightclub
The Refectors: Belly Up Tavern,
Dance Machine, Mony Mony's
Reverse Psychology: Casy's Pub
The Rhythm Method: Rid Coach

The Road Runners: Mary's by the Pier Rockin' Al: Casey's Pub Joyce Rooks and the Zebra Club: Club Cult/the Whistle

Stop Scarlet: Magnolia Mulvaney's, Old Bonita Store Restaurant The Score: Dock Masters Serious Cuise: Bunbury's
Sh-Boom: Horseshoe Tavern
The Sidewinders: Texas Teahouse
The Siers Brothers: Old Puelfic
Beach Cafe, Old Bonita Store Restaurant

Nestaurant Simplistics: Spirit 16/21: Spirit The Spud Brothers: Hotel del Coronado, Islands Lourge Strider: Fireside Lounge The Surface: Spirit

Teazer: Spirit Three Speed: Rosie O'Grady's Toys: Park Place Triumphant Star: Spirit

Tyburn Jig: Spirit The Uncalled 4: Spirit

The Ricky Wells Rands /hock

Masters West Coast: Tuba

Contemporary / Top 40

TUP ORY
ACCENTE PROFE DESCRIPTION OF THE PROFESSION OF THE PROFESS

"Invader"
Chain Reaction: Anthony's Chain Reaction: Anthony's Harborsian City Lights: Patrick's II. Joey's Norman Clifford and Frankie Ferlin: Victor's Colours Marie on Lius Reg. Data from Cold Course and Country Cath. Wellhouse Ray and Lainic Correa: the Wellhouse Donna Cote: Torn Harris Lighthouse Lighthouse

Donna Cote: Tom Ham's
Lighthouse
Carol Crawford: Doc's Lunding
Darci Daniels and Plashback:
Plancho Bernardo Inn
Jesse Davis: Le Hocienda
Contina, Elario's
Devicean: Sheraton Harbor
Devicean: Sheraton Harbor
Double Carol
Smuggle's Inn
Dusty and Melissa: Tom Ham's
Lighthouse

Lajthouse
The Dynamic Duo: To
Loc's/Mra Mesa
East Coast: Cafe La Maze
The Elements: Vocation Village.
Hotel del Coronado
Ed Ellis and Tapestry: Sandtrap

Lounge First Effort: Tio Leo's/Mission

First Effort: To Law Misson
Corge
Delores Flaher: Drowsy Maggie's
Forward Motion: Anthony's
Harboristle
Flood Gaines: Salmon House
Wayne Gire: Dock's Cockinils
Eddie Code! Escarpe Lourne;
Boundock: Restaurant
Sander Hirsh and Fortune:
Ruiben E. Lee's

Brian Whitaker: Kelly's Pub Lee Whittington: Crown Rose

Tony Irvine: Carriage House Jam Track: Rusty Pelican Gary Jennings: Victor's Deck Joey and the Stingrays: Carlton Delic Country (Country)

Abbey Restaurant
Louie and Loose Change: Joey's Magic: Bull and Bear Melissa McCracken: Intermezzo

Midnight Delight: Borrelli's Back Jim Moore: Boondocks

Restaurant
Nick Montana: Da Vinci's
Paul Montesano's Tropical Jazz
Duo: Viscount Hotel
Paul Montesano's Tropical Jazz
Expansion: Fat City/China

Carrys
Charlie Morse: Hamburgussa!
Passage: Don's West
Passage: Don's West
Cocktail Lounge
Passion (from L.A.): Cilbey's
Cocktail Lounge
Passion (from San Diego):
Stardust Hotel:
The People Movers: Hilton Hotel
Phaedra: Lourman's
Pier Groups: Sternucheeler
Shoudsail

Showboat Polk Salad Annie: Jolly

Roger-Scaport Village
Precious Cargo (with Jon
Sandoval and Lisa McDowell):
Pavillon Lounge
Ray and Company: Patrick's II
Remedies: Ruigh and Eddie's
Frank Ricci and West Wind: Pea
Soun-Anderson's

See a souther Crys Street Band Acte Beat Crys Street Band Acte Beat Church Showalter: Carbo Marphy 244 Joilea Prestone Simus Senata Preview Joily Report Accustife Tony Soracia and Company: Tony Soracia and Company: Sound Investment the Grove Southwisth Higher Hainding Storme El Committee Storme Storme Harbor Lights. Winners Storick Resort Too Much Funn Abilities Country Stiron, Beat Remove Jun. Stiron, Beat Remove Jun. Stiron, Beat Higher Hotel The Variations Hotel del Committee Committee Storme State S

Coronado
David Watson and the
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Country /

Country Rock

Lads: Ox Bow Inn Apache: Lakeside Hotel Gregg Coad and Holy Cow: Leo

Gregg Coad and Holy Cow: Lev's
Lattle Bit of Country
Dan Connor: San Luis Rey
Dours Golf Course Country
Club. Wellhouse
Country Casanova: Circle D
Corrid
Coroll
Co

Jimmy Echo: Barr K Runch
House
Elton, J.R., and the Country
Gold: Dan's East
Gold: Dan's East
Whickse Carry and Sundown:
Whickse Carry and Sundown:
Whickse Carry and Sundown:
Landmark Cocktail Lounge
Gold'n West: Ousis Bar
Haywire: Whongle's Roos
Hotshot: Abiliane Country Saloon
Jonal Jone: Abiliane Country
Saloon Count

Saloon

John Kendrick and Company:

John Kendrick and Company:
Whikey Creek
Red Lane: Rudi's Hidden Acres
Lone Star Country: Country Side
Restaurant and Lounge
Wichight Frie: Oasis Club
Ron Morin: Lakeside Hotel
North Forty: Oaksale Lodge
The Ozark Hillbillies: Rodeo
Room

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Folk / Ethnic

Bryan Baines: Smedley's Baseball Inn, Rosie O'Grady's

Baschell Inn. Rosic O'Grady.
Cameloit Inn. Rosic O'Grady.
Holly Burke, Patrick Berrogain,
and Bob Coldsand: Old Time
Eamon Carroll: Blarney Stone
Too, Cameloi Inn
Colour: Morisol
Bill Craig: Blarney Stone To
Bill Craig: Blarney Stone

Los Lupes: Marisol Louie and Loose Change: Joey's Marfil: Zoralia's Sean McVicker: Ireland's Own

Blues/R&B

Club
The Blonde Bruce Band: José
Murphy S, Bunbury's
Tom "Cat" Courtney: Texas
Redhouse
Cross Over: Belly Up Tavern
Ed Ellis and Tapestry: Sandtrap
Losmoe

Lounge
Fo Mo: Belly Up Tavern
Forecast: Seaport Village
Rick Gazlay and His Super
Barracudas (with no exmembers of King Biscuit
Blues): Kensington Club,
Monk's

Blues: Kensington Club, Monk's Gene-Baston, New Generation Hard Times (seembers of King Biscutt Blues) McDick's Pub Pred Heath and this Rebock's Pub Pred Heath and this Rebockes Javhas. New Generation Karl Caravan. Rel Pub Restaurant Ella Rath Plages (All Pub Restaurant Ella Rath Plages).

Factory
The Rebel Rockers: Belly Up

The Bop Tones: Roske O'Grady's Fro Brigham's Preservation Band: Pal Joey's, Oasis Club, Putrick's II Lila Brown and the Bill Andrews Trio: Pax Bar and

Ed Ellis and Tapestry: Sandtrap unge urger: Old Pacific Beach

Aubrey Fay: Chuck's Steak Hous The Aubrey Fay Trio: San Diego

Jazz

key Wilson: Belly Up Taven

Reggae

Excursion
Joe Marillo: Bella Via Restaurant
The Joe Marillo Quartet:
Chuck's Steak House John and Julie Moore: Tha

Pizza Place
The Jaime Moran Latin Jazz
Ensemble: La Avenida, Casa
Don Diego/Bonita
Mosaico: Marisol
Cahir O'Doherty: Blarney Stone Pub

Kristina Olsen: Old Time Cafe
Van Orbitson: Spirit
The Perfect Cure: Drowsy

Chack's Stotk House
Chack's Stotk House
Shep Meyers (Dur Hote of
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He Billy Mints Juaz Ensemble:
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Paul Montenano's Tropical Juaz
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Paul Montenano's Tropical Juaz
Expansion: Int CigiChin
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Ensemble: Casa Dun Diego
Andeurund/Bonito. In Avenida
Barbary Morrison: Bella Via
The Mont Valuable Players: Fat
City/China Congr. Rusty
Pillican
Celebrity Room
Kristian Olses: Old Time Cade
The Tell Picou Quartet: TNT
Luonge

Lounge
Ella Ruth Piggee: Old Del Mar
and Pacific Beach Cafe, Bahia
Hotel

Miki-san's
George Reno: Avanti's Restaurant
Ron Satterfield and Birdie
Carter: Our Place at Miki-san's
Secrets: Mandolin Wind, Bella
Via Restaurant
Southwind: Hyut Islandia
Peter Sprague: Drousu Maooie's

Southerind: Hy. It Islands.
Peter Sprague: Domay Maggic's
Tobacco Road: Isely L'p Tovers
Topaz: Mille Flow
John Van Dyke and Nathan
Frye: Except Lounge: Tip of
the Park
Valle Telo. Drousg
Maggic's
Windows: Manda Lounge
Lagi, Chuck's Steak House
Zagji; Chuck's Steak House

Everything Else

Away Alams Rathburn: Irish, international, and loth music on the hary accompanied with music on the hary accompanied with a companied with a companied with a companied with overall accompaniement, Eleno's Barker and Orr mith and Barker and Orr mith and Barker and Orr mith and Willage, Manking Bug Canners Phil Beobers Lassical guidate. Sheppard's Restauranti-Sheration Harbor Restauranti-Sheration Harbor Mondays, noon-3 p.m., Pulazzo, level.

Lila Brown and the Bruce Cameron Quartet: Bella Via Bestrument John Austin Butsch: classical Holly Burke, Patrick Berrogain and Bob Goldsand: Old Time and contemporary piano, Sundowner's Lounge/Sheraton Harbor Island East Cafe
The Celebrity Band: TNT Lounge Cheatham's Jazz Quartet: Showtime Dimer Theatre The Chicago Six: Belly Up

Tony Carmen: nostalgia music, the Flying Bridge Colour: Latino and Top 40 music, Marisol

Marisol

Dan Connor: contemporary.
country, and oldies. Silver Fox
Lounge. San Luis Rey Downs
Golf Course Country Club, the

Wellhouse
Ray and Lainie Correa with Ed
Nixon: swing, pop. nostalgia,
and contemporary dance
music the Wellhouse

Hollis Gentry's Neon: Anthony's Harborside, Humphrey's, Bahia Hotel, Holiday Inn/Mission

The Don Glaser Trio: Vic's Bar Mel Goot and Friends: Vic's Bar

The Bobby Gordon Quartet-The Bobby Gordon Trio: King

Luis Inn Robin Henkel's Blues 90: Mandolin Wind Invisible Message: George's/Encinitas The Daniel Jackson Quartet: Oasis Club

Oasis Club
Rick James and Robin Henkel:
U.S. Grant Hotel
Denise Jeter and Bob Morss:
Holiday hn/Embarcadro Holiday Inn/Embarcadero Elliot Lawrence: Top of the Park/Park Manor Hotel, Pax Bar and Grill Lite Jazz: Bookworks/Pannikin Coffeehouse Fran Loskota: San Diego Harbor

Flests Plameca (with Rodrigo, guilarist, and Remedios, wocalsty, flamenco mussic and singing, Drussy Maggie's Terry Fluchs comedy and mussic, Hungry IntuneriPlancho Debroes Flaheer rogtime, beogie-ueosgie, light classical, Top 40, and nostingla mussic on the pass, Drussy Maggie's The Plamenco Four, flamenco

Rancho Bernardo Inn

music, Hajji Baba Patti Glenn: piano bar, Dookies Paul Gregg: piano bar, Dookies Eileen Hay: hosting a talent show

Rancho Hernardo Inn
The Crescendos: big-band dance
music, San Luis Rey Dovens
Golf Course Country Club
Ed Ellis and Tapestry: jaze,
mostalgic blues, and
contemporary, Sandtrap and hoot night and perfore everything from country to fol Hickory Wood Barbeau

Lounge
Catherine Espinoza: harp music,
Old Time Cafe
Deborah Davis: soprano vocalist,
Words and Music Bookstore
E-Z Does It: Fifties and Sixthes
nock and country nock, Ole
Wagon Wheel
Flests Planneca with Rodrigo,
Sultairst, and Remedios, Craig Jones: sing-along favorites, ballads, jazz, and a bit of country, Boondocks Restaurant, Kelly's Steak

House Peddy Keller: pianist, Westgate Hotel Brian Kilmer: classical guitarist,

Mike Lamy: show tunes, requests. and elegant dinner music. Gabriel's Grille and the Abbey

Kestaurant

Ed Lange and Enrique Riveros:
Paraguyan harp music, Old
Time Cafe

Jimmy La Vello: pianist, Hotel del
Coronado

Kathy Lloyd: contemporary harp.

piranha devours . . .

The Bob Long Band: Boogle and blues, Belly Up Tavern The Dick Lopez Trio: swing,

Hotel

Bob MacLeod: piano and vocal
variety, Cule del Rey Noro, La
Valencia Hotel

Bruce McKeithen: pianist.
Shooter's Loungeil a Jolla
Villane McKeithen:

Shooter's Loungela hola Village the Jerry Melnicki, standards, mosie themes, originals, themes, originals, themes, originals, there's on the piams, Stomer's Nick Montana; contemporary, country, oldies, and Lain Paul Montesano's Tropical Jazz Duo; contemporary, threatlan, and world beat music, Viscount Hole!

Brazilian, and world heat music, Fat City/China Camp Mosaico: salsa and cumbia music

Marisol

Joel Nash: piano show tunes.

Mille Fleurs
Oh! Ridge: comedy and music, Vacation Village Hotel
James Parish: piano variety, Hotel del Coronado
Reado por, lazz, blues, George Reno: pop. jazz, blues, and boogie, Avanti's Peter Robberecht: pianist, U.S.

Grant Hotel
Carl Ross and the Whatever Charles Rutherford: standards.

Milligan's
Herman Salerno and the
Salerno Singers: Italian pop
songs and opera highlights, Via

Sea, Caravaggio's Resta Sharon: singing with piano accompaniment, Gourn

Richard Slayter: classical guitar Darden Smith: singer-songwriter The Spud Brothers: swing, Motown, oldies, and modern standards, Hotel del Coronado.

Islands Lounge
Jay Traylor: classical guitar. Caravaggio's

Jo Treanor: piano variety,
Hindauarters

Dale Vernon: niono poriete

Howard Wells: classical piants Forrest Westbrook: standards and jazz on the piano, Color Inn/Putnam's

Inn/Putnam's Bill Wright: Broadway and London show tunes on the piano, Vic's Bar and Restaurant, Top of the Cove



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CURRENT MOVIES

All reviews are by Duncari Shepherd Priorities are indicated by one to five stars and antipathies by the black spot. Unrated trioxies are for now unreviewed.

About Last Night — Based on the Dank Marrier Based on the Dank Marrier Based Status, PERVERSITY to CHICAGO, Good adapted by Ton Kapunraky and Densed Dy Ton Kapunraky and Densed Dy Ton Kapunraky and Densed Dy Ton Kapunraky and Bensed Dy Ton Kapunraky and Status

Alliene - Liberally, ALIEN in ploral Where the 1979 forences was guilty to being overproduced for the isope of its action, the sequel comes near the sequel comes of the sequel region of the sequel comes of the region and the sequel comes of the region and the sequel comes of the theory of the sequel comes of the sequel comes of the sequel comes to sequel comes of the sequel comes of

exasperating finale, with the herone and sole survivor of the first film doming a soil of rebotized forbilit as suit of armot, as a day summary of plusees and minuses. With Sigourney Weaver, Michael Benn, said Lance Henriksen, written and directed by James Cameron, 1986. "Phasa Twin, Studio 3 Cinemas, UA Chulle Valas I.

An American Tell — "In America" to "In American Tell — "In American House of the Tell — "In American House of Tell

Centre. Wegand Plaza 6 J Back to Sibolo — Rodney Dangerleid, with a flutter and less furny hards: "The world's cliest lens, freshman" and "The walking septeme of the decline of modern wig of flat and Fall Cothing Stores, who buys his way into college with a considerable donation, continues to throw abound money and credit seamed of the control of sections of the control of the contro

IMSEION INLLEY
Center 3 Cinemas, 2120 Center del Ro North
(291-1669).
Thesier 1 Chidwi di a Lesser God
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Thesia 7 American

Cinema 21, 1440 Hotel Circle North (291-2121)

Pashion Williny 4, 110 Feathon Valley (201-4404)
Thister 1: An American Ball
Thister 2: The Minain
Thesian 2: Plaggy Sun Got Married
Thesian 4: Sold Man.

STATE UNIVERSITY

joicularlo, Kurt Voinegul, in a cameo, appearance, M of this marks him as a fun guy and B M QC to anyone which will be a full be a full

(Vineyard Twin)

**Faltzaire the Cajum — Righer bland for Cajum fare, with tored down and easily intelligible accents and a nudmentary dismatic conflict (ca. 1859) along narchers vis farmers of models area and models means and commensurately models achievement. Robert Duvill, credible commensurately models achievement. Robert Duvill, credible achievement. Robert Duvill, credible and achievement achievement and achievement achievement and achievement achievement

* (fier, through 1120)

The Boy Who Could Fity — He has never sporen a word + He also n has never sporen a word + He also n has windowsist and all hours of the day, arms stretched out at his sides. He will have the second to the sides will be strength of the sides of the sides

extreme cynicism about the amount of sugar the audience will be willing to swallow Jay Underwood, Lucy Deakins, Bonnie Bedella, and Colleen Dewhurst; written and directed by Nick Castle, 1986 * (Vogue)

directed by Nick Caster 1986

(Yoguan)

Brevester's Millions — A remake
and update of the 1985 face
ordinates, and the 1985 face
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The Cotor of Money - Marin Scoresia is externed judy; seguit to THE HUSTLER. The terruty-free-year interest between the two should make the control of the c

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(8 overacted (Clarence Williams III to the least degree), but the particular rock from under which they have crawled is creepily portrayed. With Roy Scheder. Ann Marger, and Vanty, directed by John Frankenheimer. 1986. 1 (Carousel Cinema 6, Center 3)

CURRENT MOVIES

Chemas, La Jolla Village, La Paloma, from 11/28, Spring Valley, from 11/28, Shudio 3 Chemas, UA Chula Vista 6, UA Cinema 3, UA Glasshouse 6)

(Casho, Center 3 Cinemas, Grossmont Mall, Harbor Drive In, Mira Meta Cinemas, Oceanide 8, Poway Theater, Santee Drive In, Santee Village 8; Sweetwater 6, UA Escondido 8, UA Glasshouse 6, Wiegand Plaza 6)

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elegant, 1965, 11 (La Jola Museum, 12/3, 7/30 p.m.)

The Fly — David Cronenterry's remained of the 1958 horror film must be seen as an affering to make the actly more palitable to a rike generation. Those oid enough to have seen the original when it flar came out might have some citifout understanding how something can be made more palitable by beginning made more pulmable by Well to



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Theater 2: Song of the South
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Towns, 217 N. Hill. Oceanside (722-2155) Something Wild and Eye of the Tiger, from 11/28 Someting Well and Eye of the Tipe, from Issue M. Execution 6. 182 Del Hore Parties, Escondo (16-4-17); These t A. Antonican But and Eye of the Tiper These 2. Occopies Calarine. These 5. Say Say Tr. The Uspage Home These 6. Say Say The Tipe Calarine. These 6. Say Say The Tipe Uspage Home These 7. Sometings Well and Study Guye These 8. Someting Well and Study Guye These 8. These II Short of Ma.

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Gissehouse 6, UA Horizon Piaza 7)
The Karste Kidt, Part 8 — The resemblance of Part 1 to the original resemblance of a Part 1, (And this sine, Lohn G. Arkitosin gets to direct the section of the resemblance of the resembla Heroshina, Mon Amour — Even with science couldon, Remarks is feel with science could be could be could be could be could be could be could or come of the coulding come, And yet Remarks has allowed a missaged to too this grandonly of deeping of subports touched, of effects attempted, of sixty feel missaged the lyttle. The newseep, permits frequent leaks of cheadle and, practically in the past leaks of the cheadle and, practically in the past leaks of the cheadle and practically in the past leaks of the cheadle and practically in the cheadle and practically in the cheadle and practically in the cheadle and practically proceed that the cheadle and practically introduced the cheadle and pra Labyrinth — In outline, it sounds like a children's story an adult could endouge and rown, but "in detail" is another marier. A self-absorbed with the self-another marier. A self-absorbed with the self-another marier. A self-absorbed with the self-another marier in children in the self-another in children to take him away (she has been releasings a play convociently options steeling a school. To her chearing, they do you that that and now she has to exercise some self-another and flow him to the self-another and flow him to self-another and flow him to self-another and now she has to exercise some self-another and flow him to self-another and now she has to exercise some self-another and now she has to exercise self-another and now she has to exercise self-another and now she has to exercise self-another and now she had now she will be self-another another a

by Alex Thomson, with Jennifer Connelly 1986.

(Camino Cinema 4, 11/28 though 30 matness: Powey Theater though 30 matness: Yowy Theater Colemans, 11/26 through 30 matness: UA Chula Vista 6, 11/27 through 30 matness; UA Classhoute 6, 11/27 through 30 matness; UA Chula Vista 6, 11/27 through 30 matness) Jumpin' Jack Flash — A British societ agent, misrooned behind the fone Outfarn with now yout, store for the program of the pro

stones the union is search of a clue — is a nice comment on the intelligibility of rock lyrics and their articulation.) The plot is dolly enough is enjoyable when the jokes don't ge in the way, with an inventive use of

in the way, with an inventive use of computers as whiches to a pen-pai relationship, and with a predictable but satelying lace to face payoff. With Stephen Collins, Card Kane. Michael McKean, Tracey Ullman, and Jonathan Pryce, directed by Penry Marshall, 1986. "(Camino Cinema 6, Century Twin, Mar Mess Cleasure Collins, Cantury Twin, Mar Mess Glasshouse 6, UA Horton Plaza 7)

The Last Tango in Paris — Bernardo Bertoluci s big sisten it provides the search of the service of the result, every incident seems familiar result, even as it is happening. And so, the focus of attention is narrowed to extravagances of Bertolucis succy romanic style. Its inexplicable business of camera movement, gustess of camera movement, gustess of socional department. Marion Brando's multipled over menevurs are effectively counterbalanced by Maria of the provides of the provides of the provides of provides of the provides of provides provi 1973. *** (Ken. 12/3)

standarder — The title figure is a scalarically whiseless of Bit special meetings for named Will Gerham, who scalarically whiseless of Bit special meetings for named Will Gerham, who he helicopters awaring him on landing, whole crees of foreness and computer washing him on landing, whole crees of foreness and computer washing him on he helicopters awaring him on the helicopters of the first first the week of the creed of the helicopters of the Pope of the helicopters of the Super Boul, West by and observe all this with accessing between the Super Boul, West by and observe all the Super Boul, and the Sup

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ersona a TERMINATOR-like persona, a TERMINATOR-like coolness and efficiency with a shotgun and a HALLOWEEN Bodgeyman' imperviousness to bullets. William L. Petersen. Tom Noonan; written and directed by Mchael Mann. 1986.

"(College; Parkway)

Men — A poice of light persitage, too Defaul to be that processive, addressed to be opcounted and the processive and persistent of the opcounted and persistent of a custodine of a custod

And gorilla costumes really ought to be banned from cornedes for a recuperalise period of perhaps half a century. With Heiner Lauterbach and Uwe Ochsenknecht. 1985. * (Cove)

*Cowy)

The Name of the Rose — JeanJacouse Annaud's adaptation — or Dawingset," as he profess to call the most unread or parally read of contemporary betselvers. Umberto Ecos moder myster year in a ser-mystery element, minus most of the linguistic and historical and mystery element, minus most of the linguistic and historical and elements, emergen more cleanly and engressingly on screen, and the ladyynthrie followy of the place is as been lost in translation. For starters, it

means something less of offerent for a move raffer than a book. I only fibide to a book as a motive for only fibide to a book as a motive for only fibide to a book as a motive for only fibide to a book as a motive for only fibide to a something to the control of the product o

reclamation project for an impression with an grand-one designs as Francis services, and a services are services, and a services, as the delaying paraming shorts, the selections in the upwarming shorts, the selections in the upwarming shorts, the selection is selected and selection of the selec

some of the wormiest conventi-screen biography overglorifical its subject and overreliance on is subject and overreamine on pot coincidence, symbols, parallels, and foreshadowings. Hardly a sequence could not profitably be trimmed down by half — a course of action which would reduce the movie to a which would reduce the movie to a more easily bearable two hours. The whole thing might be borne more easily, as is, if it could be viewed (and if Kevin Brownlow could be saluted for his laborious saulate for his accordus reconstruction of it) in a spint of sober scholarship rather than one o delirious celebration. With Albert Dieudonn; directed by Abel Gance. 1927. *** (Ken, 12/1)

Nutcrecker — Tchaikovsky's ballet, as danced by the Pacific Northwest Ballet company, and as directed for the screen by Carroll Ballard.



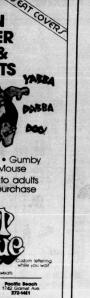


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(Cinema 21; Plaza Cinemas, San Marcos Cinemas, Sweetwater 6, UA Cinema 3, University Towne Centre)

Peggy Sue Got Married — And then she had two children, and she then she had two children, and she turned forty, and her husband cheeted on het, and now, in the present tense, she attends her Twenty-Fisehear Class Reunion, passes out under the weight of the Prom Queen crown, and outless und a chance to do it all over again, and considered the comprehently professional, adequately inventive, abjecting commercial, and, considering a commercial, and, considering commercial, and, considering Coppolar, moderately enthrollasting, of logic in the path of any time-trievel of logic in the path of any time-trievel. It avoids none of the usual potholes of logic in the path of any time-travel tale (the heroine lets out a whinny of hisarty over her father's purchase of an Edsel, as if this were a new revetation to her instead of whell it would naturally be, a long-standing and tootsole termity jokey, and the atternative explanation that the whole thing is Only A Dream would be no better than a cheat — not to mention

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Pink Floyd, the Well — A sort of "Video Julebox" selection; but on a very large and very large had very large had select even allowing for the vast amount of sociage run through more than once, pig-laced master, more blood, control as animation sequences, interested cameraeoch and cutting, or communicate the digith of angulat of a spaced-out rock star and son of a Second World War casually intrinstuting runs not. With Sob 1992. "edicol by Alan Parlat." (College, 11/28 and 29 midnight)

Massage

that it would run into a whole new sincerary of porholes as dream despicion. With Kathieen Turner, Nicolas Cage, Barry Miller and Kevin J. O Connor. 1986. "(Camino Comena 4, Fashion Valley, (Camino Comena 4, Fashion Valley, La Chula Yista 6; UA Cinena 3, Strind; UA Chula Vista 6; UA Cinena 3; UA Horton Plaza 7, Wiegand Plaza 6)

A Recon with a View — Another instituted State from the people who gave you THE EUROPEANS and THE BOSTONIANS not Henry James the time but E. M. Forster handsome anough, though a little heavy on the starch. They are too handsome anough though a little heavy on the starch. They are too happer heading, or captions, along the lines of "In Santa Croce with Not happer heading, or captions, along the lines of "In Santa Croce with Not Bandsdell" and "How Mass Burtlett's actors — and a very skillful loft they are to the start of the start of

tro of alternoon strollers, including two proper lades. Very live here. But done, is the pool of the strollers and the strollers and the strollers and the strollers and the strollers are considered of the strollers and the strollers are strollers and the strollers and the strollers and the strollers and the spectacle of an element of social commonly and the spectacle of an element of social commonly and the spectacle of an element of the strollers and strollers are strollers and the strollers are a bit blood element of the strollers and the strollers are strollers and the strollers and the strollers are strollers and the strollers and the strollers are strollers are strollers and the strollers are strollers a

'Round Midnight — A deep salaar to American jazzmen, with a bit of bootlicking thrown in, by French

finmation flerinard Swerner The eventuals Distance Gordon, with a ponderious rasky speals "govice and a mellifluous supple assophene (as an antifluous supple assophene (as antifluous assophene) (as a supple assoph



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CURRENT MOVIES

circuitous narrative shot in emosy grays froigh blass dusty browns could be seen to ensue the file of a belosses or the style of a business of the seen as a manufacture of the seen as an admitted thing to Qs. but flavorers as steral interaction, and the seen as an admitted to describe the seen as an admitted to chance 4, but not remeration. Intelligent of chance 4, but not remeration and chance 4, but not remember 4, but not remeration and chance 4, but not remember 4, but not rem

Ruthless People — Respectably black comedy wan it really only chanced grown and disappointing to chance large and disappointing to the end. A new young couple school he led to be comedy and the control of the coloring to with the Coloring to the led to the coloring to t

connected politing deservit really hold interest much less sake to disvivable physics have their appeal and interest much less sake to disvivable physics have their appeal and the Jimmy Bread and Arman and the Jimmy Bread and Arman and their and

Sid and Nancy - Rock and roll remance. British punker Sid Vicio subjectively accurate. To paraphrase the preface of a very different movie if it didn't happen this way, it should have With Gary Oldman and Chice Web. 1986 **** (Carousel Cinema 6, Guild)

"Clarouse Cineria 6, Guido Siesper - The 200 years in the Auture format admits some ford reprised of science fotch nonsense thating a gain soid of choocies to see that the second of page stool computers round of gags shoot computers notices, utopias. Typically, in this feet of the second stool of the second page stands and is so negligated about establishing cornic ambitions or incomputing that each pion stands engly grifting for cleasant stuff, but most of it displet the expensive sets and props, seems assistance of the second cleasant stuff, but most of it displet the expensive sets and props, seems assistance in the throwing own than in the throwing up With Darier Keston, 1973. 1973 ** (Ken. 12/2)

Solarbables — Science fiction with Richard Jordan, Jami Gertz, and

Johnson (Carousel Cinema 6, Oceanside 8, San Marcos Cinemas, Santee Vitage 8 : Sports Arena 6, Sweetwater 6, University Towne Centre)

Something Wild — A HipperThan-Thou romants cornedy centered around a woman who sports a Louise Brooks harrout and accordingly calls hersell "Lulu" istens to a steady diet of Third World the steady diet of Third World istens to a steady diet of Third World the steady diet of the steady diet of Third the steady diet of the steady diet of Third the steady diet of the steady Internet to a steady dark of Third Work.

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CURRENT MOVIES

sealers have to a model own bed with a pair of hardwide for large little states of the sealers o

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correctly a not all so con-ventional or rather the conventionality is not all so come. This first stretch of the movie however, given or much too long to service the stretch of the stretch services turn of events when the reusinon party a crashed by another school stams of lay Lotte. a Method School version of young Jeffrey Hurten), Itesh out of prions. Events more so than necessary for mere jarring contrast, and much more so correct conventionally. Directed by Jonathan Demme. 1986. 4 (Byou, Dems. Inger. 1972; UA 4 (Byou, Dems. Inger. 1973; UA Escondido 8: UA Glasshouse 6)

Song of the South — Reissue of Disney's 1946 mixture of live action and animation, based on the Unice Remus tolk tales of Joel Chandler Harris.

Harris. (Carousel Cinema 6, College, Flower Hill Cinemas, La Jolla Village. Oceanside 8, Parkway, Plaza Bonita. Rancho Bernardo 6, San Marcos Cinemas, UA Glasshouse 6, UA Horton Plaza 7)

Boul Man — A California white boy seallowing mega-doses of airmog his, tree to pass for tables fault in the season of the california of th

Stand by Me — Blased on a Stathen King novilla — but Staphen King without superaturation Staphen King without superaturation Staphen without superaturation Staphen State would not superaturate the state of the sta Streets of Gold — MCSCOW CN THE HUSSON makes ROCKY and THE KARAFE KID Is to be against ora, and no chance Klass Mara Learner Country of the Country of the Learner Country of the Country of the Learner Country of the Country of the Changeon, one Stocky of the Country paramete, born" who undertakes to train two promising powers produced to fight the burning Soviets. The menuties of the actual training are assorbing and convincing the stopes organished the Country of the United Annies Marade Williams of the Country of the Annies Country of the C factoriasts and an illustrate factoriasts and an illustrate factoriasts and sequence has still had to be overloaded with control modernt in change of the control and the control of the c

Tai-Pan — Back we go (locking and screaming, quite levily), back to more hatgon days of the British more hatgon days of the British women was a second to be a second to be

Star Trek IV: The Voyage Home— The Enterprise is smithereens, but the adventures continue, with William Shatner Leonard Nimoy (who also directed), and Catherine Hicks (Flower Hel Cinemas: Grossmont, La Josie Village, Lomiz Piaza Bonta: Piaza Cinemas; Rancho Bernardo 6, Santee Drive In: South Bay Orive In: UA Escondido 8, UA Horton Piaza 7)

directed by Daryl Duke. 1986. • (Carousel Cinema 6)

Take the Money and Run — Woody Allen's kidding of crime moves of all types — the prison break type, the stick-em-up type, the semistick-em-up type, the semi-documentary type, the newsreel type. The marital corredy, with Janet Margolin, is more consistent, especially in earning laughs. Altogether, it's what Johnny Carson might describe as "wild." 1969 "** (Ken, 12/2)

Counter in meant threat will be planty and the sound reflect will be earnighting, and the visuals will be repulsively profitted by et strangely grayly obscure as it viewed through thought laws and will will william, who know hings as well as they know immaking, must be spirnling in the tom Swert his as great manner and great harout as one of the veteran instructions, the storyline respects the age old frastioner of make any of the storyline respects the age old frastioner of make the planty of the profit planty in a profit planty in the profit of the portiograph in it are purely world "(Century Yen, Claremont, Man Meas Chemas, Occarrior, Man Meas Meas Chemas, Occarrior, Man Meas Chemas, Occarrior, Man Meas Meas Meas Chemas, Occarrior, Man Meas Meas

Rough Guys — The CVERTHE HELL
GANG formula for supplying new
close to del film stars. The lase
dies to del film stars. The lase
days that the star of the star of

2010 — How strange that Peter Hyams would be entrusted to do (write, produce, direct) the sequel to

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admonitory/inspiratory ending (Claine, it will be remembered, has been writing science Scion since the Codein Agel, there are plerity of Did codein Agel, the product of Chicoophyli, a sare sign of Tabosic of Chicoophyli, as are sign of Tabosic of Chicoophyli, as are sign of Tabosic of Chicoophyli, as are sign of Tabosic of Chicoophyli, and the Chicoophylion of Tabosic of Chicoophylion of Tabosic of Tabos 2001. Admires of the factors move cannot have taken heart in the infection that Hymre had always seemed happead in his movies when he had not be seemed happead in his movies when he had not always at the speed 500. And in fruith is only at the speed 500. And in fruith is only at the speed 500. And in fruith is offered themself for the office of the seems of the heart believe to the course in speeding movine, as with prison and hospital movies. The larger fruith in that the sequel description of the second of the second second that the second second is not second to the second second to write a following his second enough to write a following himself below any of the courting volume society and one hospital movies and second second in the factories of the second second second in the second set up aboard a print Sovet-American space mission to investigate the floating develct, U.S.S. Discovery, while the Cold Mar down below heats up over some Central American inspasse, si in the finest sit fradition: a contemporary reality carried to a logical enterne. And on the way to a very tradisional 1950s sh

Onwe in?

White Rights — Taylor Hackford's
Cold Wire flabilm music well custode
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dance numbers that are elbowed and shouldered into the action as insistently and improbably as in any old Gene Kelly musical, leaps across and Clark years produced less secrois and Clark years and parties and mass deeper model and an analysis and parties years and mass deeper model and the parties and mass deeper model, as the parties of the parties of

The Wraith — Supernatural fale with Charlie Sheen and Nick Cassavetes, written and directed by Mike Marvin (Carousel Cinema 6. College, Fashion Villey, Oceanside S. Parkway, UA Chula Vista 6: UA Glasshouse 6. University Towne Centre, Wiegand Pilaza 6)

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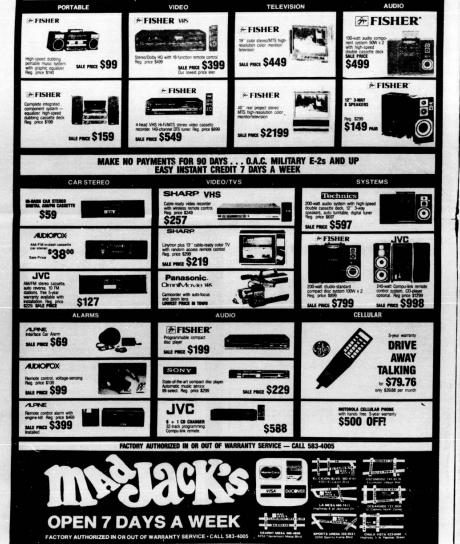
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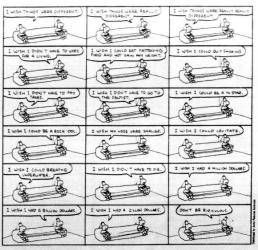
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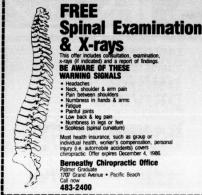
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"This is your captain speaking. Our trip out of O'Hare tonight will be taking us east to the Big Apple and then northeast by the Cape and the Maritimes. From there, we'll be passing over St. John's, and then we'll head out over the North Atlantic, past Reykjavík, and then southeast over the Channel and into Orly." Using the pilot's flight plan as a guide, see if you can number these views in correct sequence.

Blues of the games to Rules of the games to 1. Prizes for solving the Reader Puzzle will be two free passes to OPURD of 17US in Pacific Bloch 17US in Pacific Bloch 17US in Pacific Bloch 18 Reader T-shirt. 2. All carries in the Peader Puzzle contest must be Puzzle contest must be 12. All carries in the Peader Puzzle 1. All carries in the Peader 1. Proposed 1. All carries of 1. All carries must be accompanied by your name, accompanied by your your your accom

(include shirt size

5. M. L. X.L).

4. Employees of the Reader

5. In the event of disputes

or ties, decisions of the judges

will be final and arbitrary.

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PLASH, Sungah Thrytesor 211. Zules Solimi Hers. Viv.
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By Don Rubin

Winners of and Answers to Reader Puzzle #432, Flipped Out Stunt A 4 7 9 Stunt B 3 15 6 Stunt C 1 II 13 Stunt D 12 5 2 Stunt E 8 14 10



Of the seventy-eight entrants

orty-nine were correct.
The winners are:
1. Carla Inouye, La Jolla
2. Suzanne Steger, San Diego
3. Reneé Randazzo, El Cajon
4. Julie Jertberg, La Jolla
5. Rick Rinaldi, San Diego

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PARAMETER, Crey Cheek, "Tocket Pariot: Trendy, 278-974", Dry Suit, 1200 Wet suit, 175, 278-3580, Capt includes below self, asking 175. EXERCISE BIKE, DP model, in great condition, must will Call Victor, 775-1340 EXERCISE MACHINE, Body Shop 360 by Weslo, like new, used one month, 190 or best offer Don, 725 Third Street, Coronado, 435-0410.

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OFF THE CUFF What's the lamest excuse you've ever heard from a prospective date? (Men answered in the November 20 issue)



Marie Peevey
Business Student
College area
I met this guy Eric at a bar.
He was totally cute. He gave
me his number, and I gave him
mine. He called me up, and
we made plants to so put on a we made plans to go out on a Friday night. We were going to go out dancing. I was really excited to be going out with him. He called me up the day before to cancel. He said he before to cancel. He said he was eating popcorn and a kernel chipped his front tooth. I said, "Like, you what?" I couldn't believe it was true. After that we didn't talk for about three weeks, and then I ran into him. He said he had been too embarrassed to call been too embarrassed to call again. We made another date, and now we see each other all the time. Still, it was one of the weirdest excuses I'd ever heard. I guess it was the truth.



Susie Swaner Hair Designer Encinitas How about, "I have to watch the football game." That's lame. Just recently, my boyfriend Jeff and I decided boyf-tiend Jeff and I decided we were just going to spend an entire Sunday logether. It was supposed to be *our day*. That morning he just casually mentioned. 'Oh, by the way, I have to watch the game today.' Have to watch the game today.' Daily get me wrong, I like sports, but not football. On top of that, it was the Charger game — as if it were really worth wothing. I suggested that he videous the just me worth of the same as live action. I asked him when the season was over, but he couldn't sell. was over, but he couldn't tell me. Things do get better when football's over.



Jayne Morrison
Restaurant General
Manager
Pashion Valler
I was taking some night-school
classes at City College, and I
met a fella in the cafeteria. met a fella in the cafeteria.
His name was Mark. We got
to talking, he seemed very
nice, and he asked me if I'd
like to go out with him. We
made a date for a week and a
half later. We were supposed
to go to a movie or something.
I saw him at school a few days
before our date, and he ways
before our date, and he ways I saw him at school a few day before our date, and he was very friendly, "Hi, how are you? See you Friday." He called me that Friday morning, and he sounded so casual about the whole thing. He said he was leaving for Mexico to marry his flancee that day. I was so surprised I think I just said somathing in think I just said something like, "Oh, good luck." He said he'd call when he got back to town. He never did



Kathle Gray Aerobics Instructor Fletcher Hills When I was eighteen, I was dating a guy named Mark. I really liked this guy. One night he was supposed to pick me up around seven-thirty or eight, and he never showed up. I called his house a couple of times, and they said he had I called his house a couple of times, and they said he had already left. The next day, he called and started talking as if nothing had happened. I said, "Mark, what happened to you last night?" He said, "Oh, something better came up." I was so taken with the guy that I actually went out with him again; that was my first mistake.



ng School Program

I decided to go to a nightclub in Pacific Beach with another girlfriend. I don't take these not the best places to meet men, so I wouldn't call these guys prospective dates, but this is still along the same this is still along the same lines — rejection. A gentleman came up to my girlfriend, started talking to her, and asked if she wanted to dance. He said to me, "Oh, you have to meet my friend," He went and brought back a guy for me to dance with. His friend just looked at me and said, "I'm sure you're a very mice person, but I only dance nice person, but I only dance with blondes." To which I replied, "That's okay, I don't dance with jerks."



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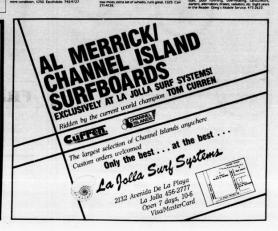
Densis, 193-8544

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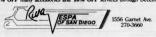
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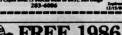
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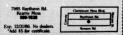
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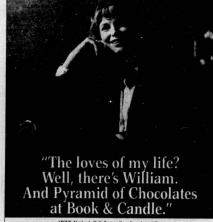
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KEARNY MESA: 2 bedroom condo located above stadium in Mission Valley Pool, jacuzzi, skylight, laundry, parking. Entire purchase price under 560,000. Owner, 592-4021.

Overlooking carryon !! By owner, 455-040!

LAKE ARROWHEAD, Vacation rental (pimeshare), steeps sk, fireplace, Gunia, dishwasher, washerdryer, fully equipped, dishes, linens, etc. December Stri-litti 1625 or best offer, 267-8471

CARLSBAD (sinds, I block to bear). 2 bedrooms, 2 + bath, garage, baltonier off bedrooms, 199,500. Call 199,500 Call 199,500 Sol 799.

LINDA VISTA, 2 bedroom: I bathroom home Large sol. big garage, RV, parking, fruit trees, quer negroomhood, 144,000 569-1206. LOANS. Need a nome loan for box payments, balloon dust PO just need some real estate assistance to purchase home or sale your own? No commission frees. Figst, courteous sola and first lessate broken fees. Figst, courteous solar and first lessate broken.

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STEVARE MISSION BEACH. New 4-pies. 500,000 briow 1985 apprilated Delure throughout. Views, sprages. Excellent assumable loan only 2.5% over 5-month Tell (5.3% now). Can close 1986. Progress Construction, 286-140W.

Nas-14-00.

Nas-14

MISSION VALLEY. 2 bedroom, 2 bathroom condo Air conditioning, tennis courts, pool, jacuzzi, large balcony on second floor. By owner, 175,900. Call 397-4772.

501 applications: Owner, 972-0317
MORTH PARK. 1 bedroom conto Beautiful wood
MORTH PARK. 1 bedroom conto Beautiful wood
orsign, quality built, 156-500 By centre, 287-9820.
MORTH PARK Soamst dupler, 2 bedrooms 1 beautiful
park with separate garage, lot 50'x140". Owner occupant or investor 588-7240.
OCEAN BEACH. Small 3 bedroom 1 born house
with garage. 10's partitio beach. 1155.000. 225-2000.

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1113.900. Beautifu

ABSSION VALLEY'S best 1 bedroom buys Selfers pay most new loan costs for buyers! Save shousands. Many with new carpetingotrapes and paint. Benns, pool, spa, sauna, gyml Only 151, 900 to 153, 900. Call today! Broker, 286-5604.

MISSION VALLEY condo 2 bedroom 2 bath, upstain, by owner, pool, acuzzi, bacony Carpet, drapes, refrigerator, air conditioner, 161,500 275-1544

(furner fuel), map purchase for Code 142, 583-3861. MOSTEGABES FAST FUNDRING, quick appraisal 5% purchase, 7-1/2% 30-year ARM. Also, assumption for section of the Chapator of the Feel Code 1986. Chapator of the Chapator o

NORTH PAIRS. 3 bedroom house and apartment Oak floor, fireplace, garage, mint condition, 2000 square feet. \$144,000 Owner, 284-3282 NORTH PARK. 3726 29th St. 3 bedrooms. 2 baths. big pool. spa. fireplace, wood floors. \$128,000. Call for appointment. Owner, 692-0317.

with parse; 100 years to bear. 1153,000 223,000.

MCMCR EARCH, 2 beforeour mode once in East use the Control of the Control of

POINT LOMA condo. 1 bedroom, fireplace, security building. 1-1/2 years bid, good location, \$73,000 Call 223-8387

POINT LOMA: 3 bedroom, 2 bathroom home unide 1200,0001 Beautiful condition, 1189k. Call 226-2824 of All with 217 behild Fregorial Gangol Vaules, coings 2 at in lettered Panorame mountaints represented and the second policy of the se

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39900 WALET, bedroom 5 Bartinon nouse Famin own freplace place pool Cherry Unitiation Famin own freplace place pool Cherry Unitation Cherry Cherry (1998) on the Cherry Unitation Cherry (1998) of the Cherry (1998) of the Cherry (1998) of the Part (1998) of the Cherry (1998) of the WANTED Those to Day with Prepair of the WANTED Those to Day with Prepair of the WANTED Those to Day with Prepair of WANTED Those to Day with Prepair of WANTED THOSE WAS INCOME. The WAS INCOME.





Assorted salads and relishes • Carved ham and beef • Roast turkey • Stuffing and gravy • Fresh vegetables • Holiday breads • Dessert Free soft drink with any plate. For dining room only. Expires 11/30/86

GREEK CORNER Restaurant 5844 Montezuma Road

and College Avenue 287-3303

291-4779 2825 Fifth Avenue Corner of Fifth & Olive Iptown, near Balboa Park



that's gargantuan in size you, try the calzone at pizza dough shaped into ricotta, mozzarella, and

ABBEY

Chef Helm

presents a Thanksgiving Buffet

"Thank you, San Diego!"

11 am to 7 pm Thursday, November 27

Reservations recommended

Calzone/salad plus a glass of wine All for \$4.50 per person

Vegetarian style also. Not valid on orders to go.

2 locations to serve you.

Expires Dec. 4, 1986

4376 University Ave. (Just east of Farmount) 530 University Ave. (In the heart of Hillcrest) 291-8919 Open 11:00 am-11:00 pm

Fabulous 8-Course Dinner 2 for \$7.95

Dinner served every day and includes:

Hot & sour soup or egg flower soup

* Cashew chicken or kung pao chicken

* Sweet & sour pork * Fried rice or steamed rice

* Tea & cookies For 4 people add: Broccoli beef

lade Inn



Egg roll

The very finest in Mandarin, szechwan cuisine 5943 El Cajon Blvd., near S.D.S.U. 286-8734

For 6 people add: Lemon chicken



the Reader's Cuide to Bestaturist's compiles 5; Belmon Widems and originations a selective sisting of recommended sin Diego Court's intermediate and Diguaria dinning establishments. Price estimates are based on the literaturates are based on the sectionate and the section of divines and the

The City's Only Gourmet **GREEK**

BRUNCH

In the Heart of Hillcrest

Kasseri Cheese and Mushroom

Sundays 10 to 3 (\$3-\$6)

BRING IN THIS AD FOR A COMPLIMENTARY GLASS OF FRESH SQUEEZED ORANGE JUICE OR GREEK COFFEE

Dinner nightly and after theatre 3958 5th Avenue • 291-5588

Shrimp & Feta Cheese

· Lamb Sauté

Greek Sausages

The Reader's Guide to Restaurants is completed by Eleanor Midmer and processing processing the processing of the completed by Eleanor Midmer and the complete and the complete of the complete and the

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GREEK CAFE

bean soup. Greek-style shrimp with feta cheese, the cooker and octoput, romaine saids and sopy land broof-cents. Eating fash is selutative — you may run up a sings fell without being aware of a Cooker Sunday Open daily, tate closing on Finday and Selut-day individual terms low. LITTLE CAPE (0)? Eighth Avenue, 233-4076. Although is open only Monday through Find.

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LUNCH FOR TWO

by the Bay

Delicious lunches for two (but priced for one). All entrees include a choice of soup or salad, and rice pilar or wedge fries.

Monday CHICKEN TERTVAKI - \$7.95

Tuesday
BAKED SCALLOPS AU GRATIN · \$8.95

Wednesday
PEPPERCORN CHICKEN · \$8.95

Thursday
GRILLED SHRIMP · \$9.50

Friday
SEABASS WITH LEMON BUTTER · \$9.95

DOCK MASTERS

in the Shelter Island Marina Inn

223-2572

READER'S GUIDE TO RESTAURANTS

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TIRED OF TURKEY?

Try NEWPORT ANNIE'S lobster for Thanksgiving dinner!

San Diego's premier bargain — the <u>original</u> Baja-style lobster house <u>north</u> of the border!





3714 Mission Blvd., San Diego · 270-5550

Just 30 minutes NORTH of the border in Mission Beach
(Parking adjacent to relaturary)

WILL THE REAL FISH TACO PLEASE STAND UP?



You've probably noticed a lot of restaurants such as Dego's, E! Torito, Old Toron Mexican Cafe and many others now serving fish tacos on their menus. Obviously, they know a good thing when they see it. We serve more fish tacos every day than amyone. Come in and try ours. You'll see what the excitement is all about.

18CO7 99¢ ALL THE TIME!

We also serve quesadillas, taquitos, burritos, carnitas, tostadas, machacas, combinations and "mucho mas!" THE NEWEST CONCEPT IN MEXICAN FOOD EATERIES

Home of the Fish Taco.

5157 College Ave., Suite C (next to Jack in the Box) Mon.-Sat. 10 am-10 pm, Sun. 11 am-9 pm 286-3844

PACIFIC BEACH 4504 E. Mission Bay Dr. (across from Pacific Datsun) Mon/Thurs. 10 am-10 pm, Fri. & Sat. 10 am-11 pm, Sun. 11 am-10 pm 272-2801

NOVEMBER 26, 1986 M

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READER'S GUIDE TO RESTAURANTS

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THE SHRIMPS HOUSE Fish & Chips \$1.85

Shrimp & Chips \$2.95 \$3.95 8 fresh (beer battered) deep fried, and homemade

One Complimentary Soft Drink

All natural ingredients are used, with cooking done in vejetable oil.

Orders to go available.

3217 Mission Bled. * Mission Bleach

489-445

11 am-9 pm Tues/Thura. & Sun.11 am-10 pm Prl. & Sat.

Offens valid with this coupon through December 4, 1996.

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THANKSGIVING DINNER from \$895 Children (under 12) \$395

Special Holiday Menu including: Baked ham or turkey with dressing. All entrees include choice of mashed potatoes or baked potato, fresh carrots, soup or salad, and pumpkin pie.

Celebrate Thanksgiving with your family and friends while enjoying our beautiful marina view during our expanded hours 12 noon to 8:00 pm.

Call 223-2572 for reservations



A California Eatery

Lunch Cocktails

5323 Mission Center Road San Diego · (619) 295-6600

"Borel's, Mission Valley's Newest major restaurant...

-San Diego Business Journal

"Borel's has a serious interest in food and wine." San Diego Union

2253 Sunset Cliffs Blvd. 222-0533 142 University Ave. 298-6613

2 for 1 coupon

FREE DINNER

When you buy one combination dinner, get one of equal or lesser value free.

Special good through 12/4/86. Excluding Fridays. Not valid on food to go.

PORK SPARERIB DINNER \$5.59



1030 Garnet, Pacific Beach 483-2421, 276-6482 Tasty home cooking
Catering for parties & please
Monday-Saturday 10:30 am-10:00
Sundays 12:00-9:00 pm
Closed Thanksgiving Day





SHRIMP & CHICKEN DINNER FOR TWO \$7.95

Dinner served every day after 3:00 pm and includes Fried Shrimp, Egg Roll, Fried Wonton, Egg Flower Soup, and a choice of any two of the following entrees:

- Cashew Chicken
 Sweet & Sour Pork
 Pepper Steak
 Buddha's Delight
 Chicken Chow Mein
 Lemon Chicken

Pepper steam

Offer good with this ad through December 4, 1986.
 Specials available to go too!
 We will be closed Thanksgiving Day



MANDARIN PLAZA RESTAURANT

3760 Sports Arena Blvd.
Sports Arena Village Shopping Center
224-4222 • Open daily 11:00 am · 10:00 pm
Friday ε Saturday 11:00 am · 11:00 pm

A whole roast turkey for 4 is only \$49.95 You keep the stuffing in your wallet!

In The Country Kitchen Restaurant, we will serve your own whole roasted turkey with all the trimmings at your table. And we'll even box the leftovers for take-home.

Every delicious Thanksgiving treat for a party of four is only \$49.95 and includes:

Whole golden brown turkey - Green garden salad - Relish tray Candide Sweet Potatoes - Mushed potatoes & giblet gravy Cranberry sauce - Pumpkin or mince pie Plus complimentary bottle of wine



For reservations please call: 233-9124

Extra guests in your party (up to 10) \$11.00 per person. And of course The Country Kitchen also will serve individual reason from please call at least 48 hours in advance.

the Country Kitchen
Hotel San Diego 339 W. Broadway, San Diego

NOVEMBER OF 1984 SE

HSU'S 許家 SZECHWAN CUISINE "

Mongolian Bar-B-Q

WHOLE LOBSTER \$12.95 CARNE ASADA & 1/2-LOBSTER \$10.95

Newport style

Dinner includes salad, rice, beans & tortillas.

For Thanksgiving weekend, a complimentary lime mangarita. Through 12/4/86.

Mama Carrillo's Family Restaurant

Authentic Mexican Cuisine lission Blvd. (between Diamond & Eme 7 days a week, 7:30 am-11:00 pm 581-3006 Private parties accommodated

Ala Terraza RESTAURANT & CANTINA Seafood Dinner Special

Your choice by mentioning this ad: \$8.95

Charbroiled swordfish
Crab & shrimp burrito
Red snapper Veracruz



Dinner for two \$14.95

cach valued at \$10 or less.

Dinners include: soup or salad, potato, pasta or rice, and firsh wegetable (Does not include tax, tip, or beverage) Char-broiled steake, chicken, seafood, wegetarian dishes, homemade soups & salads 4833. Aust Dr. 270-6564 at Morea, it cale south of the Price Club Beer & wine Good through 12/186 with coupon please.

Every Sunday **CHAMPAGNE BRUNCH**

Every Monday "PUERTO

5:00-11:00 pm Includes refried beans. Spanish rice, tortillas, and a whole Pacific lobster with drawn butter. With dinner enjoy DOS XX LAGER \$1.00.



PACIFIC BEACH

mber - Mondays are \$1.25 Name Your Drink Night at Club Diego's Club Diego's will be open Thanksgiving.
Thursday 8:30 pm-1:30 am.



All-you-can-eat dinner! 5 pm-9 pm daily Make it your way by selection of ingredients and seasonings. Each serving cooked to order. Sliced beef, chicken, turkey, pork or lamb served with rice, egg roll, fried wonton and soup. Regular price \$8.95... Now only \$6.95 per person Planning a holiday party? Now's the time to reserve our beautiful banquet room Complete cocktail and wine service 9350 Clairemont Mesa Blvd. at Ruffin Rd. (Behind Crocker Bank) Open 7 days • Lunch & dinner Please call 279-9799 for reservations Have Your Company Christmas The NAME OF We can offer: A delicious sit-down dinner, your own comedy show and we'll roast your key employees! Dates still available: December 22, 23, 28, 29 & 30 Don't delay, call today and discover the vast variety of options that we can offer to make your party a success 483-4522

832 Garnet Ave. - Pacific Beach



NOVEMBER 26, 1996 37

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NORTH COASTAL ASSL ST CAPE 576 North Highway 10 Leucadia, 942-5145. The best dishes at thi



ALL-YOU-CAN-EAT THANKSGIVING BUFFET

Thursday, November 27, 2 pm-10 pm For reservations — 232-3861

Only at the

HOMEPORT

cot café eno

Right on the waterfront at Harbor Drive & Ash

Holiday Inn Embarcadero

1355 N. Harbor Drive, San Diego







Chaz's Seafood Galley The Only Dining on Historic Crystal Pier \$9.95 1 LB.

LIVE MAINE LOBSTER DINNER

Includes cole slaw, corn on the cob, fresh fruit and garlic bread Served anytime

\$150.00 8 Lb. Live Maine Lobster

"Herman", our 8 lb. <u>live</u> lobster (worth \$150.00), will be given away at a FREE drawing. December 27, 1986 at noon. To enter stop by Tuesday-Sunday where Herman is on display.

Crystal Pier is open to the public 7:00 am-7:00 pm every day

Chaz's — Over the Pacific Ocean 8:00 am-5:00 pm • 581-6446 • Closed Mondays

READER'S GUIDE TO RESTAURANTS

Buy one pound of coffee beans, get one FREE muffin

(One muffin per lunch purchase through 12/4/86.)

Now open for dinner!





Breakfast • Lunch • Dinner Watch for our new menu in '87

> 425 Robinson • Hillcrest 295-2510

Complimentary pitcher of Coors beer or half liter of wine Two combination dinner plates for \$12.95

Mexican Restaurant 1433 Garnet Ave. P.B. 581-9089 Mon.Fri. 11 am-11 pm Sat. & Sun. 9 am-11 pm Breakfast served 'til 1 pm



LE LOT OF BAKING

Every day, all day long, at each of our five locations the Baltimore Bagel bakers are busy baking another batch of tender, chewy ے میں بھی بھی بھی بھی بھی اس کے

Baltimore Bagels. Twenty-two terrific varieties. Naturally low in calories and salt, with no added shortening or preservatives. Take 'em home by the bagful. Or let us build you a big, fat, fully packed sandwich. Now check out our holehearted free offer.

FREE BAGEL & BUMPER STICKER. *******

Pacific Beach
1772 Garnet Avenue (near Von's
Pacific Plaza) 272-9321
Pacific Plaza) 272-9321
Pacific Plaza) 272-9321



Will be serving FREE Turkey Pizza Dinners to the needy on Thanksgiving Day 2-6 pm

Pacific Beach location 4605 Mission Bay Dr. 270-2244

FREE ITALIAN DINNER

tuy one dinner at our regular price and get a second one FREE with this coupon." For dining room only. Expires 12/11/86.

commended in past eight months by Jack White, Channel 10 News, Pennysaver Restaurant column and the San Diego Reader.



ITALIAN Family RESTAURANT

5231 University Ave. 287-2791

on the bay THANKSGIVING sh pumpkin pie ANNIVERSARY PARTY
Music by Nords
50° droffs
\$1.00 house wine

especially the charwan mush (a custaidia-soup with seldood), threep-and-vegetaide templors, and Set single the Soot and present and the Set of the Control of Control of Control of Control of Control of Control of Control

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\$5.25 **SEAFOOD** PLATTER SPECIAL

2 Pieces Breaded Shrimp 3 Pieces Breaded Oysters 1 Piece Breaded Cod Fish
Served with soup & rice/Tonkatsu sauce-cats

Yakiniku \$5.95

(Broiled sliced beef ribs)
Served with sauteed vegetables, soup or salad and rice. Specials good through December 1986, lunch and dinner



"SUSHI BAR"

9340-B Clairemont Mesa Blvd. (at Ruffin Rd.) San Diego • 569-9595 Lunch—11:30-2:00 Mon.Fri. er-5:00-9:30 Mon. Thurs., 5:00-10:00 Fri. & Sat.



did Belgian and French special characterize this provinces-type among the meals of unwaying excellence inci-ned to unwaying excellence inci-and supertive all dishes. Accompanying entires, and each a delight to the sense, vegetables such as turnip soutfile, postal French-stype green beam, and red cabob. Appetizers, soups, and salads are a la cu-turistic the entiress are to large or but shore the enteress are to large.

Dookies THE CUSTOMER'S CHOICE

r regular customers to why they like Dookies Food and service is A-1 all the way."

"The escargot is truly fantastic. The scampi is oooh . . . so good!"

"You're doing everything right!" Our first-time customers say:
"We loved every minute, wish you were in Colorado.

"The first time made me a lifetime customer" Ve would rate you right along with our best

Come in and see what they're all talking about. Whether it's your first or fifth time, Dookies is the Customer's Choice.

Dookies

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CLAMS AND MUSSELS Served over income . PRIMAVERA
Fettucine tossed with fresh bioccoli, red peppers, zucchini, seasonal vegetables sauteed in olive oil, garlic and accented with phisto. DO NOT TRY OUR WONDERFUL DEEP DISH FRESH STRAWBERRY SHORTCAKE WITH HOME WHIPPED CREAM UNLESS YOU NEED A PSYCHOLOGICAL BOOST IT'S SOO GOOD

Triathletes and bikers are regular customers as well as folks who like to look and feel well at reasonable prices. We're in those quaint Train Cars you can't and shouldn't miss. If you got this far down in this wordy ad, you deserve a reward. Bring in this ad and we'll give you a glass of our fine white or red house wine with dinner. Live a little.



Where Good Friends and

Good Food Meet

The oldest deli and bakery in San Diego (since 1946) is now under new ownership. We invite you to come and celebrate with us our newly remodeled restaurant and get

DINNER FREE!

2 for 1

1/2 Freshly Roasted Chicken or 2 Huge Stuffed Cabbage Rolls

 Homemade Soup
 Fresh Green Salad or Vegetable · Home Fries

• Fresh Homemade Rolls Only \$7.95

Offer expires 12/11/86. Between 2-7 pm only.

Make your catering reservations <u>now</u> for the holidays! For information call us <u>today.</u>

Restaurant • Delicatessen • Bakery • Catering

urs:	5379 El Caion Blvd.	N N	College
n.—Thurs. 7-8 pm,	(next to Jack LaLane's)	Cajon	54th
. & Sat. 7-9 pm	582-2791		×

NOVEMBER 26 1986 41



224-2401 2912 Shelter Island Drive - Point Loma

BRING THIS COUPON





Open daily, Lunch, Monday through Saturday, Dinner, nightly to 11:00 p.m. Low to moderate

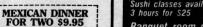
PRINCH GOURNET TOO 711 Pearl Street
454-6736. The new menu includes fresh first,
wail, and chicken, as well as steaks. Chicken
and fish are recommended, along with the
good basks patels, trips salads, good soups
free diving room is small, tends to be noisy,
and there may be a wait at conventional div-







READER'S GUIDE TO RESTAURANTS



Choose from selected authentic Mexican combination dinners with coupon.

SUNDAY MARGARITA BRUNCH ... \$5.25 (9:00 am-1:30 pm) CHILD'S PLATE \$1.95

CASA MACHADO

Montgomery Airport
Off Aero Drive, Kearny Mesa 292-4716
"Enjoy a spectacular airport view"

BRUNCH

with champagne 10 am-8 pm

\$995

Senior 25% discount \$745

Sushi classes available Banquet room now open for your Christmas or New Year's party あるくれすと HILLCREST SUSHI BAR

SOUTHERN HOME COOKING NO LUNCH OR DINNER OVER \$7.95! Bar-8-Q rins, clades & bet links Bar-8-Q rins, clades over petits pir Peach frame - Swert petits pir Peach clades All dinners served with 5 of the following. Back-yead peac, collard givens, clox, yans, and beans, gifts, fined own or rinc. Com beach included with meal.

OPEN THANKSGIVING DAY!

PRIED RABBIT
w/3 vegetables, \$6.50
Thursdays only
Priday, Saturday

STOTTLE 'H BEEF 4383 University Ave. (across from Calif. First Bank) 283-8645 • Food to go Open 11:30 am-10:00 pm. Sundays 2:00-8:00pm

POLYNESIAN PRINCESS

EXOTIC

Journey to the exotic this Thanks-giving. Discover our fabulous buffet brunch at the Polynesson Princess Res-tended to the Polynesson Princess Res-Enjoy Roast Low Park, Baked White Fish, Park Howaiian as well as Roasted Tarke or trip to the South Seas this Thanksgiving and dire of the Polynesian Thanksgiving and dire of the Polynesian Now ocception, reservations to Boy. Now ocception, reservations.





TRADITIONAL

19⁵⁵ Children (Under 10 years old) Flus tax and gratuity.

Serving Thanksgiving Brunch 2:00 pm-8:00 pm 137° Adults 197° Children (Under 10 years old) Plus tax and gratuity.



VACATION VILLAGE A Princess Cruises Resort

1404 West Vacation Road (Off Ingraham) Mission Bay Call 274-4630 for Reservation

Italian

All You Can Eat

15-20-course Italian Buffett

Champagne Brunch \$5.95
Sunday, 10:30 arn-2:30 pm

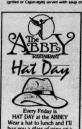
Lunch Buffet \$4.45
Mon-Fri. 11:00 arn-2:30 pm

Dinner Buffet \$5.95
Mon-Sun. 5:30 mm-9:30 pm

Above specials good at Mission Gorge location

DINNER FOR 2 CHICKEN PARMIGIANA

Includes soup, salad, garlic bread and 1/2 liter of wine. (Only \$6.951)



291-4779



SONY

ADS