SAN DIEGO STATE UNIVERSITY Micrographics Center



# 2

Dec. 1986 VOC. 15, #48-12/4/86 than VOC. 15, #50-12/18/86 L-CR-JOB#86-2 REEL#95 SEADER SAN DIEGO'S WEEKLY

YOU CAN RUN BUT YOU CANNOT HIDE (AT LEAST NOT IN TIJUANA)



American fugitives who flee across the border should remember two things: This is still the Wild West, and local lawmen know how to play rough.

hen two Mexican police officers and two FBI agents showed up at his beachfur plays de Tijuans perment on October 17, James Gibson had reason to suspen the plays de Tijuans that new life south of the border had been foliald. This becan all the more clear that the way pushed into the back seat of a car and, with the property of the pr

BY STEPHEN MEYER

# Bursting Cat the

Enough living Christmas trees, poinsettias, swivel rockers, bookshelves, chairs & handle baskets to fill a Price Club, Target or a K-Mart store and a parking lot and store-wide sale jammed with low prices that even they can't offer!

#### THE PROPERTY OF THE PERSON OF 1.025 Live Christmas Trees

Aleppo Pine Monterey Pine Stone Pine

, \$800

3-4 \$1600

4-5 \$2000

6-7 \$4200

# 1,606 Poinsettias

They'll bloom in your house till March.



Reg. \$3.50

#### 403 Rattan Swivel Rockers Reg. \$149

\$8500

W/Cushion. Sturdy and ultra-comfortable.



842 Rattan Bookshelves

Also Solid Oak Folding Chairs -\$10.00 (Reg. \$17.50), Director's Chairs - \$15.00 (Reg. 27.50), and 940 Handle Baskets 1/2 Price - E 754-\$2.50 (Reg. \$2.50-\$5.00).

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#### A Question

A QUESTION

I swalld like to put a question to
Dan D. Whitehead, who
ouggested "Letters to the Editor,"
November 26; that an
organization called the
"California Association of
Natives for the Ousting of
Emigrans," be formed Are you
and belain, Davi
Doren Gargiet
Doren Gargiet
Doren Gargiet

A question Californian,
Doren Gargiet

Doren Gargiet

Test part of the Contingent of the Californian,
Doren Gargiet

Test part of the Californian,
Doren Gargiet

Test part of the Californian,
The Californian of the generation Can Doren Garcia

#### Let Us Party

Last Sunday the priest in our parish talked about the bioloops' statement on the economy. It seems that they are strongly in favor of helping the poor and homeless of our country. Then I read your article about the celebration here in San Diego for the anniversaries of the discovercelebration here in San Dego for the anniversative of the discover and Bishop Maher C'Gig Lajan, "November 20." You stated that the party was going to cost \$10,000. One of the presset you intervewed stoted in a rather Marie Antionnete fashion that it costs motely to give a good party! To set! the triple, here been to many of the United States bishops' letter favoring aid to the poor, what does a \$10,000 party say to those in seed in San Dego? Jesse Ortiz Southeast San Diego

#### LETTERS

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

#### Different Drummers

Drummers

1 have learned a lesson. Usually lpick up the Reader on Thursday admensions and olion at the events, theaster, music, and film listings in section two. The week of November 20, I dolet look at the Reader and Statelyon pigh. I was considered the stately night, I was men, three women, just drum, loincloths, fierce grimaces—were appearing in San Diego in free concerts. I am sure that this rungue gapeared in a Lear Angelte seat. My wife and I had discussed going to Sado Island off the west coast of Japan someday to hear these drummers.

these drummers.

Then I discovered that that
Saturday afternoon at Balboa Park
had been their last San Diego
appearance. I screamed. The
Demon Drummers had come and

one.

From now on I shall always sok at the summary of the Highlights of Upcoming Eventuents in section one of the

knows how to make a silt porefirms a now is at CCOp Lights, November 2001 Here is Police Cheff Bill Kolender, a mas who is supposed to lead the fight for law example for other police officers and the committing "errors in judgment," voiding city policies, and (possibly) whating site law So what is not considered to the policy officers, and policy policies, and (possibly) whating site law So what is not considered to the problem of the city officials can experie relief that the probe can experie relief that the probe can express relief that the probe of Kotender is over. Inst'll nice that both Kolensier and Assistant Chef floob Imprees said City between the control of the Commentation of the Imprees of Imprees of the Imprees of Impreessing Institutes of Imprees

#### Isn't It Just Nice?

I'm sorry" And if that doesn't seem to work, maybe I'll just elif the cop to give it to The Man to take case of.

On Police Roberts of Police Roberts of Police Roberts and all the other self-serving (try) Officials involved in this very illuminating fasco has been suit many times before:
"You can flood all the people some of the time, all some of the total of the people all the time."

You Can Run But You Cannot Hide (At Least Not in Tijuana) American law enforcement can look the other way when it means snatching their man from Mexico City Lights A house in the air, Café del Rey Moro gets a lift, Mission Beach Town Council proceedings, reservation trouble, and Miss Sweet's place... Straight from the Hip Matthew Alice handles questions The Inside Story Former city councilman Uvaldo Martinez embarks on a new career that could earn him \$100,000 per year. By Paul Krueger This Surling Life The years, in their way, are like an endless wave. By Scott Satisl. Christmas in Julian For children, Christmas Eve is the longest night of the year. By Hale Maher Theater Jonathan Saville sees Action at San Diego Rep's Sixth Avenue Playhouse

Movies The crew of the Enterprise returns, without the Enterprise, in Star Trek IV. The Voyage Home. Reviewed by Duncan Shepherd Quarter Notes Gustavo Romero in a private recital.

More Theater Jeff Smith reviews the Bowery Theatre's

Restaurants A hot night at Desmond's Cuisine of India By Eleanor Widmer

Music Scene Upcoming concerts, clubs, and performers. Current Movies Capsule reviews and a complete directory... 41



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San Diego and Tijuana. By Eleanor Widmer.

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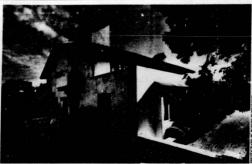
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DECEMBER 4 1986 3

itself, which has an appraised value of \$575,000. The decision to sell the properly begades the difficulty the society is having raising in 18 months of the properly begades the difficulty the society's board of directors wrestled with the idea for the past year, knowing that many observers would criticize the decision. "We're in the business of collecting, preserving, and presenting the history of San Diego," explains Donald Hartley, society president. "We're not in the property "We're not in the property." We're not in the property the society by Elaine Sweet, who died on January 13, 1985, at the age of eighty-nine. Her home was built by her father,



Plans sour on a Sweet deal

Adelbert Sweet, a prominent local attorney, in 1914 and is will furnished in the style of that time. It is a two-story mansion designed by Frank Meade and Richard Regus, a pair of nationally renowned architects who in Southern building style in Southern building style in Southern building style in Southern building style in Southern property's landscaping was designed by Paul Thiene, who helped develop the landscaping for Balboa Paul Thiene, who helped develop the landscaping for Balboa Paul Thiene, who helped develop the landscaping for Balboa Paul Thiene, who helped develop the landscaping for Balboa Paul Thiene, who helped develop the landscaping the style of Balboa Paul Thiene, who helped develop the landscaping was also should be supplied to the landscaping the lands

The exterior, interior, and landscaping of the property are nearly unchanged from their original design and have been declared a local historic site by the City of San Diego. Two years ago, historical society officials began ralking financial domaton that would be used in the construction of the museum in Balboa Park. According to Kevin Munnelly, grants officer for the City of San Diego, Miss Sweet showed him and the society members of donating the house itself was constructed by the control of t

that the house be used as a that the house be used as a meeting facility, a rental facility for social events and community groups, as a residence for visiting scholars and dignitaries, and as a historical museum. Some observers feel that the society's decision to sell the property is not in keeping with Miss Sweet's wishes. "She clearly wanted very much for the house to be preserved," says Ron Buckley, a city planner the house to be preserved," unys
Ron Buckley, a city planner
who is secretary to the city's
measurement of the city's
incredible museum piece. The
thought that someone would go
in there and paint the woodwork
horrifies me." Comments Kevin
for the paint the woodwork
horrifies me." Comments Kevin
than the control of the city
in the control of the city
and an endowment, to be
really not being fulfilled. If they
couldn't handle the project,
why'd they write up the plan
and take the bequest?"
the couldn't handle the property
staffers feel ambivulent about
the decision to sell off the
property piece by piece.
"There's a lot of dissension
among the staff," caplains one.
"Most of us are shaking our
heads woodering what's going
the further commission or
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Further commission or
produced the comment of the comment of the
property piece by piece.
"Ther's a lot of dissension
among the staff," caplains one.
"Most of us are shaking our
heads woodering what's going
Further commissions the
Further c

In the trust, Miss Sweet asked

heads wondering what's going on."
Further complicating the matter are the neighbors. They we held several meetings and written meny letters to the Historical Society, demanding that the house be gold. They wande it clear that Miss Sweet's wishes that the house be open out to the complete of the content of a page 40.

OW ABOUT BY BRAE CANLEN

Whenever Bernard Schonfeld goes into the Café del Rey Moro, he asks if the wheelchair lift can take him down to the outdoor dining patio. The answer has always been no. The one-wheelchair elevator was put in by the City of San Diego six years ago, as beet is anyous the control of the contro



Calif career John Car at the elevator

to come up with a plan for how the house might be used and preserved for the hearfief of all San Diegans, and the society complete with that request. Before she died, Miss Sweet set up a trast with a \$250,000 endowment for opticep of the property to the society. The trust states that if the society should sell the society she underwritten to Stumford University, her alma matter. Donald Hardrey, the society's president, say that attorneys documents and have counseled that the property could be legally sold.

But before we get to the influencus shouting match at the phone booch, let's examine the phone booch, let's examine the state of the phone booch, let's examine the somewhere else to eat. The Caff del Rey Moro is in the House of Hospitality, near the Museum of Photographic Arts. It is located on eity-owned land and pays a percentage of its profits to the city as rent. The wheelchair lift was installed by the city as part of a park project to remove architectural barriers to remove architectural barriers to remove architectural barriers who was disabled in World War II, describes himself as "an advocate for the elderly, frail, and handicapped." People who can't maneuver down the stairs to the patio can eat inside. But the restaurant's neglect of the wheelchair lift, which denies the disabled access to public

ground, is "unconscionable, reprehensible, and immoral," in Schonfield's opinion.

Cafe owner John Cox says he has made about fifteen attempts to have the wheel shair lift libration of the state of th

#### G

# DUT YOUR HOUSE UP

BY BRAE CANLEN

Robert Bryon is going to raise his occardiforth bases up on steel beams and build a two-car garage and workshop underneath it. "I guess it looks like a pretry comical thing to do." he says. To be sure the City of San Diego is taking a funny view of it. Bryon's his beam of the common street of the commo

Robort Bryson plans to move up in the world

move-on category, according to Himaka. But Bryson's case is the first of its kind in San Diego, he believes. "This is the only one I know of where he's not moving it from one place to another. Himaka oys. place to another. Himaka oys. to botics engineer, will continue tobotics engineer, will continue living in his one-story wooden house while the first floor is under construction. The

INDE-guare-foot bottom addition will allow room for his hobby, which is designing neurological equipment for spinal repairs. "It's a real soothing thing if you're an engineer." He explains. "The theories on splicing nerves don't movibe numbers." Bryson has a displain the explains. "The theories on splicing nerves don't move the more and forecess no problem with his foundation. The city building inspector admits that Bryson will probably finish the project but says he can't grant Bryson's request to have the bond waived. "It's a city ordinance that his negliting," I filmake control of the property of the property of the property of the bond, which he considers an unnecessary technicality. "It's not his I went out and found some junk house." Bryson also thinks that \$25,000 is too high a figure. "The work \$25,000 is too high a figure." The work \$25,000 is too high a figure. The work \$25,000 is too high a figure in the work of the hope to start construction in January), Bryson has also did he considered the move on status, and he's waiting to hear head of oddball him here." he says. "It might be too much to ask the wheels of justice to track around unless housands' for poole do it." If

T.



SEEK YOUR OWN COUNCIL
BY THOMAS K. ARNOLD

Hal Becker describes it like this: what the Mission Beach Town Council jereid, town council president Mike Lloyd natch away. Becker, a long-time Mission Beach merchant, is the trassurer of the Save Mission Beach Mission Beach merchant, which was the same than the same

the council voted to give the committee \$53500 to help wage the fight. But a few days later, he charges, Lloyd negated the vote "because he personally wants the development project to proceed."

The \$500-member Mission to proceed."

The \$500-member Mission soveral dozen community groups around the city whose primary purpose is to advise the San Diego City Council on neighborhood issues. Anyone who lives, owns property, or runs a business in Mission to the council of the council of

businesses). They may then vote on any matter brought before the town council during its

the town council during its monthly meetings:
Last May the Mission Beach Town Council word 196-54 against a proposed development plan for Behnouth Park that council meeting the present the buildings to be torn down and replaced with shops and restaurants. Town council president Lloyd didn't side with the majority on the two, and when he was later quoted in a brochare distributed by the project, Becker and several other town council members council members.



Kelvin Tase and April Pico have been inseparable since they met three years ago at a party on an Indian reservation near equicity set up housekeeping in April's home on the Santa Yabel reservation, and she was soon pregnant with the first of their two daughters. "I's like we were meant to meet." The reduction of their two daughters. "I's like we were meant to meet." The reductionship in now being put to a tough test: Kelvin Tate, a thrity-three-year-old white man, has been kitched off the reservation by the tribal council, which authored council, which authored council, which authored council council which suffered to the reservation by the tribal meant property of the property of the council which suffered to the reservation by the tribal meant of the suffered to the reservation by the tribal meant of the suffered to the reservation which suffered to the reservation by the tribal meants with total disregard for their health, safety, and welfare."

The and Peco who have inserted the property of the reservation of the property of the reservation of the reservati

charges are a ruse; they claim instead that they're being constantly harassed by a small group of tribal members who have fired shotguns at April's house in an attempt to force her



and Kelvin off the family property she owns on the 15,500-acr reservation. But one member of that group says Tate and Pico have brought the trouble on themselves and suggests that Kelvin Tate shot up his own house to create sympaty for himself and fend off charges that he riddled another reservation residence another reservation residence with bullet holes.

The couple says the shotgun pellets that shattered the windows of their clapboard house and the large-caliber bullets that smashed a picture frame on the dining room wall this summer were the work of those tribal vigilantes, among them several of April's cousins.

enfold is on a quest for patio access

#### STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice:

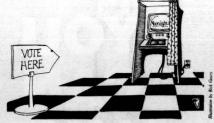
I just did my bit for democracy and went
to the polfs. I don't mind, you understand,
but one thing bugs me: since election day
is always on the first Ilueday in November,
and my favorite TV show is on Thesday
right, I always miss is. Why did note wise
guys in Washington choose this day to hold
elections?

Dean Nickols
San Diezo

Dean Niccols
San Diego
Actually, Dean, election day is not the
first Tuesday in November, it's the first
Tuesday after the first Monday. And even
though the candidates don't often make
sense, at least the choice of this particular sense, at least the choice of this particular day does. Just look at how things were run back in our country's infancy. Climate was often the main factor in determining election dates: most Northern states held elections in spring. the Middle Atlantic states held them in early fall, and Southern states went to the polls in November or December. Even the period for voting was haphazard. New Englanders had one day to make their voices heard, but in New York, elections went on for five days, and in parts of New Jersey, ballot boxes stayed open for as long as ten weeks.

York, elections went on for n'e usps, amin parts of New Jersey, bailto bosses stayed
open for as long as ten weeks.

In 1972 Congress designated the first
which electure would vote for the chief exwhich electure would vote for the chief excutive; these elections had to be choen by
the states within thirty-four days of that
date. As you'd expect, the states selected
as arrively of dates. Many choose the first
Monday in November, but there were
several Thesdays and Fridays thrown in
also. This was a bad move. The discrepancies led to fraud, with both major parnates led to fraud, with both major parnates led to fraud, with both major parsection of the control of the control
of portion state to state, custing ballots
along their merry way. This practice
ground to a hat in 1845 when Congress
docklared that presidential electors would all
be chosen on the name day, the first Tuesday following the first Monday in



November. This idea eventually spread to most state elections as well and made coting less expensive and easier to tally. But if you think all the confusion of the confusion of

listed only the candidates of that particular listed only the candidates of that particular persuasion. Each party's ballots were frequently a different color, but even after ballots became more uniform in size, shape, and color, politicians found ways to keep track of who was voting for whom. In New York City, for example, perfumes were added to hallots to distinguish Tammany's supporters at the polling place. The of all candidates, was not in general use until near the end of the Nineteenth Century.

to near the end of the re-tines and the re-late that herrid time of year again, and now the got to go out a goud, and now the got to go out a goud, my hard-in particular is hinting prever samply that the life some fines perfume. My ques-tion to you is, what do they put in this stuff that makes it so oursegoously expensive, and can't I get something that smells the same but costs a lost less? Spencer Maybery Hillcrest It's not so much the ingredients that make perfume costly as it is the process of get-

ting you to fork over your money. Let me explain. Some perfumes have as many as 300 ingredients, many of which are exotic in extremis. Take a look at Big Secrets by William Poundstone (a favorite bedtime browse of M. Alice) and you'll find some of those ingredients. Animal products include ambergris, secreted by the irritated on squid beaks; civet, a secretion from the anal gland of the civet cat; musk, from the male Asian musk deer; and castoreum, from beavers. These goodles can be expensive.

anal gland of the civet cat; musk, from the male Asian musk deer; and castoreum, from benees. These goodles can be expansive to obtain, Musk, for example, goes for asive to obtain, Musk, for example, goes for a contract of the contract from the contract from the contract of the ingredients of the contract of the ingredients of the contract of the

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



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# THE INSIDE STORY

WHEN THE COUNTY GRAND JURY INDICTED
Uvaldo Martinez last March
on twenty-eight felony counts
of misappropriation of public
funds and falsification of funds and fabrification of records, political gossip had Martinez striking a plea bargain, resigning his council seat, and embarking on a new career as a fand-use consultant. The speculation proved true. Less than two months after admitting he spent 5600 in tangoper money on nonbusiness meals in some restaurants. Martinez has landed at least two developers as clients, has ought planning information on behalf of a third, and appearantly has lined. information on behalf of a hird, and apparently has sined up at least three more prospective clients. "Some of these consultants can make \$100,000 a year, and Uvaldo will be one of them," says a local real-estate executive long active in Otay Mesa development.

Strode's California Structures company plan its seventy-nine-acre San Diego Business Park. That Otay Mesa parcel includes a new 324,000-square-foot Sanyo electronics factory, and Strode implied that Martinez would provide advice and assistance in obtaining necessary city rovide advice and assistance nobtaining necessary city ermits needed for pproximately seven more usinesses that may eventually ocate on the property. Strode Iso hinted that Martinez night assist California trecesses with its

ore willing to discuss details more willing to discuss details of his own arrangement with Martinez. Hands says he realized in early 1985 that Martinez could be a valuable source of information on an Matthew could be a volumble source of information on an important aspect of Hands's proposal to build 200 homes on forty-eight acres in Rancho Perlasquitos. Hands's controversial Carmel Rancho II projects has been held up because several count to be caused in the city's 'urban reserve' and may not be developed without woter approval. Hands counters that the boundary lines on the growth management maps erroneously plene his land within the reserve and the property of the country of

Dudde Mornov:

Martinez as a lobbyist to secure council wates for the Perhasquisto project and says he has hired land-use attorney Jim Mitch for that task. 5811, he says news reports of a November 5 ferewell parry staged for Martinez by his council colleagues satisfied council colleagues satisfied and the same stage of the same stage even near that kind of praise about [former councilman] Dick Murphy, and he left to take a judgeship. If their comments were sincere, I see no down side." Hands does acknowledge, however, some reservations about Martinez's reservations about Martinez's statement that he enjoyed an "excellent relationship" with he city planning-department staff. "I couldn't believe it," he says. "I've seen him up there lin the city council chambers] just stamming thos planning department guys." A well-placed source says Martinez has at ">- I dentified himself as a consultant while seeking information on behalf of half Properties, depelopen of the Britannia Commerce.

Center in Our Messa. (Half

boundaries.

Hands says he has tapped
Martinea's expertise just once
since engaging the former
counciliman's services two days
after his November 12
resignation. The two discussed
Hands's strategy of delaying a
boundary line dispute until
early next year, and Martinez
concurred that the move was a
proper one.



executives couldn't be reached for comment.) Meanwhile. Hands says he hasn't paid Martinez to date but promises that he "fully hierads to compensate him." Whether the received any fees or signed a construct for his work on behalf of California Structures or Hall Properties isn't clear. Structures or Hall Properties isn't clear. Structures or his financial arrangement on his discourant of his control of the his control of his comment of his clears, if the has in fact made such contact, he is required to file a contacted any city employees on behalf of his clients, if the has in fact made such contact, he is required to file a California for his clients, if the has in fact made such contact, he is required to file a California for his clients, if the has in fact made such contact, he is required to file a California for his clients of the his contact and conta

elections officer Jack Fishkin axid Tuesday that he will ask the city attorney's office to decide whether those omissions violate municipal code disclosure requirements. The extent of Martinez's other consulting work, if any,

other consulting work, if any, is unknown. But contacts he made while serving as a councilman could provide valuable leads for additional councinant couse provided in a constraint of the council of the co



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DECEMBER 4 1996 .

call it an international kidnaping — was in some ways similar to the numerous such exchanges that occur each year at the California-Mexico border. But Gibson's experience includes crucial differences that could influence attempts to prosecute him in this country and that illustrate the fundamental moral, ethical, and con-

Gibson lived in Mexico under the alias Jaime Rivera and continually denied to authorities that his real name was James Gibson. He spent three nights, from Oc-tober 17 to October 20, in jail at the State Judicial Police headquarters near the downtown Tijuana bullring, and neadquarters near the downtown riguana outring, and during that time, he was given no food and was never allowed to make a phone call. If that were the extent of the abuse he claims to have suffered, legal precedent suggests that he would no doubt already have been ex-tradited from California to New Mexico for prosecutradition from California to New Mexico to prosecu-tion on the prison escape charges. Instead, he sits in the San Diego County Jail awaiting an evidentiary hear-ing at which, in an effort to block his extradition, he will tell an appalling story of abuse at the hands of the Mexican police.

r anyone will believe him is an open question, but Gibson claims that during his abduction in Playas de Tijuana, he was punched, kicked, and pistol-whipped. He also maintains that while he was in whipped. He also maintains that while he was in custody at the state police station, a Mexican official tortured him by touching electrified wires to his genitals. Gibson says the FBI agents were present as he was beaten by Mexican police during his abduction at his Playas de Tijuana partrument. What's more, he alleges that the FBI agents were in the State Judicial Police station while he was being tortured and that they knew what was happening to him. "They heard me screaming," says Gibson. "There's no way they didn't know what was going on."

The FBI agents believed to have participated in Gibson's abduction, Jesse Perez and Alfred Gunn, were not authorized to be interviewed for this article. They

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**66We've taken** the position that if a U.S. agent didn't actually participate in the torturé, then we can look the other way. "

referred all questions to San Diego FBI spokesman reterred all questions to San Diego Fib spokesman Gary Laturno, who would reveal only sparse details of the case. He acknowledged that two local FBI agents went to Mexico and apprehended Gibson in collabora-tion with two officers of the Baja California State Judicial Police, who took Gibson to state police head-quarters. The agents' Mexican contact, Laturno said, was a State Judicial Police official named Valdermero was a State Judicial Police official named Valdermero Juvera. Laturno explained that before Gibson was prehended, the PBI presented Mexican authorities with two outstanding warrants for Gibson's arrest. One was a New Mexico warrant for harboring a fligitive and aiding in a prison escape at the Central New Mexico, on Jamany 7, 1985. The other was a federal warrant charging unlawful flight to avoid prosecution in association with this same crime flight to avoid prosecution in association with this same crime. Laturno refused to reveal the names of the FBI agents involved, but he would not deny that they were Perez and Gunn. When asked about Gibson's allegad abuse at the hands of Mexican police and the FBI's possible complicity. Laturno stated that "the agents have no knowledge of Gibson being beaten or tortured by Mex-

ican police. Nor did they have any indication that that

happened to him."

Critics of informal extradition, also called "blackcritics of informal extrauniton, also cancel oracle-bag deportation" and "irregular rendition," charge that the practice makes a mockery of international extradi-tion treaties. Defense attorneys have equated it to "ugly Americanism" and even terrorism. Abraham Abramovsky, a professor at Fordham Law School in New York City and a columnist for the New York Law Journal, has written extensively on the subject of international abductions. He is critical of the practice, ternational additions. He is critical of the practice, which he says reflects the "Wild West mentality" of law-enforcement agents. When explained the circumstances of Gibson's recent abduction, he said, "Why bother to have international laws, extradition treaties and multilateral conventions if all you have

treates, and mutitaterat conventions it an you have to do is go and abduct someone in a foreign country?" Abramovsky, who coined the term "irregular ren-dition" to describe the controversial practice, admits there are certain cases in which a person is sufficiently notorious to merit a clandestine and patently illegal abduction. Nazi war criminal Adolf Eichmann, for exabduction. Nazi war criminal Adolf Eschmann, for example, or the international terrorist known as "Carlos the Jackal." But Abramovsky is concerned that authorities will get in the habit of working outside the law, rather than within it. "You don't want irregular rendition to become the norm," he says. "Then you've got the Wild West. You don't go through extradition procedures, and there's no judicial review of the procuped and there's no judicial review of the proc ess whatsoever. That's not the way civilized countries should behave."

herif Bassiouni agrees. A law professor at DePaul University in Chicago, Bassiouni is an authority on international extradition and the author of a widely read treatise on the subject. Bassiouni believes there is danger in giving law-enforcement officers such a free hand. "The legal process is the basis upon which a democracy is built," he says. "If you allow law-enforcement agencies to make their own decisions, then you have the same thing as in dictatorial regimes around the world." Critics also point out that allegations of abuse such as that described by Gibson are common. For examination of the processing the support of the processing the



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Juarez, just across the border from El Pasc, arrested and interrogated an American named Tommy Dye, who was wanted for murder in Florida. Dve confessed to was wanted for murder in Florida. Die confessed to the murder, but only after Mexican police allegedly shocked his genitals with electrical wires and fired blank shells from guns held next to his ears. In 1980 Rail Balboa Garcia, wanted in San Diego in connection with a murder, was arrested in Mexicali and interrogated. Despite having carbonated water forced up his nostrils, he refused to confess and was later hand over to American authorities in Calexico. In 1976 the San Diego Police Department traveled all the way to Mexico City to apprehend Frederico Frank, who had murdered San Diego travel agent Donald Tubach. Mex-ican police tortured Frank with an electric prod, and to San Diego, where he confessed again, this time without coercion. Frank's appeal to have the second confession eliminated as evidence in his trial was rejected eight months ago by the Fourth Circuit Court

of Appeals In each of these cases, the Mexicans allegedly tortured an American to make him confess to a crime committed in the United States, which raises the question of whether or not American authorities in any way encouraged their Mexican counterparts to torture the person or whether, as Bassiouni suggests, the Mexicans weren't "doing the American police a favor." icans weren' "doing the American police a favor." When apprehending a criminal in another country, American authorities are often confronted with ethical pitfalls. Acting in cooperation with foreign law-enforcement officials on foreign soil, they must play by the local rules, which permit conduct that is unacceptable here. "If forture is involved, it's more than just a moral and ethical problem," says law professor Bassiouni. "There is a United Nations convention passed in 1985 making torrue an international crime. The United States hasn't signed it, by the way. We've taken the position that if a U.S. agent didn't actually participate in the torture, then we can look the other way."

#### ffThere's no doubt the FBI agents knew what was happening to me. The door was open and I was screaming."

Detective Ron Collins, a San Diego City police of-Detective Ron Collins, a San Diego City police of-ficer who works as a liaison with Mexican authorities, says there is a simple reason why both Mexico and the United States permit the quasi-legal practice of in-formal extradition. "Washington and the Distrito Federal [Mexican federal government] allow us [law-enforcement agencies] to work the border informally because we're effective," he says. "The work gets done." Collins adds that using formal channels is im-practical. "With formal extradition, it's too lengthy. We might have a guy down there who's killed people. But it would take years to get him." Neither Collins or Ruben Landa, who holds a similar liaison posi-tion with the California department of justice, could ever recall his department applying to Mexico for for-mal extradition of a criminal. Collins says most of the fugitives apprehended in

mal extradition of a criminal.

Collins says most of the fugitives apprehended in Mexico are wanted for murder, and occasionally for offenses such as auto theft. Generally, he and his colleagues work near the border, though they have traveled as far south as Ensenada. Mexican police have been known to apprehend someone deep in Baja and transport him north to Ensenada, where American

authorities will positively identify the fugitive. According to Ruben Landa, Americans living in Mexico are apprehended only after Mexican authorities have been esented evidence of outstanding United States warrants against the fugitive. "They pick up the person and take him to the Mexican immigration department, explains Landa. "They type up immigration forms say ing the person is an 'undesirable alien' and that he's deported for the following reasons. It's very formal, really." The "undesirable alien" is then taken to the border and turned over to waiting United States

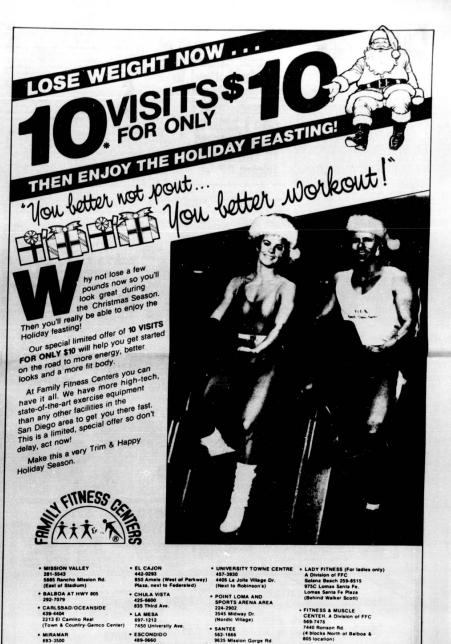
ames Gibson's case marks a clear deviation from this procedure. FBI spokesman Gary Laturno says that Gibson was apprehended on Friday, October 17, but that Mexican authorities required that the FBI do two things before turning over Gibson — obtain Spanish translations of the two war-rants and write a letter explaining the warrants to a Tijuana prosecutor. This was done over the weekend, and on Monday, October 20, the prosecutor authorized Mexican police to grant custody of Gibson to the FBI. Gibson, who claims that he obtained a visa extension in the name of Jaime Rivera just days before he was in the name of Jaime Rivera just days oestore ne was adducted, was never taken to the Mexican immigra-tion department. "I studied Mexican immigration law." Gibson says. "I knew that as long as I had a visa, they couldn't deport me. I was a real stickler about renew-

couldn't deport me. I was a real stickler about renewing my visa."

Two knowledgeable sources who have been involved in dozens of informal extraditions expressed surprise that before releasing Gibson, the Mexican police required that the FBI obtain authorization from a Ti-juana prosecutor. "That's not possible," said one source. "Since Gibson west'n charged with any crime, [the prosecutor] has nothing to do with [his] legal status, just as it would in the United States to ming canno kicked out of Mexico unless he goes through immigration."

immigration."
Cherif Bassiouni, whose well-known treatise is called *International Extradition: United States Law and Practice*, said in a recent phone interview from Chicago that the procedure used in Gibson's abduction sounds feoritated on page 10





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describe what he calls "alternatives" to formal extradition. He admits that the first alternative, formal depor-tation through the immigration department, is an undesirable but legal means of avoiding formal diplomatic procedure. Gibson's experience, he says, would fall under the second alternative, abduction, which is clearly illegal and which Bassiouni describes as "a violation of the world public order and of the individual human rights of the persons taken." According to Ron Collins, the San Diego Police

Department obtains custody of American fugitives only through Mexican immigration. Thus, theoretically, any American residing legally in Mexico would be pro-tected from the informal extradition process. "If he has a valid [Mexican] visa, I couldn't get him back without formal extradition," Collins says. In many cases, criminals living in Mexico have no such visa, however, and it's merely a question of asking Mex-ican police to pick up an American criminal and deport "The Mexicans don't want him," Collins says "The crime rate in Tijuana is going up. They don't want another murderer. They're glad to get rid of

James Gibson's court-appointed attorney, Fred Uebbing, employed investigators who called upon con-fidential sources in Mexico to determine whether or not Gibson was in fact mistreated by the State Judicial Police. Uebbing hopes to block Gibson's extradition by claiming that during his client's abduction, the United States government was guilty of outageous conduct. The confidential sources, however, were told by State Judicial Police officials that it was best not to as questions about the Gibson case. As one source put it, "What I found out was that this case is too hot." The sensitive nature of Gibson's informal extradition was apparent in a recent interview with Ignacio Cruz Navarro, head of the State Judicial Police in Tijuana. Cruz, who has held his position since August 12 of this year, denied that any informal extraditions what-soever have taken place under his command. Although George Navarro of the San Diego Police Department not Gibson was in fact mistreated by the State Judicial

filt's the stuff of which novels are made. I used to be an FBI agent myself, and T can't believe they'd stoop to those dirty tricks."

said last week that "lots" of American fugitives have been brought back to the United States through the State Judicial Police in the last two months, Cruz said through an interpreter, "I'm totally unaware of any actions of this nature since August. Our people don't get involved in that kind of thing." Cruz added that "we can't arrest a person in Mexico if he has [proper] documents, and we wouldn't arrest him if he didn't commit a crime in Tijuana.

commit a crime in Tijuana."
Gibson says that he was told by FBI agents Perez
and Gunn that the two State Judicial policemen involved
in his apprehension were named Alfosos Ecobedo and
Roberto Cárdenas. Cruz acknowledged thát the two
men were indeed empleyed at his office. Asked if the
State Judicial Police works with the FBI. Cruz replied, State Judicial Police works with the FBI, Cruz replied, "That's not true. We only work with San Diego police. The FBI has never stepped in this station since I've been here." Cruz also denied knowing either FBI ages Jesse Perez or Alfred Gunn. When it was pointed out that the San Diego office of the FBI had acknowledged receiving assistance from his office in dibson's arrest, the comandante repeated that he had never spoken with the FBI. He also said it was not possible that any of his officers would work with American authorities and not inform him. Cruz further denied that anyone named James Gibson or Jaime Rivera had ever entered the State Judicial Police headquarters or spent time in the iail there. When it was pointed out that Gibson's parents and a friend had come to the station to claim his possessions in early November, Cruz denied any knowledge

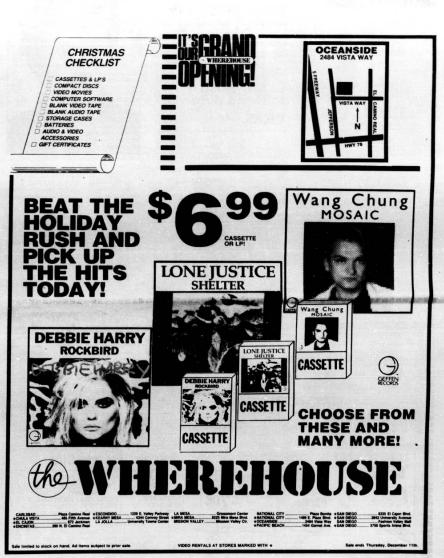
ix weeks ago, James Gibson lived in a beachfront apartment in Playas de Tijuana. It was near the south end of the seaside suburb of Tijuana, in a lonely neighborhood whose scattered, mostly dilapidated, buildings are inhabited by a

mostly dilapidated, buildings are inhabited by a disproportionate number of expatriate Americans. "They're everywhere," said one of Gibson's American neighbors recently. "Al of of creepy, crusty people. Derelicts. The kind of Americans who give a bad example to Mexican people." But Playss had been good for Gibson, who moved there nearly two years ago. He felt safe there. Everyone knew him as Jaime Rivera. English teacher at a local private school called the Colegio Ingles and free-lance contributor to the English-language newspaper Dissendad News and Views. He'd adopted a new identity, learned to speak Sonsish, and attempted to tity, learned to speak Spanish, and attempted to assimilate himself into the new culture. "I developed a walk that those people have there, kind of a stance, and the attitude," Gibson said in a recent interview from the San Diego County Jail. "I intended to spend the rest of my life in Mexico. A person can have a fresh start there and leave the past behind."

start there and leave the past behind."

Gibson had good reason to forget his past. In the United States, he was a wanted man. He'd served eight months in a New Mexico state penitentiary in 1984 after an embezzlement conviction, and he was released on parole. But big problems were in store for the thirty-two-year-old ex-con. On January 7, 1985, a prison escape tool; place at the Central New Mexico Correc-scape tool; place at the Central New Mexico Correcescape took place at the Central New Mexico Correctional Facility in Las Lunas. Five men escaped in a rented U-Haul truck that had been modified to include false panels. Both the drivers, who came from ourside the prison, and the escapees were at large on January 8, 1985, the day that Charlotte Gibson of Imperial Beach went to Lindbergh Field in San Diego to pick up her son James, who was arriving from





Albuquerque with permission from his parole officer to visit his parents here. On January 9, Charlotte and her husband Charles accompanied James on a day trip to Ensenada. When they drove back through the border crossing to the United States in the early evening, they were grilled by a customs official. "It seemed strange," recalls Mrs. Gibson, who says their car had New Mexico license plates. "Normally they just ask your citizen-ship and what you're bringing back. But this time they asked us all kinds of questions."

The Gibsons returned to their mobile home at Bernardo Shores in Imperial Beach, on Route 75 near the south end of the Silver Strand. Before entering the home, however, James left to take a walk. Mrs. Gibson recalls that less than ten minutes later, while she was cooking dinner, she heard a loudspeaker outside ordering everyone in the mobile home to come out. ordering everyone in the monte nome to come our. She and her husband opened the door and saw floodlights, police dogs, and several police officers pointing guns at them. "I thought they were after John Lillinger," Mrs. Gibson says. "They said they believed James was armed and dangerous, but they told me he was only wanted on a parole violation. We thought that was excessive use of force." In fact, Gibson was wanted in connection with the prison breakout in New Mex-ico two days before. But the police could find no sign of the fugitive. Gibson saw the police before they saw him, and his walk turned out to be a run - straight

him, and his walk turned out to be a run — straight south to Mexico. And, he hought, to freedom.

When he was abducted last October 18 — twenty when he was abducted last October 18 — twenty distributed home from downtown Tijuans. He walked from the bus stop three blocks to Avenida Costero, and an time to be the contraction of the distributed with the distribute

San Diego.
When Gibson crossed Avenida Costero and was about to walk down the hill to his apartment, he noticed a black car parked on the street. It was a late 1970s American model — a Pontiac, Oldsmobile, or Buick with tinted windows, the kind of car associated with the "Judiciales," the Baja state police. Gibson bristled. the Junctates, the bags state pointe. Office no or succession in his arms, he was carrying a porcelain bathroom sink he'd bought in Tijuana, but he could easily drop it and dash. Instead, he kept walking. He wasn't wanted for any crime in Mexico, and a cop car in this any chile in Mexico, and copy can the meighborhood was nothing unusual. But there was something of interest about the man who walked up to the car and spoke through its opened passenger window. Gibson believed him to be Jesse Perez, an FBI agent who worked as a liaison with Mexican law

Gibson was not the only person who saw the black car. Several local residents, all of whom must remain

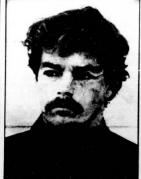
anonymous for fear of police reprisals, saw the car and the officers inside it. These witnesses' descriptions corroborate this part of Gibson's story. According to their accounts, the black car had been in the area for about thirty minutes before Gibson arrived. Witnesses recall seeing three Hispanic-looking men and one "gringo." Three days later, when he arrested Gibson on American soil, this same "gringo," described as clean-shaven and about five feet nine inches tall, would introduce himself to Gibson as Alfred Gunn. The car's driver — about six feet tall, short dark hair, glasses, and a strong build would flash FBI identification that said he was Jesse Perez. Gibson's claim that two of the Mexicans were carrying rifles is corroborated by witnesses' testimony

When he saw the car, Gibson slipped into a friend's trailer just a block south of his apartment building, halfway down the hill. As far as Gibson knew, the officers hadn't seen him, so he decided to wait a few minutes to see what they'd do. Almost immediately, minutes to see what they do. Almost immediately, the black car drove away, Gibson took his porcelain sink and walked to his apartment, down the steps to Paseo Costero, past a few parked cars in the street, up a small flight of stairs, and into the narrow stairwell that led to his third-floor apartment. Later, in a conversation from the San Diego County Jail, Gibson could be the feefful destribed. recalled this fateful decision. "There was something gnawing at me, but it didn't click in my mind. I'm usually good about things like that. I spotted the black car, but I really don't know why it didn't register what

car, out really don't know why it duth register what was happening."

As Gibson neared the door of his apartment, he heard footsteps following him up the stairs. Many feet. Not two, but four or six, Gibson turned and saw three men. Two were Mexican State Judicial Police officers, whom

rwo. but four or six. Gibson turned and saw three men. Two were Mexican Sate Judicial Police officers, whom Gibson says were Afonso Escobedo and Roberto Cardenas. The other, he says, was FBI agent Jesse Perze. It was apparent to Gibson that the car had merely swung around the block and that the agents had been hiding behind the building, waiting for him. Gibson's account of what happened next appears in documents filed yesterday in Superior Court by atomy for the control of the same state of the control of the



the headquarters of the State Judicial Police near the downtown bullring, in the river section of Tijuana. There, Mexican police allegedly beat him some more with their fists and a belt. And then, finally, Gibson says that a man he had not seen before tortured him using electrical shocks applied to the genitals. Gibson also claims that at one point just after the torture was administered, FBI agent Jesse Perez entered the room. In a recent interview, Gibson said he is certain both Perez and Gunn knew what was happening to him. "There's no doubt," he said. "The door was open and I was screaming." Later on the evening of Friday, October 17, Gibson the headquarters of the State Judicial Police near the

I was screaming."

Later on the evening of Priday, October 17, Gibson was fingerprinted and placed in a cell. He stayed there until Monday, October 20. During this time, he well hungry; the jail didn't serve him food, and since the police had confiscated his money, he couldn't buy any, at one point over the weekend, he was again interrogated and mildly beaten, but otherwise he alleges no further mistreatment at the jail.

Despite Ignacio Cruz's denial that Gibson was real State Judicial police headquarters, his presence there at State Judicial police headquarters, his presence there

at State Judicial police headquarters, his presence there has been confirmed by at least three sources. For example, San Diegan David Darvey was arrested on Sunday, October 19, in Tijuana and held for about two hours in the same cell as Gibson. Darvey doesn't recall the name James Gibson, but "I remember talk recail the name James Cibson, out "I remember taix-ing to a guy named Jaime," Darvey said recently. "He told me some story about the government wanting to extradite him or something like that." The day Gib-son was turned over to the FBI, a Mexican friend of son was unneo over to the Pay, a Mexican Irield of his from Playas de Tijuana (who asked not to be iden-tified) was told by a State Judicial Police officer that Gibson was being held in the police headquarters and that "there is nothing anyone can do about it." And finally, Gibson's mother and father, Charlotte and Charles Gibson, both confirm that they went to the jail on November 5, accompanied by Gibson's Mexican friend, to pick up their son's possessions, which included clothes, personal papers, and \$120 in cash. Several sources questioned Gibson's story of tor-

ture. They all agreed, however, that victims of torture are almost never able to prove their allegations conclusively. One source familiar with Mexican law enforcement raised the possibility that Gibson might have been tortured because he was uncooperative. "I think they might have tortured him to show him who's boss," he said. A San Diego law-enforcement official disagreed. He maintains that, given the circumstances, the Mexican police had no motive to torture the young American. However brutal Mexican police so American. However brutal Mexican police sometimes may be, he says, they don't torture people for no reason, nor do they want to draw attention to themselves. In certain cases, he explained, they torture people to get information or to obtain a confession. But Gibson had committed no crime in Mexico, nor did he have any

"What's your real name?" and "Where are your guns?"

— only before he was tortured, not while he was allegedly being shocked with electrical wires. His tor-ture, then, if not done to punish him, was gratuitous Though one local law enforcement official thought this credible, he said, "I don't believe it. Why would the

information that the Mexicans needed. Furthermore

Gibson himself admits that he was asked questions

recible, he said. "I don't believe it. Why would the Mexican police risk repercussions from the American press and from the American consulate."

On Monday, October 20, agents Perez and Gunn returned to Tijuana, presented the required documents to a Tijuana presented the required documents to a Tijuana prosecutor, and were authorized to take custody of Gibson. Mexican state police drow Gibson to the border and handed him over to FBI agents ear, Gunn addressed Gibson. "He asked me, 'Do you have Perez and Gunn. After they got in the FBI agents' car, Gunn addressed Gibson." He asked me, 'Do you have any broken bones or anything serious?" Gibson recalls, adding that Gunn seemed concerned about the "physical abuse" Gibson received. Gibson syste to did Gunn that his testicles were swollen and that he had bruise but that otherwise he was okay.

Perez and Gunn then drowe Gibson to the federal Metropolitan Correctional Center in downtown San

And the second of the second o

ico had state public defender Fred Uebbing not informed the court that his client had been beaten and tortured by Mexican police. Judge Hayes, based on these allegations, granted Uebbing twenty days to prepare a writ of habeas corpus explaining the allega-tions and the legal argument for denying Gibson's ex-tradition. After the arraignment, deputy district at-torney John Hewicker did little to hide his disdain for

Uebbing. "He came up with a tale," Hewicker explained. "I don't buy the story. To talk about capturing a guy in a foreign country and torturing him—that's the stuff of which novels are made. I used to be an FBI agent myself, and I can't believe the FBI

ike many people, Hewicker is apparently unaware that there is nothing unusual about American law-enforcement officers witnessing acts of brutality by Mexican law-enforcement officers. Nor is there anything unusual about these same officers ignoring what they see. Detective Ron Collins, a Mexican liaison officer with the San Diego lins, a Mexican liaison officer with the San Diego Police Department, says that he majority of Americans have "misconceptions" about stories that Mexican holice misterate people. "Let's just say that Mexicans don't treat their people the same way we do," explains Collins, who has frequent contact with liaisons from other American law-enforcement agencies. "If I see someone mishandled, I won't say anything, If's not my business, and it will lessen my effectiveness." A local source who has worked extensively with both Mexican and American law-enforcement explained that if a liaton were set to criticity. Mexican place for their liaison were set to criticity Mexican police for their a liaison were ever to criticize Mexican police for their brutality, he would lose his relationship of trust and cooperation and quickly become persona non grata.
"The Mexican police would say, 'He put the finger
on us; we won't deal with him anymore,' " the source

observed.

Various sources for this article — all of whom work on a daily basis with Mexican law-enforcement officials but who must remain anonymous to protect their working relationships — confirm that jailhouse torture is

a way of life in Mexico, and they admit that it is an extraordinarily effective means of solving crimes. But most everyone agrees that Americans are normally not victims of torture in Mexico. "Nine times out of ten, victims of torture in Mexico. "Nine times out of ten, it happens to their own people," says Collins. One source, who has worked closely with Mexican law-enforcement officials and who admits having witnessed many acts of torture in Mexico, explained the most common methods used in Mexico. One of the most common is called 'agua de Tehuacan." With his head thrust back, a prisoner has carbonated mineral water (or a soft drink) forced up his nostrils. Though this doesn't sound excessively brustal, it is said to be terfective tactic is not a soft drink proposed to the proposed propos

a block of ice.

The most appalling forms of torture are those using electrical shocks. The Mexicans call this "chicarra," which literally means cattle prod but which refers to any normer using electricity. Car bancries are sometimes used, as are transformers such as that allegedly used on James Gibson. The above source described an incident he witnessed himself in which oescribed an incident ne witnessed nimser in which a torturer took an electrical cord, split the wire, wrapped one end around a prisoner's finger and the other around his genitals, then plugged it into a wall socket. This torture can be enhanced by attaching one of the wires to the ear lobe instead of the finger.

of the wires to the ear lobe instead of the finger. Women, this same source explained, often have electrified wires applied to their breasts. Ron Collins of the San Diego Police Department admits the Mexican police are "rougher" than American police. "They don't do it our way; they do their way." be says. When asked if "their way," included applying electrical shocks to a person's genitals. Collins



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seen it himself. "I think it's possible [that torture exists], but Mexico isn't the only country that does it. It's a different society. They apply things differently. But so do France, Italy, Iran, Iraq and other countries." When asked what he would do if he witnessed an act of explicit torture, Collins said he would feel "compromised. If it's an American, we're really in a tight spot. We had best get out of there. I have to think they [Mexican officials] are smart enough not to do anything ike that in front of us."

like that in front of us."

Collins quite obviously dodged the question. To Cherif Bassicuni, American law-enforcement officers have little choice but to brush off the ethical questions regarding their own complicity in physical abuse and corruption when they work south of the border. "The men in the field know that corruption in Mexico is accepted at the highest level of the United States government," he says. "So they know that at the lower levels, the rule of the game is, don't make any waves, if they tried to be honest and ethical, if they tried to impose their own rules in Mexico, they couldn't function. They know that their suseriers wouldn't support impose their own rules in Mexico, they coolant support tion. They know that their superiors wouldn't support them if they tried to change things. They realize that their own government condones the corruption, so they feel they can go down to that level as well."

For example, it is widely rumored that American law-enforcement agencies often pay Mexican officials to carry out informal extraditions, which suggests that American officials are contributing to the same sort of Mexican corruption that the United States government so frequently and publicly condemns. Collins flatly denies that the San Diego Police Department bribes Mexican authorities. He insists that the infor mal agreement allows both sides to capture fugitives and that the SDPD never pays any money. Two sources acknowledged that this was true but insisted that federal law-enforcement agencies pay dearly for the Mexicans' help. "The reason the [San Diego] police department doesn't pay is that they don't have any money," one source said.

The FBI, Drug Enforcement Administration, U.S. Marshals, and other federal agencies do have money, often held in funds to pay informants, and they are reportedly willing to spend tens of thousands of dollars to bring a figuitive back into this country. "I'm one hundred percent sure of this," said a source who has hundred percent sure of this," said a source who has numerous contacts among Mexican police and has heard about many such payoffs. Another source said apyling Mexican police is "a common thing" and oficred a reason why it is necessary. He said that often when American authorities express their desire to gain custody of a fugitive, the Mexican police will find the figuitive and blackmail him. The criminal, in essence. pays for his freedom in Mexico. In order to get hin back into the United States, the source explained American authorities have to pay more than the

ne issue of payment to Mexican authorities has ome up in other recent "black-bag deporta-ons," for example, that of Thomas Russell Whitecloud Roessler, who was kidnaped in January of 1985 in Rosarito Beach and turned over to the FBI. Roessler, who was wanted in Australia on thirty-seven forgery and fraud, described in court documents what appeared to be a money exchange in Tijuana just before Mexican police drove him to the border. Though Roessler was not tortured, he alleged that he was threatened with weapons and physically abused in the presence of his four-year-old daughter. Nonetheless, he was successfully extradited to Au

in May of 1986. The motorious border kidnaping in recent years was that of Rene Martin Verdugo, a wealthy Mexican who was charged in the United States with drug smuggling and who was wanted as a material witness in the torture slaying of Drug Enforcement Agency agent Enrique Camarena in March of 1985. The government admitted that it paid \$32,000 to six Mexican law officials who abducted Verdugo in San Felipe, drove him to the border near Mexicali, and handed him over to U.S. Marshals. But the U.S. Attorney's office stood firmly behind the dubious contention that the U.S. U.S. Marshais. But the U.S. Antorney is orrice stood firmly behind the dubious contention that the U.S. government promised no money prior to the abduc-tion. Rather, it was explained that a few days after Ver-dugo's abduction, the DEA agreed to pay the six men \$33,000 to the U.S. Antorney of the six men dugo's abduction, the DEA agreed to pay the six men \$32,000 as a goodwill gesture to compensate for the

inconvenience it had caused them

That inconvenience, it turned out, was tremendous. All six men lost their jobs, and five of them were charged in Mexico with kidnaping and false arrest. The six Mexicans and their families — a total of twenty-nine people — have been granted entry into the United States and are now living here in fear of reprisals. They received numerous death threats immediately after the

The government's story raises doubts for several reasons. First of all, knowledgeable sources for this article stated that Mexican law-enforcement officers would not likely abduct anyone for a federal U.S agency would not likely abduct anyone for a tederal U.S agency - certainly not anyone as important as Verdugo — without being paid. Second, \$32,000 is considered a small payoff for such a hazardous mission. Michael Pancer, Verdugo's San Diego attorney, maintained in court documents that the U.S. Marshal's Office prearranged to pay \$100,000 to the Mexican police officers for delivering Verdugo to the bonder. According to the sources cited above, for the kid-mainer of litems Chibons — selections in consideration of the sources.

According to the sources cited above, for the kid-naping of James Gibson — a relatively insignificant American whose abduction presumably would result in no political backlash — the PBI may have paid be-tween \$10,000 and \$20,000. Sue Schnitzer, an FBI spokeswoman in Washington, D.C., denies this. "We don't pay people; we simply work through the liaisons in the foreign country," she said. From a legal standpoint, Gibson's allegations of tor-ture could significantly affect his extradition case. Ac-cording to a 1974 decision by the Second District Court of Appeals in New York. a court can love irrediction

Appeals in New York, a court can lose jurisdiction

over a defendant if the defendant can prove he was forcibly abducted and tortured. The legal arguments in Gibson's case will no doubt be very similar to those made in the Verdugo and Roessler cases, in which the prosecution successfully persuaded the courts to ig-nore the circumstances of the abductions in Mexico. Two cases offered a precedent for those decisions. The Two cases offered a precedent for those decisions. Tike finst is Ker s. Illinois, in which a hired Pinkerton agent traveled to Peru in 1886, forcibly abducted Ker, and brought him back to Illinois for prosecution. The second case is Frisbie vs. Collins, a 1952 decision. Frisbie was kidnaped (and allegedly blackjacked) in Chicago by Michigan police officers and taken back to Michigan for prosecution. In both of these cases, the court ruled that the manner in which the defendant was brought before the court — even by forcible abduction — was irrelevant.

irrelevant. However, the 1974 decision in the Second Circuit Court provided an exception to this rule. In United States vs. Toscautino, Prancisco Toscautino appealed his conviction on a narcotics charge based on the allegation that he was kidnaped in Uruguuy by American agents and brutully tortured while being returned to the United States to stand trial. The appeals court ruled in Toscanino's favor and granted him the right to an evidentiary hearing at which he could present his allegations of torture in an attempt obtain "relief" from the courts. The circumstances of his kidnaping, the indees decided, were sufficiently "shocking to the confidence decided, were sufficiently "shocking to the conjudges decided, were sufficiently "shocking to the con-science" to overrule *Ker* and *Frisbie*.

Toscanino claimed that he was lured from his home

by a telephone call by a Uruguayan police officer who

was also a paid American agent. The alleged drug was also a paid American agent. Ine angecu orug smuggler went to a rendezvous spot in the city of Montevideo, where he was kidnaped by seven Uruguayan police officers and driven to Brazil. For seventeen days, he was beaten and tortured using electrical shocks, often in the presence of American-paid agents. Then he was drugged and placed on a plane for the United States.

Though Toscanino became a landmark legal case, it did little to help Francisco Toscanino. At his eviit did little to help Francisco Toscanino. At his evidentiary hearing, he was unable to prove he was tortured, so his conviction and twenty-year prison sentence were upheld. "It was the word of the D.A. against the word of a drug smuggler," says New York attorney Abraham Abramovsky, who has referred to the case frequently in his writings on international abcutions. "Even if Toscanino had been with a friend and he backed up his story, it would then be row drug smugglers against the D.A. Who's the judge going to believe?"

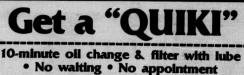
betieve? Yesterday, December 3, James Gibson's attorney, Fred Uebbing, filed a writ of habeas corpus providing Gibson's account of his alleged torture and the legal argument why California should not extradite him to New Mexico. "I think there's universal agreement that torture is wrong," Uebbing says. Uebbing realizes, however, that even if Gibson was tortured, no hard proof exists. "No one is going to come forward and say they saw him tortured," Uebbing says. "But we have circumstantial evidence. They're saying he was never in the jail, but we know he was. We have an in-



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inquiry into Gibson's case, which tends to suggest that

inquiry into cirison sease, which tends to suggest that this is an extraordinarily sensitive area. They're try-ing to cover something up."

Although Toscanino is often invoked in cases involv-ing "black-bag deportations," no attorney interviewed for this article could offer a single example in which

the ruling helped a defendant. Regarding Gibson's chances of beating extradition by invoking the Toscanino case, Abramovsky is pessimistic. "Fil give you hundred-to-one odds he loses," the attorney says. With the current Supreme Court, there's no chance. Toscanino is deader than dead."

The practice of informal extradition is alive and well, however, and local law-enforcement officials estimate that two or three prisoner exchanges occur each month at the San Diego-Tijuana border. Theoretically, all of these exchanges take place after a formal deportation. Yet Gibson's case and testimony from knowledgeable sources suggest that even this accepted alternative to formal extradition is often circumvented. To Cherif Bassiouni, this means that American authorities are violating the law simply because the government lets them get away with it. And he fears the implications of allowing one group of law-enforcement officers border liaisons with the various government agencies to act illegally. "A system of law can only exist if the rules are observed by everyone," says Bassiouni. "Once you allow rules to be broken by one category of people, then others will want to do so as weli. To day we'll bend the rules with drug traffickers, tomorrow with terrorists, and eventually we'll bend them with

drunk drivers and with obstreperous journalists. Our

system has been corrupted by the notion that you don't have to play by the rules."



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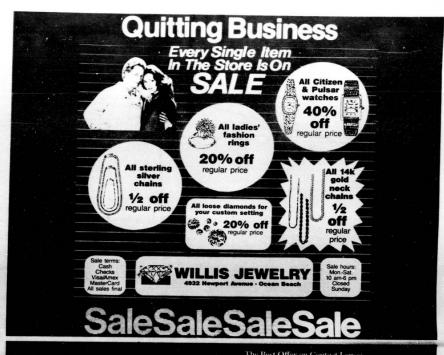
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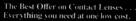
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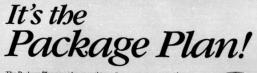
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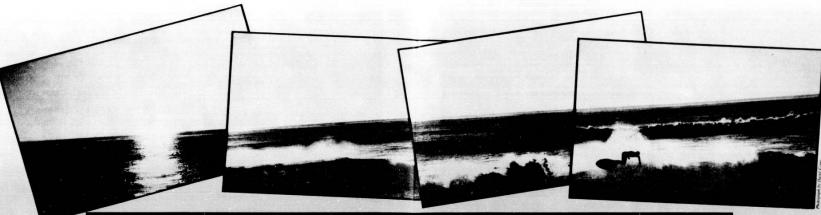
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o you know what it is to be an old surfer? To hustle waves from kids who weren't even born when you first learned how to catch a wave? To pull out all stops beneath the pitching lip of a long, aqueous wall with the complete understanding that, at the ripe old age of thirty, you are headed nowhere but over the hill? Have you felt your heart in your throat as Arctic swells darkened the horizon, paddling for your life, when all you hoped for your life, when all you noped for that day was some playful weekend sport, working the kinks out in the sunlit pulsings of the wide, blue Pacific? Now, once you've seen the shadows of age, do you know how to keep from relinquishing your surfboard to the quicksand of modern adulthood, a musty corner, say, in the garage of the house you won't own outright for another thirty years, your coastal dream cottage that's in dire need of a fresh coat of paint, more water than you can possibly afford to keep the lawn green, and the semblance of a nursery for the child your wife has

nursery for the child your wife has just reported is well on its way?

It was about a dozen years ago and cold and gray, probably early spring, and there were waves working at the Shores: nothing spectacular, but the wind had picked up during the night, blowing cripply offshore. Little tubes spun off up and down the beach. Veils of spray rose from the tops of swells spray rose from the tops of swells as if mist from a hillside of Rainbird sprinklers. All of the La Jolla hotshots were out, getting their fill of local treats after a week their fill of local treats after a week of rains and slim pickings. Tim Lynch. Rusty Priesendorfer. Reed and Joel Wayne... Was that even the venerable Skip Frye, riding one of his new-fangled "Eggs" or perched on the tip of a longboard, slicing a tight line through the heart of a songroup harre!?

of a snapping barrel?
So long ago, and who can remember the good days of one

year from the good days of the next? I do recall, though, that I got my waves, too, occasionally out-jockeying the names and the nonames (among which I'd have been included) or picking up one of those sleeper waves that will stand up in the deep hole in front of the white house just north of the Shores proper. But back then, I always got my waves. In time, every surfer does. Yet there was one surfer that day, an awfully good surfer at that, who didn't get any waves at the Shores or anywhere else. Sometime during the night, Gary Keating had given up on surfing and on everything else besides. He sat in a everything else besides. He sat in a parked car, the engine idding, with a garden hose running from the tailpipe to the front seat through a gap above the driver's window. I never heard anything more than that. I never wanted to. The fact was suicide, and the victim was a

top-notch veteran surfer who had attained the sort of status in the surfing world that I was more than eager to ruin my life for. Pictures in

eager to ruin my life for. Pictures in the magazines. A steady job at a surf shop. Free boards as a test-rider for a big-name manufacturer. Invitations to contests worldwide. There was speculation, of course, regarding the why's of Gary Keating's death. A recent Keating's death. A recent argued, had failed to deliver the promised poods. A swe with promised goods. A way with women, said others, had never been one of Keating's strong points. Yet perhaps the best hypothesis I heard was offered by Eric Orloff, like me was offered by Eric Oriori, like me at the time, just another young buck in the water, and today, a public defense attorney when he's not out stroking for waves. "Keating hadn't been surfing much the last two months," otherwide Fric, "and not at all these

much the last two months," observed Eric, "and not at all these past two weeks. Cause or effect, who's to say? But the thing is, Gary hadn't been out in the water. That'll kill you every time. You gotta stay

Like the waves, the years come and go.

By Scott Sadil

Staying stoked at the start is nobody's problem. In Southern California, the Southern California, the challenge of learning to ride good waves well has done as much for adolescent sanity as have sound middle-class values, AM rock and roll, baseball, and puppy love. There was even a time when most values using surface assigned to the con-There was even a time when most young surfers aspired to the cop-like authority bequeathed to lifeguards on public beaches. But now surfing seems to me the only reason for living here in the deterious as we know it today, and childing large whiter surf or playful summer waves is a form of salvation to be compared to anything. What interests me, though, is how I came to believe though, is how I came to believe

I was eighteen before I first got to do all of the surfing I ever wanted to do. I was a freshman at UCSD,

and I'd arranged my schooling so that I had classes between noon and three. Every morning, rain or shine, I rose at the crack of dawn (much to the displeasure of my roommate) and grabbed my board and wet suit and hustled down to Black's Beach. Most of the days. there was at least a semblance of ridable surf, and I'd put in a good few hours of wave time, sometimes twice that when the afternoons revealed alluring, glassy condition

It is enough to say that I was entirely surf stoked. Like a lot of other surfers coming into their own, I was convinced that nothing besides surfing really mattered. To order one's day-to-day existence so that good waves were never to be missed was an end in itself, as well as the depth of my plans for the future. I recall my father trying to warn me that I couldn't be just a

surfer all my life. I also recall thinking he didn't know what the hell he was talking about.

I got good at Black's — I learned to handle most everything the place had to offer, which is as much as any surf spot in Southern California can deliver in the way of waves. Situated in line with a deep, precipitous, submarine canyon, Black's receives the full force of open-ocean swells, some of which are born as far away as the Gulf of Alaska or the Roaring Forties off the coast of New Zealand. Rising out of the canyon without any loss of steam, the classic Black's wave stands up and breaks with an stands up and breats with an eloquent power not generally associated with Southland surf. Given the right tide, wind, and alignment of fluctuating sandbars, these can rival any in the world. Given a number of other variables, there are days when the surf at Black's is overwhelmingly

Spectacular.

I remember a winter morning in rain, surfing by myself in a howling offshore wind and watching empty waves roar from in front of the waves roar from in front of the Black's road to the silty rip tides mushrooming up north. It seemed like fairly large surf. Later an old goofy-foot friend of mine from Mission Beach paddled out, a Mission Beach paddled out, a fellow I'd known since grade-school days up Los Angeles way and one I'd been trying to get to Black's since he started attending San Diego State. After another lengthy ride, I spotted my friend taking off on an outside wave. There was a long, rather horrifying period while he dropped almost vertically to the bottom, and then inched his way through his turn and leveled off in the heart of spiraline thunder. Though six foot spiraling thunder. Though six foot four, his frame was dwarfed by the circumstances ahead, and he made the wave by doing nothing more than streaking for the distant shoulder. Paddling back out

inside by a second set, both of us poking through the back of yet another instance of what I realized, now, was huge Black's surf.

I hadn't thought it that big.

Sometime later, visual evidence was

confirmed by corporeal when, on a less than perfect wave, I was forced to straighten out, and after a long mauling received while lying on my board, I found myself washed up on the beach. Shortly thereafter, I watched my friend suffer a similar drubbing. As we walked back south, the only safe place to paddle out, I mentioned to him that he was awfully lucky he'd chosen this day to show up at Black's.

"Lucky? "Sure," I said. "You gotta

"Admit what? I thought you told me surfing Black's was fun."

Thostly jeeps on the beach as I race the length of a head-high wave; an audience of armed Marines on dawn patrol. Out in the lineup, buddies are hooting for me to mainline it through to the shore break, where wading militia stand ready to defend against threat to the national security. Instead I kick out. We're surfing

the famed Trestles just south of San Clemente, and it's the summer of 1973, and Nixon is in town. But this isn't treasonous subterfuge. There's a good south swell running. and during the night, we matched coins to determine who was going to drop the others off at the freeway exit at Basilone Road. We winner snuck in the rest of the way to the beach under darkness, and by the

time we heard jeeps, we were on our boards and scratching.

Once you get it all down, surfing becomes not so much a need to improve but a desire to ride a one reckless case in point. Yet when I look back now, it seems the search for good, unspoiled waves was always taking me out on a

# Surfing

usually as empty as hoped for, the nature of one's existence demanded a psyche moderately tinged with

After my first year at UCSD, I spent the summer in San Clemente working the graveyard shift washing dishes at the local Denny's. Off at six. I could make it to the state park parking lot, down the railroad tracks to either Cotton's Point or Upper or Lower Trestles, and into the water before the brunt of the freeway crowds. Exceptional surf, of course, could wreak havoc on my sleep schedule and otherwise temperate moods. Once, after an

all-dayer on the beach and just two hours in the sack, I stumbled into Denny's only to discover that all of the bus trays under the counters were overflowing with stacks of scummy dishes. Having fully expected to collapse immediately in a back booth, I was forced to track down the previous shift's dishwasher, a lazy cur who had chosen to dawdle over a nightcap cup of coffee. I caught up with my colleague as he was about to pull

out of the parking lot. The ensuing discussion regarding professional couple of local girls for purely economic reasons. One night, after surfing past midnight under a full moon. I was called upon to explain duties was rather brief, made so by the apparition of a red-eyed surfer — complete with ponytail and rolled up sleeves — speaking his mind through a driver's side this relationship to a large and uncomfortably inquisitive fellow who was polishing a monstrous

this sort of rabid one-dimensional Harley-Davidson beneath the street living as a compulsive surf rat. At light in front of the girls' apartment. His Levi's professed his allegiance to the "Sons of Hawaii," seventeen. I spent a two-month summer vacation in Waikiki, surfing the crowded yet sometimes a formidable gang with whom one spectacular waves that break within plain sight of the big luxury hotels of our friendly roommates used to ride. This would also be the fellow and finding out about urban life in a part of town that no tourist ever who, a few nights later, brought by a scoped, high-powered rifle sees. A buddy and I had a onebecause he'd heard we'd had a puni room apartment on a street inhabited, as far as we could tell, trying to hit on us for free marijuana, an unsuccessful demand by druggies, dealers, bikers, and transvestite prostitutes. Toward the made while waving a can opener threateningly outside our front end of our stay, we moved in with a

After my summer in San Clemente, I returned to UCSD to find that any notions I had toward scholastic enterprise were now far outweighed by a treacherous desire to seek some real surfing adventure. Soon afterward,

window There was some precedence to







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FOCUS Montgomery Ward I ran into a buddy and a friend of his who were preparing to make for Central America via the coast of mainland Mexico. A growing wave of gringo surfers was currently tapping these previously unexplored waters, a tropical paradise of exotic breaks that recent issues of the surfing magazines were doing their best to glamorize. I needed no further enticement.

It would be difficult to relate, briefly, just what it is that befalls a trio of venturesome surfers during a six-month, 12,000-mile trip through the impoverished heart of Latin

America. At the end of any surf safari, you are inclined to summarize in your head. A tally is needed for the quick description you will be asked for: the kinds of waves at such-and-such sizes and the places they were encountered Inevitably, what actually happened is far beyond the narrative limits of young surfers breaching the tide.

hat surfing inspires a certain naive attitude toward the life and world around us is one of the sport's lesser qualities. Yet should it seem that surfing was well on its way to ruining me for

good, let me state as way of sagreement that I eventually returned to UCSD to surf Black's and complete a formal program of undergraduate study. On the other hand, this would also be when I first embarked on a career in writing, an undertaking that would only further diminish my chances of leading a reasonably sane life.

There was the matter of money. Occupied as I was by two pursuits that offered little in the way of financial gain, I was fortunate to land a job as the caretaker for a La Jolla estate owned by a woman

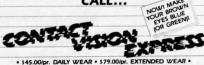
Wreaths

of name who, during the Ford administration, left town to serve as the U.S. ambassador to a nation in the Far East. Having the run of the place, I dug in a little kitchen garden along the abandoned horse corral and, later, a bed of marijuana plants intended for personal use. No habit, however, could have made a dent in the eventual harvest, a shocking yield of grade-A pot that translated soon afterward into a

monetary killing.

With winter in the air, I bought a plane ticket to South Africa. My





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# Surfing

journalist where the political climate was topically hot. I would also bring along a surfboard. Like every other surfer, I'd seen the movie Endless Summer at least a dozen times; so I was well aware of waves in the Republik that promise nothing less than to blow my mind.

In Johannesburg I was officially forbidden to write. In Cape Town, I was threatened by the police and assaulted by a carload of beer-bottle-wielding whites because I was socially involved with a couple of black fellows and, especially, one of their sisters. Then at Jeffreys Bay, where the surf really was the last word in challenge and excellence, I lost two housemates to a police raid bent on curbing the

supply of locally-grown dagga.

One of the surfers, Tony Van Der
Heuwel, had been a South African national champion during the mid-Sixties. After a trip overseas, he was banned from future competition because of a reputation gained here in California for enjoying everything in the way of fun. Later Tony served nine months behind bars. Yet at the time I met him, Tony Van Der Heuwel was content

Tony Van Der Heuwel was content to ride the fabulous surf at Jeffreys Bay, make leather goods for cash, and, occasionally, to get high. I last saw Paul Gravelle the day I rode a new board he'd shaped and just finishing glassing for me. Born in Durban, Paul had emigrated to Australia: yet most winters, he returned to Jeffreys, where he paid for his trips by crafting surfboards designed to get the very nost out of

the spirited waves at the Bay, boards the sort of which mine proved to be a prime example.

Neither Tony nor Paul did any kind of dealing. In fact, they were picked up on suspicion alone. Two weeks later, Tony told of having his wrists handcuffed in front of his ankles, being hung upside down from a wooden rod run above his forearms and behind his knees, and refusing to answer questions through a bag over his head while receiving blows to his torso. This was all related to me the day Tony returned to Atlantis, the com surf pad overlooking Jeffreys Bay; and in the next breath, Tony stated he had sworn off drugs once and for all, reconfirmed his belief in God. and proposed marriage to his lady Paul, it turns out, had already left the country, despite three boards and a wet suit left lying in the room next to mine

The following morning, I got Jeffreys Bay as good as it gets: long, winding walls highlighted by tubes you could ride high and dry in, the wind in your face and you heart's echo all around you. That evening after sunset, I dug up a manuscript from sand beneath bushes on the bluff. I had been bushes on the bluff. I had been writing, attempting a novel in which, in the raw prose of youth, I was prone to making such profound statements as "South Africa sucks muddy water through a dirty sock!" I stashed the manuscript inside the bottom of my backpack, and in the morning, I went to the police station to pick up my passport and see if my visitor's visa had been renewed. It hadn't. So I carried my grip and typewriter and surfboard to the road out of town, and I stuck out my thumb and started home.

"You get that wave and sail headlong through danger; yet in your mind is nothing less than a strong dose of tangible redemption."

There comes a time in every surfing career when one wonders what the point of it all is. Finding and riding good waves is never going to make the world a better place to live; and the private glory of aquatic dance can come to seem, in the face of things, a literal instance of pounding sand down a rat hole.

Then there's the torment of surfing in crowds, the acid test of one's love of the sport. Imagine the furious infighting of several dozen surfers battling for the tall-important wave of the day. Say you important were of the day. Say you get that wew, and you push to your feet and settle into flight through oblong spirilas and sweet, crystalline curlicues, taking it all in like the believer on bidding to the papal antechambers. What follows may be a flurry of prismatic halos, echees terse and profusud; and you sail headlong through that which might very well be danger, yet in your mind is nothing more or less than a strong dose of tangible redemption. A good were can go on that way for quite some time — though in truth these adventures are as elliptic

as haiku verse. Still, the very best wave is always a long one, and you balance the odds and do your best to ride it to the very end. You surf the wave for the life of you — only to have everything shatter beneath the fire-hose wake of another surfboard.

It isn't the first time. And free and brave surfer you are, choking on the sea and pellucid rage, may well consider then and there it's well consider then and there it's time to start doing something about the way things are. You sight down the length of your board, aim it squarely and with erudite care, and once more you entertain the notion of driving the slick, pointed tip up the asshole of one's fellow surfer.

But why go into that? It's morbid to think that sweet revenge is the final dream of youth lost in the surf. It's been more than a decade since I started home from South Africa, and I didn't convince myself that Southern California is truly home until I surfed myself silly in France and Spain, throughout the top half of our golden state, and down the entire length of the Baja peninsula. I'm on the dark side of

thirty now, and I need a wet suit in the middle of summer. Three fins are in; all of my boards have one. My wife and I are attempting to close escrow on a hundred-year-old house in Oceanside. The baby is

It's the perfect time to go surfing I drive south two days with a buddy alongside me in the cab of my '65 pickup. After the desert and ten miles of wicked washboard, the blue Baja Pacific looks as magical as the Emerald City. We can see lines. Hurricane Rosalyn has been throwing her weight around below the cape, and here we see the results of her antics: ruler-edged waves peeling exquisitely along a gentle sand point.

We break out boards and lathe them with wax, a ritual not unlike the ballplayer taking the pine-tar rag to his bat. They are old-style surfboards, close to nine feet lone Where the modern surfboard has been designed to necessitate maximum exertion in order to gain momentum, the traditional longboard remains a subtle tool. demanding graceful footwork that on a good wave takes the form of little more than delicate manipulations of body weight Speed is attained by maintaining trim in the steepest, highest part of the wave. The beauty of such the wave. The beauty or such boards is their capacity to ride a wave from start to finish, especially a small wave. Sometimes you just stand there, perched on the nose, vatching the drama unfold. ometimes, when you're no longer

young, that is enough.

I knee-paddle out through a set, stretching upright through the wash to keep my head dry. The wind's at my back, crisp enough to chill me

even though the water is warm, and I make it outside in time to rest through the lull. Then swells stack up like corduroy to the horizon, and I'm on my knees again and digging. picking out a sweet wave to call :

I've done it 100,000 times, no exaggeration, yet the moment I stand, pointing a board down the throat of a wave, is a moment compared to none. This is a little wave; I could take it on the chops without flinching. But it's an awfully good wave, stretching from my waist to a heart so full of promise; and I lay out a long turn, cross-step to the nose, and come up tight in a wind-sculptured hollow that is mine and mine alone.

that is mine and mine alone.

Do not think that I felt the bliss of angels. Don't think I felt anything at all. My board was chattering across the rippled wall, a sound as resonant as a playing card clothes-pinned to the spokes of a tricycle: and the sensation was more static than dynamic, as if I were motionless and the wave was racing outward beneath my feet. I ended up in an ankle-high tube. It carried me a final fifty yards before gently depositing me, board and all, directly onto dry sand.

I suppose my father was right: I won't be just a surfer all my life. I showe the board back into the water, the shore break smacking my thighs, and think, this is either the thighs, and think, this is either the end or the beginning of everything. Outside, my buddy is streaking across a long, concave section, bearing down on me in a pose that went out of fashion twenty years ago. In some respects, nothing has changed. This is surfing for pure

and simple fun.

I hoot at the top of my lungs.



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# Christmas in Julian



Memories of family, snow, and Santa.

then the best weather, the most Christmaslike, at least in Julian, came when I was five years old. I don't know whether there was more snow that year or that the aspen were any barer, that the oaks were speckled with deeper scarlets or that the ponds were covered by a thicker ice; but it felt more like Christmas, deep down in my galoshes, in the sting of the wind that jost ed my hair, whispering, "Tom Bombadil, Tom Bombadillo,

By Hale Maher

his jacket red, his boots of yellow..." I just remember the Christmas lights strung around the house as being brighter, the fires as larger, and our Christmas tree as eing taller than any other Christmas tree in town

Our father rose first during this holiday time, smashing about the house like a giant ore car broken loose from its railings. He'd warm up the house with huge pine trees that he'd pulled from the roots with his hands and then cracked over his his hands and then cracked over his knee like twigs. As the fire got bigger and bigger, he'd become happier and happier, lumbering out Irish songs in the thick, toasty tones of a man in love with the season. We all had our parts to the

morning, roughly worked carvings that fit into each day. If my father's was unbounded happiness, my sister's was the constant astonishment that she awoke each morning, and my mother's was the brittle belief that God had sent us to Earth to do our chores. She constantly waylaid my sister and me, telling us that we had to get mes, telling us that we had to get the second of the second of the second of the was time to go to the second of the second trushed our teeth yet? We weren't sure, but we suspected that no one made our parents brush their teeth. But off we'd march to our room to pull on our long johns, thrash away at the red and green sweaters that Aunt Grimes had made, alig no our red yarn mittens, and then rush our again. Mother would stop us, spin us like brightly colored tops, and then, reluctantly, let us out into the cold, glorious snow.

In these rich blue and gold days, days strung together with bells and

tinsel, days that smelled like pine and steaming blueberry muffins, Santa Claus became an enigma of joy and scrutiny. He knew about us grabbing Friday the cat and skimming her across the Welsh's frozen pond in a fury of spitting fur and talons. He saw us hiding behind the cedar fence with our deadly snowballs clenched tight in our mittens, waiting for Jeff Bartlot to walk by. He even knew about

our mittens, waiting for Jeff Bartlot to walk by, He even knew about that missing piece of apple pie. It was all there on his list.

But Santa also knew about us helping Mother. He was there behind the woodpile each time we'd gather logs for the fire. He saw us feed Mother Cat each morning and smiled whenever we gave the Shetland pony green apples for no other reason than the fact that we knew he liked green apples. He even knew about the time was the word with the same that we have been apples. He even knew about the time water was the word was about the time was the word was about the time was the word was the word. Nightmares lived had on sames and that crept under lake ice in the heart of winter, things that his better that he heart of winter, things that his beneath our beds,

waiting for our hands to dangle

But past all this, beyond the tappings of dead trees against frozen panes, past the howlings of the wind that swept across our dreams like ghosts upon a grave, lay, and we were sure of it, Santa's

cottage of red ribbons and cake, a house where elves wore strawberry hats and skated on licorice. No one house where elves wore strawberry hats and skated on licorice. No one had actually told us this. No one had actually told us this. No one had pointed to the summit of Volcano Mountain and said, "There, just beyond that ridge, that's where Santa comes from. But it made sense to us. The kind of sense that tells a child thunderstorms are the sorgs of angels, special angels that protect children from nightmares by chiming the iron bell across Huntley pasture late in the evening. We knew all of this intuitively. But knowing where Santa came from wasn't enough. We wanted to meet him. We wanted to sit down by the Christmas fire and talk to him about the feeding of reindeer and what elves were like. We wanted to know if Mrs. Claus really did bake the world's best apple pix what it was like inside a chimney flue, and had he ever gotten stuck, and so, almost without thinking about it, we decided to set a trap of Santa.

about it, we decided to set a trap for Santa.

Dut how to go about it? That puzzled us. We couldn't walk up to him and say, "Hello, Mr. Claus, we're trapping you." No, he'd hear us coming from hallway and twinkle his nose and up the chimney he'd go — up

the chimney with our hard-won toolbox and hammer, doll house and stitched handkerchief, the red baby apples that he always left in the bottom of our stockings. Nor could we wait for him behind the catch us there and send us off to bed. He always did. So what was left?

'Milk and cookies.'

"Milk and cookies."
Milk and cookies?
Yes. My sister had heard that
Santa liked milk and cookies. "He
always has," she'd say, trying to
remember just how far back always.

remember just how far back always was. And so our plan took off. We started by gathering things, things that looked traplike, things that were green and gold and sparkled off the fire. We gathered times! and tassels, red and blue beads, bells or of wind chimes, ribbons that off of wind chimes, ribbons that gushed to the ground. We pulled out the tiny Chinese lanterns, the ones Mother hated, the ones that sputtered and blinked and burped like a thousand broken stars. We even cut wild holly from behind the white fence, holly so wild it dripped wakes of color in the snow behind us like ever-expanding rainbows.

behind us like ever-expanding rainbows.

All of this we hourded way for "the night," our night. We had it deep in our closet where the bears hid. On yes, we had bears in our closet. We could hear them at night sometimes, little scrapting noises as they moved around trying to get more comfortable, the slight muffled sounds of bear coughs, covered with bear paws to as not to

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Christmas

"Do the bears celebrate

Christmas?" my sister asked. Yes. Every year on Christmas day they sneak up to Mt. Tom and drink hot buttered rum and honey. They give great bear hugs to bear aunts and bear cousins, and cubs climb up uncles' knees, uncles that growl and complain and smoke big black cigars while talking about the

"Do bears give presents also?"
Huge, thick presents wrapped in eaves and berries that they eat quickly. Presents that drip on the ground and taste like lime ice

"I wish I were a bear," my sister decided, pulling her pink pillow tight about her chin. "Then I could eat and eat and never have to go to bed." I agreed, and we jumped under our covers and soon had bear dreams and snow dreams and dreams of sneaking up on the Huntley house and letting all their

cows go free.

As time moves for a child,
slowly like a chocolate train
on iced racks, so too did Christmas Eve creep ever so carefully toward us. It played with its long white hair and stuck out its tongue at us when we weren't looking. It hid behind snow drifts and made snowmen who muttered to themselves while walking stiffly across Farmer Road in the moonlight. The more we hoped for Christmas Eve, the further back it

stole into December.

And so we waited. We rode our Fireball sled down our drive, screaming like savages as we plowed into the embankment. We plowed into the embankment. We ate pinyon nuts and wild honey, honey from wild bees that Dr. Bulpit gave us in small amber vats. We climbed up hills and named them Maher Hill and caught ducks and called them all Mrs. Clarke. Christmas was

everything. Christmas Eve did come. We knew it would. It rushed in on the December wind, scattering the last dead leaves off the aspen, and drained the winter twilight. It swept up from Witch Creek and Mesa Grande on the back of the Wild Things that skated over Lake

hats to strangers and chewed on sugar canes. Christmas Eve sank into Julian as snow falls gently

upon a child's tongue.

The trap itself was simple, almost ingenious. The milk and cookies — the bait — went on the mantelpiece. Our muskrat collection of everything traplike then surrounded, or rather, engulfed the bait in ever more complicated circles. The Chinese lanterns crisscrossed through the holly. The red, green, and gold ribbons dripped over the mantel's edge with soft blue wind chimes tied neatly at the ends. My sister's Raggedy Anrawere cemented in two Lego towers I'd made last year. We even had the Lionel train weaving in and out of the clutter at the bottom like a slowly developing snake. Santa, that merry old elf, was about to be had. Our muskrat collection of

The longest night of the year, at least for children, comes on Christmas Eve. And even more so on this particular Christmas Eve. Every creak of wood, every moan of the house spoke magic. What if Santa doesn't come? What if he knows what we're doing and decides to keep our presents? What if Mother finds out and we have to be good the rest of our lives? The questions mouldered into our heads like overstuffed pillows until at last we fell asleep from exhaustion. And then came the dreams.

And then came ine dreams.

Terrible and yet lovely dreams.

Dreams of green trolls with pink heads and silver tails that played checkers in the snow and drank red wine. Dreams of the Morhardt's fireplace that smelled like bristlecone and shot off sparks that exploded into marching toy soldiers. Dreams of Santa and the

bears drinking tea in the closet and discussing the matter of bees.

And then, whump.
My sister's eyes blinked open.

Another whump.
"It's him." And we both jumped from our beds and ran out the door.
A strange blinking light cascaded
down the hallway from the living room, an eerie blue-green light that fluttered and tripped toward us. Another crash. This time

"Does Santa swear?"
I hushed her without answering. Cautiously, slowly, we peered around the corner, around the living room threshold, around the very edge of Christmas itself and found, there, lying in a heap of flickering Chinese lanterns, crushed holly, and spilt milk — Father.

"you're supposed to be Santa!" She turned to me, pulling on my arm and asked, "Why isn't he Santa?"

Our father looked up from his bed of broken parts, the lights sputtering over his head in fractured bursts. The frown, the almost angry look he wore when he first sneaked in, changed by degrees into his huge Irish smile. He explained, in parts, that Santa had been delayed. "Yes, delayed," he said, rising, trying to set right our trap. Santa had been socked in by weather over in Escondido and had called ahead. "He didn't want the milk to get "He didn't want the milk to get warm, so he asked me to put it in the refrigerator." He smiled another great Irish smile, told us he'd fix everything before Santa got here, that everything was fine, and, with a wink, ushered us off to bed.

We tried to stay awake that night.

on the rooftop. We waited for the sound of a sleigh touching down in the snow and sliding toward the chimney But it didn't work: it couldn't. Sleep, like a wild horse, kept racing before us into the night, drawing my sister and me after it.

We never got to meet Santa. But he came that Christmas. he came that Christmas, nonetheless, just as Father said he would. He left my sister a pine doll house and me a cherry-red bicycle. Our lives continued on, season

after season. My father one night, years later, sat stock straight up, stared at my mother in amazement and never smiled again. My sister married a man in another town and now never calls to ask about the bears. And I, each Christmas Eve, tuck my children in and tell them about the Christmas when Santa got socked in by weather in

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# The American **Nightmare**



JONATHAN SAVILLE

Scott Peldsher's Sledgehammer Theatre has been presenting Sam Shepard's Action at the Sam Diego Rep's Sirk Avenue Playhouse. Action, which was first performed at the American Place Theatre in 1975, is one of its author's most compeling works, he blead vasion of life convoyed with immense theatrical inventiveness. The second of the second with immense theatrical inventiveness for the second with immense theatrical inventiveness. For the second with immense theatrical inventiveness corresponding works and the second in the second with the second in the secon

and once afterward, the three events forming a turkey sandwich, so to speak, or a Shepard pic, whose contrasting nourishments helped me to understand the play's meaning. The Thanksgiving celebration brought me into the maltin of a tightly knit, warm-hearted family whose various generations were bound together by affection, respect, and powerful issente of common the contrasting of the contrasting the time of the contrasting features of the contrasting features are contrasting out of the contrasting features are contrasting out the contr

arls have long been one of the world's most popular gems. The auty, versatility and affordability of pearl jewelry give it a place in erry woman's jewelry box, while gold and diamond prices continue ctuate from one high to another.

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tion is the obverse of that dream, a relentless depiction of modern America gone wrong. It was as though Shepard himself had attended that 1986 Thankshimself had attended that 1986 Thanks-giving dinner in Rancho Peñasquitos and had determined to parody it in his play, reversing all its realities. The holiday in the play is Christmas, rather than Thanks-giving, but otherwise the parallels and con-trasts were exact. Instead of a family, Cheened bears its few assembly unpeaking. trasts were exact. Instead of a family, Shepard shows us four apparently unrelated people living together without community, without community without community without community without community common the relationships. Instead of an amosphere of its winter, deprivation, crisis, and disaster. The emotions of love, respect, and gratitude are virtually absent, being replaced (except for some abortive attempts at mutual caring) by isolated indifference, diffuse hostility, directionless violence. Instead of finding their identities in the humanized world of their physical and social environment, the characters react to society as self-alientating role playing, to their own bodies as immical objects of fear, to the whole world as a prison, and

and social environment, the characters react to society as self-alienting role playing, to their own bodies as infinitial objects of fear, to the whole world as a prison, and to life as a meaningless set of fragments. The underlying activity of the Thanks. The underlying activity of the Thanks of the third of third of the third

idea how I got there or why or who did it. I had no references for this." It is the ab-surd world of Waiting for Godot — and rendered with a similar ability to create un-

orgettable theatrical images.

So we see Shooter (in a moving and technically assured performance by John technically assured performance by John Rosen) pretending to be a dancing local, as an image of all human beings humiliated by the unhuman conditions of life: "It's not the rightful position of a bear ... it's all off balance." The same character tries to escape into a life of stolid unconsciousness be about the image of the properties of the pro-tended to the protect of the pro-tended to the pro-tended to the pro-tended to the pro-tended to the protect of the pro-tended to the pro-tended to the protect of the pro-tended to the protect of the pro-tended to the protect of the protect of the pro-tended to the protect of the protect of the pro-tended to the protect of the protect of the protect of the pro-tended to the protect of the protec by placing himself permanently in an arm-chair from which he need not confront the of puts of amissed permanenty in at a chair from which he need not confront the void of existence, but soon he feels in prosoned and debumanized or against pain, carrying if around the stage on his back like a deformed toroice. He is in terror of his own feet, when he sees them while bathing, and trembles at the fact that the only thing enclosing his body in a hostile world is his kin, his alleancian from both his environment and his own body is so great that her recounts a story about a body that killed its inhabitant and then went around pre-tending to be a human being, a picture of soulless, identity-less modern man that another character (deep, in Roberts' impassioned realization) desperately but futilely stranded like that... It's not like that."

At its basest, in the world of Action, like

stoned oranization species and you may be stoned the that. It's not like that."

At its basest, in the world of Action, like is food, hunger, eating, the perpetual round of unsattfable material desire, the longing after the turkey, and the forgetting of the meal immediately after it is eaten. At the end there is nothing but death: the turkey fastened for the kill, the fish bloodily boned, cleaned, and cut into piccee before our eyes, the moth (in Shooter's story, elsowed, elsowed, and cut into piccee before our eyes, the moth (in Shooter's story, elsowed, elsowed, elsowed, and cut into piccee before our eyes, the moth (in Shooter's story, elsowed, elso

Her

Christmas gift...

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What is the nature of this crisis? "Sometimes I think I know, but it's only "Sometimes I think I know, but it's only an idea," says Liza (played in a terrifyingly low-key, stiff-bodied, old-maid manner by Elizabeth Backenstow). "Sometimes I have the idea I know what's happening to us. Sometimes I can't see it. I go blind. Other times I don't have any idea. I'm just eating." Amid this helplessness, vulnerability, and times I don't have any idea. I'm just eating."
Amid this helplessness, vulnerability, and ignorance, if people could at least speak with each other, make a meaningful human contact through words, and so help each other to cope with the surrounding chaos! But in the world of Action, "it's hard to have a conversation," because the characters do not listen to each other or have a conversation," because the characters do not listen to each other, or, if they do, they do not understand what is being said, or implied, or fell. The second line of the play, after Jeep's declaration about his looking forward to uh — me, is Shooter's comment, "Who're you talking to?" We exist in a void, we communicate in a void, and the cultural images of in a void, and the cultural images of initetenth-century America that once gave our national life a common language — Walt Whitman's democratic vistas. Lincoln the great liberator, the common social pur-pose of politics and art ("the poet and the President . . . seeing each other from their respective positions"), the Wild West,

antelopes running on a yellow prairie, the promise of the frontier, the Golden Gate, to a time when a prophet of the New World could still expect something from America — these ideals of an era gone by have turned into empty clichés, mouthed in a parody of Walter Cronkite.

parody of Walter Cronkite.

Such is Shepard's daunting vision, and such is the extraordinary art through which he communicates it. It is to Scott Feldsher's credit that he — aided by his admirable cast—has given each of these images so vivid a realization. He has, in addition, created some stuming stage images, of his cona realization. He has, in addition, created some stunning stage images of his own, which, while not in the script, reinforce its world view and are fully in the style of Shepard's theatrical mind. The Seleghammer production of Arion begins with a long, slow scene in which Lupe (played with flussless concentration by Suam Gelman) seeks to dissipate the unchangle broadeous of purposclessness by distinguishing the selection of purposclessness by finally cannot stand being at the mercy of finally quality and with actors as good as Gelman with the selection of this high and the selection of the se

only once, but twice, with no diminution of effect. Other splendid inventions of effect. Other splendid inventions of Feldable include the animalization of Jeep and Shooter, growling and snarling at each other; Jeep's comie-grotesque scene of attempting in vain to pour himself a cup of corfice (Roberts he mine at his most comortie (Roberts he mine at his most comortie (Roberts he mine at his most comortie) of the properties of the propertie conducting the dimer-table conversation in almost insuditive voices; feep's explosive attack on the refrigerator; Lupe's trying to hide herself in this refrigerator; the violent broom battle between Liza and Jeep (ex-ceuted with perfect timing and command-ing physical expressiveness by Buckenstow and Roberts), shooter's inability to speak the word for what he most fears ("fish") until he is helped out by Jeep's tongue-tied delivery when asking Shooter to provide him with some external justifica-tion of the large algorithm of the high con-trol of the large solden turkey specified (in one of his rare miscalculations) by the playwright.

of his fare miscaucusations by the playwright.

Another category of directorial additions I found far less successful was that much of the action in this production is accompanied with film clips on television monitors and slide projections on the

plement to the script includes satire of American commercial shallowness and popular entertainment, illustrations of things and people alluded to in the dialogue, jokes about Shepard's untradi-tional dramaturgy, existentialist catch phrases, pictures of Sam Shepard himself, facetious interviews with the actors, and so on. However clever some of this may be, on. However clever some of this may be, absolutely none of it is necessary, since Shepard's script, Feldsher's own realization of it, and the wonderful acting say the same things far more eloquently, and since the constant visual flickering and self-conscious persillage distract the audience's attention from where it belongs, upstaging the actors, conceines a their most selections. the actors sometimes at their most glorio

moments.
This cavil, however, should not stop any lover of serious theater from rushing to see Sledgehammer's Action in its final performances this weekend. The artistic caliber of the production — for which Feldsher must of course take major credit reidsher must of course take major credit — is so high that a few errors of judgment can scarcely harm things much. Here is a show well worth seeing, and a new theatrical company well worth

TIJUANA MEXICOACH

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# Hell and Humanity



-

#### JEFF SMITH

Martin Sherman had no trouble having his first five plays staged in this country But in 1979, he had be export fore, this sixth effort, to Lowerful present of previous forest produced by the country previous forest produced by the country forest pr Martin Sherman had no trouble having

made it to New York. Sherman's play has proved to be not only accurate historically but also historically important. It is one of the first major plays in American theater to depict homosexuals in a wholly self-

the first major plays in American theaster to depict homosexuals in a wholly self-affirming light.

Bent, a fine production of which is currently at the Bowery Theatre, unfolds in two very different movements. The first act—set in Berlin in 1934—traces the rise of Nazi persecution by following the plight of Max and Rudy, lower whose freedom contracts with each successive sense. The first act was the product of the product

SA murdered hornosexuals in its own ranks before turning on those in the world at large), the playwright explodes his leisurely first scene. Two storm troopers burst into the room, slit Wolf's throat, and force Max and Rudy to flee. But their attempt to escape the plague of Brown Shirts infect-ing Germany fails. To save his own life, Max betrays Rudy on a train to a death camp. He then vows to survive even the horrors of Dachau.

horrors of Dachau.

While act one is a nightmarish cacophony, act two is played in a softer key: in the silence and slow time of a piece by Samuel Beckett. Max is in Dachau, the prisoners aren't allowed to touch, talk to, or even look at each other. The guards detest all signs of "free will," an inmate named Horst whispers to Max as they, like Sisyphus, carry rocks from one place to Sisyphus, carry rocks from one place to another — and then back again in an endless, mindless dirge of "nonessential" labor designed to strip them not only of their strength but also of their will to live. Every two hours, the guards give the prisoners a three-minute break but make them stand at attention. During these "rest

prisoners a three-minute break but make them stand at attention. During best event periods," Max and Horst see signs of their future in the yard. These are the "mostems," a term the prisoners have coined for those among them who have a seep, they have no earthly identity and merely wanter around, like living dead, waiting for their read deaths to come. Though certainly active physically, in some senses, Max has been a "mostem" and the sense of the s

being. His first act at Dachau is typical. When he learns that become When he learns that homosexuals are treated worse than Jews (a distinction that, though historically true, blurs when one considers the horrors both groups faced), he acquires a yellow star, the symbol for a Jew, by devious means. Horst, who wears a pink triangle (the symbol for a homosexual) on his prisoner's uniform, advises Max to look out for himself and not to become involved with anyone else. Max beams

upon hearing this advice — it's the one thing he knows how to do well. Max is a survivor with little to save. In a moment of frustration over Max's inability to feel anything. Horst says to him, "You during their twee-hold workays, the two men develop a bond that grows in spite of the most dehumanizing conditions im-aginable. Dachau was designed to pare away a person's being, to reduce people, like the "work" itself, to nonessentials. like he "work" itself, to nonessentials. Contrary to one of the most sadistic blueprints ever devised, though, Max does the opposite. He discovers his true self in this hellish pit and learns the essentials of being human — how to give, to trust, and to love. And in the end, he does more. With

to love. And in the end, he does more. With an act of free will guaranteed to infuriate his architoch formentors, Max remounces all of his disquises and proudly—and unforgettably at the Bowery Theatre—declares his identity.

The Bowery's fine production of Bent once again enhances its reputation for consistently offering theater that is dynamic, challenging, and risk-aking. Directed with subde intensity by Gimps-Lynn Saffwed, the production erforms from robusing the play production erforms from robusing the play production. From the control of the depictions of Nazi violence that fill the appear of body best sellent (for his week's field trip in search of Man's Inhumanity to Man, go to any bookstore and count the Man, go to any bookstore and count the wastikas on the book covers; if the publishing industry had its way, the Third Reich would last 1000 years). These elements are in the play and in the Bowery's production. But people on the lookout for an X-rated evening of Nazi atrocities can been booking because Seffect has either the control of the control of the control of the production.

fully (and very successfully) concentrated instead on the psychological dimensions of Sherman's drama, on the effects of the Holocaust inside Max, Horst, Rudy, and the others, which is ultimately where the real horrors reside.

Typical of the Bowery Theatre, risks bound in this production. The second act, for example, mirrors the monotony lived by Max and Horst, who move stones back and forth across the stage. *Bent* takes an enormous theatrical chance by intentionally creating tedium on-stage. The line between sheer boredom and artistic boredom is one of the toughest to draw. Safferd's emphasis on the interior lives of the characters,

however, not only overcomes any potential problems, it also stretches one's sense of felt time. The work seems endless and is exhausting to watch, but the scenes themselves are crisply paced, which is no mean feat. As is the fact that the Bowery has even attempted to mount this play in its small space. Bent requires a number of locales, ranging from the death camp to a rain and to various interiors. Steve Pear-son's sets, for the most part, never make son's sets, for the most part, never make one aware that size was ever a problem. Lit well (except for the finale, which demands much more light) by Sean LaMotte, Pear-son's designs unfold with a series of sliding panels that reapportion the stage into

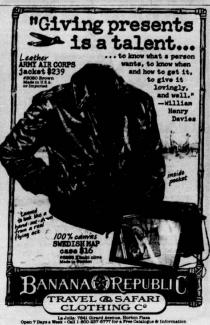
various settings. His admirable work is functional. Except for a dirt floor where one shouldn't be in the first scene, his sets, and John-Bryan Davis's very appropriate costumes, contribute effectively to the realistic look of the show without calling

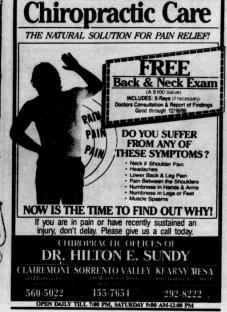
unwanted attention to themselves.

Another hallmark of the Bowery Theatre is its knack for discovering new local talent. Five members of the cast for Bent are in this category, and all do competent work.
As do veterans Jeffrey Okey, a touching study in vulnerability as Rudy, and Kurt
Reichert as Freddie, an elderly gay man.
Reichert does some of his best work to date

persuade Max to remain in the "closet" for his health. Since Freddie cannot look at Max, the scene prefigures act two, and Reichert is first-rate as a caring man who strides forward with each new role - as structs forward with each new role—as Max, and another new face, Robert Nuismer, as Horst. Like intersecting planes from opposite extremes, these two gifted actors compellingly bring their characters to an inerfable still-point where tenderness can grow amid forment, where lowe can be made with words alone, and where newly found dispirity can trapecate as inferen found dignity can transcend an inferno meant to shred the human soul.









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# India System



FLEANOR WIDNER

urant: Desmond's Cuisine of tion: 613 Pearl Street, La Jolla

Type of Food: Northern Indian Price Range: Entrées, \$8.75 to \$12.95 Hours: Closed Monday. Open for dinner only, 5:00 p.m. to 9:00 p.m.

I was twenty years old and a graduate student at Columbia University when I had my first encounter with Indian food. At the age of twenty, I looked seventeen, and most of my classmates were middle-aged men.

students sat on the floor and were in boisterous spirits, bundled up in their coats and mufflers (the apartment was unheated) and drinking beer. Yet the mother and sister and drinking beer. Yet the mother and sister of our classmate wore delicate, glistening saris. They had not been expecting me, but they insisted I take a chair. As if they had been awaiting our arrival in order to begin, the dinner was brought out immediately.

Most of the platters were placed on the floor where the students, sitting cross-legged, reached over and helped themselves, using the soil Indian bread as utensits. I remained at the table with the nen who escorted me. As soon as I tasted the first dish, whose contents I can't define to this day, my eyes began to water, my brooke out in sweet, and I was afraid to the state of the Most of the platters were placed on the

throughout the meal, generously urging me to eat more lamb or chicken or vegetables, each with an intricate sauce whose name I never managed to distinguish. In truth, the only way I got through the meal was by dropping my book over and over again, so that when I lowered my head to retrieve it I could empty my mouth in my paper napkin, which I later wadded in my coat pocket. Afterward, when we were once more in the street and heading for the subway, one of the older men patted my head affectionately and said, "You were a good

sport."
I've thought of that meal often, wishing
I could have it now, when I could appreciate
its authenticity. Still, although I've come
a long way since that trial by fire and have
had marvelous Indian meals, I try to dine had marvelous Indian meals, I try to dine at Indian restaurants with people whe have lived in India. Since Desmond's Cuisine of India recently moved from Cocanside to Pearl Street in La Jolla, some friends and the ent there the other night — and our party consisted of the same people who and cirvien out to Coesnide when Desmond's opened there several years ago. The menu is virtually the same as it was in Oceanside. A few more items have been added, but these weren't available when we dined there. The rooms themselves deserve

since the place was King Richard's. There's a bar to the left that used to be crowded under King Richard's tenancy but which appeared to languish during the occu-pancies of both the Gypsy Cellar and pancies of both the Gypsy Ceilar and Di Santi's. Desmond's serves only wine and beer at present, and the bar appears superfluous. The dining room itself has an odd shape; one wall is bricked, one per-mits a peek of the rather dull street, and the room is angled and cut up for entryways the room is angled and cut up for entryways so that it appears to be uneven. At its grandest, it held a piano — the owner of the Gypty Cellar insisted on music from first to last — but Desmond has merely thrown up some Indian wall hanglings for atmosphere. Pink table-lodds are placed diamond shapes over burgundy ones. Our party of five had a capacious table in the center of the room, and the service was

We began with paloons (fresh vegetables deep-fried in lentil batter; ours consisted of eggplant and onion rings, 337-39. We also had vegetable somotars, which are deep-fried, stuffed pastries (5300). Papters, or lentil wafers, were served free with two sauces, but the other breats, paratha and chappart, cost \$3.50 and \$100, respectively. The appetities were very leave and chappart, cost \$3.50 and \$100, respectively. The two men in our group wanted very hot. The two men in our group wanted very hot Lamb vindulos (\$35.00); and confered the murgh horma chicken (\$9.25); a fourth had the lamb curry (\$51.00); and I ordered the mogan josh — the mildest of the lamb distings (\$310.00). In retrospect, we realized we had ordered too much lamb, especially since the orders all tended to taste the same. All the lamb was cut up in stand to the same and the world pronounced this one lacking in texture and tablety. To say that a very special chia lacks subdeys, To say that a very special chia lacks subdeys. The say that a very special chia lacks subdeys. The say that a very special chia lacks subdeys. The say that a very special chia lacks subdeys. The say that a very special chia lacks subdeys. The say that a very special chia lacks subdeys. The say that a very special chia lacks subdeys. The say that a very special chia lacks subdeys. The say that a very special chia lacks subdeys. The say that a very special chia lacks subdeys. The say that a very special chia lacks subdeys. The say that a very special chia lacks subdeys. The say that a very special chia lacks subdeys. The say that a very special chia lacks subdeys. The say that a very special chia lacks subdeys. The say that a very special chia lacks subd

stands for at least twenty-four hours, rather

stands for at least twenty-four hours, nuther han from a few fiver spices. Nor could we tell the difference between the curry and the regan joint prepared with yegurt. When we passed the dishes around, we thought they were vitrusly the same, except that one (the visidalizo) was hoster.

The three lamb dishes were served from eartherware pots, while the serving plates to the contraction of t

dia or have visited there often found the food at Desmond's disappointing. They thought it lacked texture, subtlety, and excitement, which, they say, is not synonymous with chili powder. However— and this is a big however—when I returned to Desmond's a few nights later with a friend who had never been widely exposed friend who had never been widely exposed to Indian cooking, he loved it. On the waiter's recommendation, we had the keema matter, or ground beet with peas, topped with fresh vegetables (\$8.75) and chicken nikka, which resembles tandoor chicken, except that it's not baked in a tandoor owen but it broilled. The chicken was served with fresh vegetables (\$8.75). We both preferred the chicken to the ground-beef dish, which tended to be a bit greasy. But I must admit that my escort wolfed down both of these dishes and said he would return again, especially if he had a visitor whom he wanted to treat to an in-

expensive meal.

There is validity in the statements of both sets of friends. If you've had Indian food in its native land, in London, or even San Francisco, then Desmond's may not prove exciting. But if you want a taste of India where the food does make some concessions to American taste, then Desmond's will serve your purposes. The key may be to call twenty-four hours in advance to order whatever specialty you'd like instead of choosing standards from the menu. This is what we did when we went to Desmond's in Oceanside and were so impressed — we

had ordered a banquet without consulting the menu. The next time I go to Des-mond's, I will do just that — allow him to

Entrées, which are served with either rice or vegetables, range in price from \$8.75 to \$12.95, but if you order dhal soup or appetizers or Indian bread, the prices

escalate.
In spite of its present shortcomings, Desmond's Cuisine of India should do well in La Jolla, which in one aspect is a university community that reverse unusual ethnic food. Desmond, who is very enterprising and sensitive to the requirements of his Clientele, is sure to respond to this need, and the offerings may quieckly move in more interesting and varied direction.



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# Stardate 1986



With the arrival of Star Trek IV: The Voyage Home, it is not too soon to speak of the consistency of the series, and of the certainty with which it can be turned to by the broad-based science-fiction fan, not just the monomanical Trekkie, for a high old

reward of practice, practice, practice, have by now been honed to perfection, so that even someone (if such a being can be even someone (if such a being can be imagined) who had never before seen a Sur-Trek adventure would require no remedial exposition in order to feel right at home. (And as long as we are not taking things for granted, neither should it go without saying that William Shatner and Leonard Nimoy are routinely excellent, notwithstanding an occasional lapse into over-confident hamminess and cuteness detectable on Shatner's part. Nimoy, who also has directed the installment for the second time in a row, is debarred by the Vulcanic nature of his character from either of those vices.) The benefit of this familial familiarity is that it gives the unfolding plot a human dimension without ever slowing it down or pulling it over to the side of the road in order to do so.

road in order to do so.

As to the plot: this one, which finds our crew in a Klingon vessel (the Enterprise having been blown, as you will remember if you were not traumatized into amnesia, to smithercens) heading earthward toward a court-martial, and with considerable deathers removing the property of the property o if you were not traumatized into amnessa, to smitherens) heading earthward toward a court-martial, and with considerable doubts surrounding the "reborn" Spock is not in the ability to post natularing questions and problems. A gigantic probe, looking something like a greasy railroad spike with an all-white soccer half rotating in a shaff of light at its tip, is in a trajectory toward Earth, mysteriously incapacitating any star-ships in its path and suppring Earth's energy immediately upon entry into the atmosphere. Tantalizing questions so far: How does it do this? And why? What is it? How does it do this? And why? What is it? entry in the earnouphere. Tantalizing questions so far: How does it do this? And why? What is it? entry in the earnouphere. Tantalizing questions so far: How does it do this? And why? What is it? entry in the earnouphere. Tantalizing questions so far: How does it do this? And why? What is it? entry in the earnouphere. Tantalizing a unservable message to the world's oceans, which our heroes, well back in the trail of the probe and thus still with full power at their disposal, manage to decode when filtered through the density of the oceans as the call of the humphack whale. Hum. But this only suggests another question: "Who would send a probe," as one of the crew would send a probe," as one of the crew would send a probe, and the call to the probe that it is not in the problem: here in the 23rd Century there are no longer any humphack whale to talk to a whale?" And an immediate problem: here in the 23rd Century, say about 1986, and feet, a couple of spossible solution: to travel back in time ("We've done it before," as viewens of the TV series will attest to the late 20th Century, say about 1986, and feet, a couple of spossible solution: to travel back in time ("We've done it before," as viewens of the TV series will attest to the late 20th Century, say about 1986, and feet, a couple of spossible solution: to travel back in time ("We've done it before," as viewens of the TV series will atte

ecological issues, its marginal comments on the foulness of the spoken language in our time and on the quality of public health on the Boutess on the speaker the group of the the care ("Dorn't leave him," the impassion billion are ("Dorn't leave him," the impassion has admirated "Bones" McCoty pleads to his admirated with the control of the contemporary cinema—although not, thankfully, all the way to the soaphoot of the inner-unith percentile. But this is to make the movie sound entirely to scowly. Most of this, apart from the endangered-species business, is played for laughs, and more often than not gets them. Kirk attempting to explain Spock to a 20th-century earthling, for example, as a refugee of the Berkeley free-speech movement who must have taken too much "LDS," got one from me.

This sort of thing is fun and finmy while it is happening, but in the long run the movie gets a little too journy and Jovial for its own good, particularly in a couple of boligatory and unworrying (and thus quite pointless) chase scenes. And with all of that, it attempts to climb up to too many emotional climaxes before getting back to the main business of the evening: saving the world. (Ah, yes, har.) The result is a loosening and loss of tension, and the time frittered away there could have been put to better use in addressing some of those infrittered away there could have been put to better use in addressing some of those in-tital questions. Who, indeed, would send a probe hundreds of light years to talk to a whale, and then, after finally getting one of them to come on the line "Chab, yeah. There's a couple of us down here. The rest of the guys are soap and margarine"), would be sa quickly content to pack the heir soccer ball and go home? Given the state of flim criticism today, with its jour-beling to the common of the common of the state of flim criticism today, with its jour-dactive to be fastest and loadest, its distinctination ever to look back or to think wice, there will inevitably be plenty of support for this latest installment as the beat of them yet. It is not. It is the least of them. But not enough less to spoil the fun.

Carroll Ballard has had to store week, when the content of the con

Tchaikovsky ballet as designed by children's illustrator Maurice Sendak and as danced by the Pacific Northwest Ballet (and as first performed by them on stage in 1983). It looks, from a certain angle, to be a natural and inevitable and long-overluse sort of project. A personnia classic of beineve the phrase is) as a concert and heater piece, why should it not be one as a movie, soo? Well, all right, since the question has been asked: "why noti' is because it remains here essentially a theater piece, and all of Ballard's hard work can't make it into something else. He can always the control of the and as first performed by them on stage out with microscopically close, detailed, beautifully lit (by cameraman Stephen Burum), and eminently cinematic images of a toy shop of an earlier century, the proprietor of which will soon nod off to dreamland. And he can play prepeated tricks of scale and perspective, amounting at times to a Chinese-boxes effect of worldswithin-worlds. But most of these tricks are within-worlds. But most of these tricks are of necessity confined to transitional bits between dance numbers, including some almost Baushy Berteleyant transitional bits in the Sugar Plum Fairy section of the score: Tchalsowsky's equivalent to Opening Night on Broadway. These clever passageways into and out of a scene are exactly the kinds of things that made Ballard such a spelibilinding suche and the such as t

But here they have created a movie of



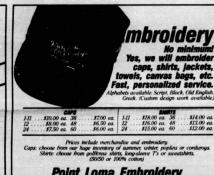
customed to have to grind our teeth during Dick Powell's romantic bits or Hugh Herbert's comic bits in order to get to the Ruby Keeler tap dance (plus ali-girl chorus), here the interest is centered almost

camera is demoted to somewhere hear its newsreel capacity as visual "recorder," the eye glazes over and the mind wafts away to another medium allogether. (And in-cidentally, to my untrained and perhaps "unrealistic" eye, the dancing falls a good bit short of something we want "recorded" for the benefit of ear, the contemporation

nally be uncharitable not to admit, comes through this strategic crucible with as much honor and dignity as any man can who has had both hands tied behind his back and one leg affixed to an iron ball.

As nice as it would be in a critic's life to come upon a movie of the caliber of Kurosawa's High and Low more often — Kurosawa's High and Low more often—
a movie that one can spot on Suam Sontag's
list of the Top Ten of all-time, in the most
recein Sight and Sound poil, and not at as
a perfectly rational selection — I cannot
quite feel that the reissue of the movie at
the Ken for one week starting Sunday warrants a brand new review. This is not one
of those resurrection and reconstruction
jobs like Napoleon and The Leapard, nor
a remodeling and refurbishing job like
Glorgio Moroder's version of Metripolis.
As near as I can make out, it's the same
old movie, though presumably in a spanking new print. I would only want to say on
its occasion that, having already seen it
at least half a dozen times, I look forward
to seeing it squain with greater interest and at least half a dozen times, I look forward to seeing it again with greater interest and cagerness than I can muster for any neverseem movie the remainder of this year. And if I hadn't already seen it but somehow knew what I know, I would certainly make every effort to find nothing funny about opening a Japanese movie on December 7 and would view this as a sufficient excuse all be itself to be the more.





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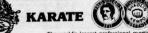
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#### **OUARTER NOTES**

#### SAN DIEGO PRODIGY **GUSTAVO** ROMERO

For music lovers, one of the great fortunes of living in San Diego is that this is the home town of Gustavo Romero. The young pianis from Chula Vista, after hi years as a sensational child prodigy, is now an artist of the first rank — in artistry, if not yet in the career of the concert circuit. To hear him is invariably a pleasure and an inspiration, for his brilliant technique is allied with a profound insight into musical meaning and a superb sense of style. How delightful, then, that virtually every time Romero returns from his present home, New York, to visit his family, he is so visit his family, he is so generous in giving local concerts. This is a benefit conferred on us by the accident of geography, one denied to the inhabitants of Cleveland or Atlanta. We should consider ourselves tremendously lucky, for planists of Romero's caliber are rare in any generation: the conferred control of the conferred control of the conferred control and prevance concern; a stend with equal enthusiasm is Murray Perahia. Every local appearance of Gustavo Romero, like every concert of Perahia, is a major musical ovent.

event.
On his latest visit here,
Romero performed with the
San Diego Chamber Orchestra
(in a concert I reported on last
week), in recinal at the
Methodist Church in Mission Methodist Church in Mission Valley (a concert I unhappily could not attend), and finally at a private concert in the Del Mar home of Robert and Irene Macmillan, patrons of music whose generosity has resulted in a series of intimate recitals of this sort. The Del Mar recital, I was happy

to discover, repeated a good part of the earlier recital program, so that I could hear for myself what friends had reported to be one of Romero's most sublime performances. Sublime was indeed the suitable word for much of this playing, in which, through piece after piece, I found myself having one of those rare experiences music critics long for, when the long for, when the performance is so utterly true in every respect, so faithful to the composer's letter and spirit, so responsive to the inner demands of the score inner demands of the score and of the nature of musical discourse in general, that the continual play of critical language in the mind— describing, evaluating, comparing— quietly stops, and, as the poet says, one becomes the music. becomes the music.
The conditions of this

The conditions of this private recial offered the planist certain special challenges. A home is much smaller than a concert hall, and many of the listeners are seated quite clove to the plano. smaller, bringing the volume level down and adjusting all the other characteristics of the performance accordingly? That is by no means easy for a performer to whom the pieces played have become the appression, so that a certain loudness in so that a certain loudness are the second that inevitable outward sign of the music's internal drama as it comes to life in the performer's own heart and mind. It would be particularly hard for a passionate musician like Romero, who throws himself with risk-taking abandon into his performances, chancing

Custon Reserva— these would be contrary to the imperative demands of the music and of the artist.

And the imperative demands of the music and of the artist.

Selected the imperative demands of the selected selected the properties of the properties of orther violent upifit for the audience, as though all the angelic host had arrived with a lauge fluttering and artived with a lauge fluttering the selected selected selected the selected selec performances, chancing everything for the sake of spontaneity, in the manner of the late Artur Rubinstein. Polite control, scaling back to

been softened by years of being played upon, is a bit stiff — and this provided Romero with his other spec challenge of the evening, particularly so because the first half of the program consisted almost entirely of consisted almost entirely of baroque music requiring terrific lightness and rapidity of touch. The works performed in this half were J.S. Bach's Toccata in C Minor and Third English Suite, and six sonatas by Domenico Scarlatti, capped anomalously ya zesty performance of Chabrier's Scherzo-Valse. In the Scarlatti, the piano's action

Chabrier's Scherzo-Valse. In the Scarlatti, the piano's action made tough going of the coruscating repeated notes of several of the pieces, and one could hear the pianist struggling to break through these added technical difficulties so as to convey in the optimum manner possible

exuberance. In the Scarlatti, as well as the Bach, Romero played with his usual unhistorical pianism in dealing with baroque works, treating the piano not as a surrogate harpsichord (as Glenn Gould, for example, was wont to do) but as an instrument of great expressive range making it possible to find shapes and meanings in this music that no performance on the instrument for which it was composed could have conveyed. It was, could have convoyed. It was, as always, splendid playing, of great musical intelligence and sensitivity, and its explorations of the endless riches of the music (the Bach, naturally, in somewhat greater degree than the Scarlatti) were at once

profound and exhilarating.

Profundity and exhilaration also characterized the second half of the program, devoted principally to Chopin. The works were the relatively soft-spoken Three Mazurkas, op. 59, played with a combination of firmness and meditative inwardness that reminded me of Rubinstein himself, the of Rubinstein nimsen, or greatest exponent of this repertoire — and three of the composer's most grandiose and most fully achieved and most fully achieved works, demonstrations of how Chopin could write music of the largest compass is relatively small and (theoretically) unpretentious "dance" forms: the Berceuse, the Barcarolle, and the Arla Polonaise. The latter two works, above all, received performances of perfess reuser and brilliance. The works, above all, received performances of geerless power and brilliance. The encores of this generous program, in its congenial surroundings, included the Ravel 'Pevame pour une infante defunct, the exquisite Bach-Stiot B-Minor Pretude which so evalued me at the which so evalued me at the which so woulded me at the which so woulded me at the work, and an unexpected and wonderfully difformatic "I Got Rhythm." A concert — like all those by this treasurable artist — to remember. CITY

LIGHTS

#### MISS SWEET

by nearby residents. by hearby residents.
"Everybody is against it,"
explains Andy Spencer, who
lives carty-corner to the house.
"There were some [Historical
Society] staff people working
over there for a while, and you couldn't park out here on the street, it was so crowded. We don't want any more traffic through here." The neighbors are primarily interested in protecting the character of their neighborhood as a quiet enclave of single-family dwellings.

Historical Society president Don Hartley says the wrath of the neighbors was part of the reason for selling. Society officials discovered after Miss Sweet died that the city would require a conditional-use permit in order for the society to use the house as she wished and that the neighbors would fight the issuance of such a permit. "The practicalities of running a museum in a residential area are just not something the society wants to deal with now," Hartley explains. He also says that the sale of the house would that the sale of the house would be contingent on the buyer agreeing to a "flequed essement" as part of the deed restrictions, which would preserve the flaming-size of the same of the sa

has to come in every other month or something."
Historical Society officials confirm that a cash offer of \$600,000 has been made for the house, but another possible buyer is also in the picture. Kevin Munnelly has spoken with Historical Society officials about the possibility that the City of San Diego might expensive the properties of the con-sustring its preservation and use in a fashion envisioned by Miss Sweet. That possibility seems remote, according to those involved, but the society but the society

ount Shoe Fashio 257 N. El Camino Real Encinitas · 436-8766 lot good on sale items. Good thu. 12/30/

is holding the house off the open market until the city makes some determination about whether or not to acquire

company transmenance supervisor Lawrence Landy. supervisor Lawrence Landy. According to Landy, the city took the lowest bid and brought the chepest model available. They got what they paid for, he says. "This Jiffl was underrated in every respect for what they're using it for," says. Landy. While he's not implying hat the lift isn't sale, Landy, any it wasn't made to withsand the outdoor elements — or the custodian, who regularly hoses off the water. Landy says, and it eventually rusted out. Last month Abbey Medical was called out to fix it again, after a lapse of two years. A new motor was ordered, and the city's general services.

new motor was ordered, and the city's general services department told Schonfeld that the lift would be required by November 14. Schonfeld went to the Callé de life by Moro on the Callé de life by Moro on the pairs. He didn't know that the new motor that arrived from the factory did not fit the outdated lift, and that the wiring, which had practically disintegrated, needed replacing which had procupit a disabled friend along for an insugural ride, and the two of them were disappointed when the lift didn't.

the two of them were disappointed when the lift didn't work. "My friend got very agitated, and I got very agitated, all I got very agitated," Schonfeld admits. They stormed out and went to a nearby phone booth to call another restaurant. As a bird companion was dialing the number, Café del Rey Moro

#### A LIFT?

get parts for it anymore."

Abbey Medical, a San Diego medical equipment supplier, originally installed the lift and has done the repair work on it.
"The city messed up when they
bought that thing," says company maintenance supervisor Lawrence Landy.

manager Bill Ewin came out of the restaurant and approached the group. "He was screaming

#### WOMAN Pre-Christmas CONFESSES

Upons it same in high stock of the parts. The major wearfed to be one of the girth. Then it was important to uses the in stock of the parts. Then it was important to uses the in stock of parts and the parts affect of the parts and the parts affect of the parts and the parts affect of t

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40 DECEMBER 4, 1986

(continued from page 41) blue streak," says Schonfeld of Ewin, who he says used the word cripple, as well as a few expletives, to get his message across. According to Schonfeld, Ewin admonished him for narassing restaurant employees and barred all three men from ever entering the restaurant

again. Ewin refused to comment on the incident because Schonfeld

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Volunteers, 18-65 years of age, with recurrent hives (at least 2 episodes per week for the past 6 weeks) are needed for medical study to test new treatment.

has threatened to sue him, but restaurant owner John Cox have to say," Cox claims. The restaurant owner recalls past denies that Ewin engaged in name calling or banished the men from the restaurant. Ewin did ask Schonfeld to stop neidents when Schonfeld demanded to order from a lunch menu during Sunday brunch (Schonfeld denies this) or causing embarrassing scenes in wanted to eat on the outdoor wanted to eat on the outdoor patio when it was closed to all diners because of cold weather. "I love him as a customer," says front of other patrons according to Cox. He says there is no satisfying Schonfeld, no matter what the staff does. "He Cox. "I just don't want him won't listen to anything you

creaming in the lobby."

So Schonfeld is allowed in the estaurant, the wheelchair lift is working, and he can eat on the working, and he can eat on the patio. Everything should be fine. But should is a trickly word. A businessman using city property should have seen to it that the lift was fixed long ago, says Schonfeld. The city should have installed a better lift, says Cox. And the lift, which now have a sent-thought. has an enclosed motor, should work for a while, says the supervisor at Abbey Medical.

#### OWN COUNCIL

nued from page 5) ned Lloyd had deliberately misrepresented the council's position. (Lloyd says he was acting as a private citizen when he spoke out for the project; he never authorized his title to be

programs or ension studies in:

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Regardless of the Mission Regardless of the Mission Beach Town Council vote, the development plan was approved by the city council in June and September. But the project's opponents weren't about to give

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ses begin Jan. 5, 198

up, and a month later, the Save Mission Beach Park Committee Mission Beach Park Committee was formed to launch a petition drive to halt development until the matter can be placed on the June, 1987 ballot. Gathering the necessary 70,000 signatures takes money, Becker says, so at the November 12 meeting of the Mission Beach Town Council, a plea for the funds was made

We arrived at the \$3500 figure because it represents about because it represents about seventy-five percent of the town council treasury." Becker says. "And that's the same percentage of members who voted to oppose the project when the issue was brought up last May." There were only about thirty members out of 300 at that November 12 meeting. Becker says, and they appropried the

says, and they approved the motion to turn over the funds by a vote of twenty-one to six. "We thought that was the end of it," he says. But when Becker didn't receive the \$3500 check the next day, as had been promised he went to Lloyd for an explanation. "He told me he was holding up the check so that the town council's executive

board could discuss it," Becker

that the town council's executive board could discuss it." Becker says. "I asked him what needed incussing, and he told me he discussing, and he told me he discussing, and he told me he discussing, and he told me he discussing and he discussion. "When they (the Save Belmont Park Committee] first told me hey wanted to speak at our next meeting, they were indicated that they were meeting they were indicated that they were gays. "If they had would have mentioned their request in the mailer we send out to our entire membership before each meeting, and I'm sure we would have gotten a much bigger turnout. This is by money that has ever been made to the town council, and it's not after that a small minority of our members should decide where seventy-five percent of our seventy-five percent of our treasury is spent." When they met November 18 in Lloyd's house, the Mission Beach Town

Council's thirteen-member executive board agreed with their president's recommendation that no check be issued until another tally is taken at the town council's next

meeting, set for December 10.

The executive board's decision doesn't rest well with second time, we won't get our money until the middle of money until the middle of December," Becker says. "And since we're hoping to get at least 25,000 signatures by the end of the year, just to let the end of the year, just to let the city know we're serious, that delay could hurt us — already, we're having trouble paying people to take around the petitions." Becker wonders whether Lloyd is merely "stalling" because he wants the initiative drive to die. "I've been on the town council for eighteen years," he says, "and this is the first time the challenged a vote - even though there are almost never

more than twenty or thirty people at those meetings." Mike Lloyd, however, insists all he's doing is "acting objectively in discharging my duties... If they would have told us beforehand what their plans were," he says, "this never would have happened."

#### RESERVATION ROW

(continued from page 5)

Tate has rigged up an escape hatch in the babies' bedroom in hatch in the bables' bedroom in case the shooting starts again, and daughter Jillian's crib is protected by a thick cast-iron plate designed to deflect incoming bullets. While there house since early this fall, April Pico says tribal it Jidenakers were crawling around the house Thankagwing night, shining flashlights under the front door and "playing their games" on the family. "It'd jump up with a their gas give them reason to shoot at us." Kelvin Tate says the rouble

Kelvin Tate says the trouble began last year when he decided to stop hanging around and drinking beer with April's cousins, who live near by. Tate says he then started demanding that one of the cousins, Tom





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Osuna, not enter April's house without her permission. "We told Tom to knock when he comes in, and he didn't like tha at all," recalls April. Kelvin claims Osuna and his friends began driving by the house brandishing firearms, giving

brandsshing lifearms, giving us dirty looks, and calling n'e names like 'big white man' and other cuss words. I just ignored them and took the kids inside, and that really bugged them. Then they'd drive by at all hours

window."
The animosity escalated this summer when Kelvin and his family returned home to find three bedroom windows shattered and the bedroom and shattered and the bedroom and living room walls and doors riddled by buckshot blasts. He says the nightline drive-by harassnents increased, as the provocateurs constantly crept around the house, calling out names and making weird noises. "We dreaded weekends and full-moon nights. Those were the worst," recalls Kelvin. "They'd play all night driving in the carpon behind our house, sometimes firing automatic sometimes fring automatic sometimes fring automatic." the canyon behind our house, sometimes firing automatic weapons. Sometimes they'd hi weapons. Sometimes they'd his behind cows and stalk around the house." When he could, Kelvin recorded the license plate numbers of the offending vehicles in a log book, but he says it was difficult to identify the culprits. They're great actors," he claims. "They' change their shirts, shave their mustaches, so you could never

tell who was who." Kelvin has a picture of an effigy he says his antagonists hung July 20 from a street sign at an entrance to the reservation, about four miles south of Lake Henshaw off Highway 78. The neck of the cloth-stuffed dummy is encircided by a nosse, its bead is topped with a Padres' baseball reading. "Calvin" dangles from its neck. "I'm not a Padres fan, "I'm a Chargers says Kelvin." "I'm a Chargers says Kelvin. "I'm a Chargers fan, and if they'd have told me, I'd have lent them my Chargers'

Cap."

Kelvin says things turned nastier at summer's end, when he returned home one day to find several windows and a rind several windows and a picture frame shot through by a large-caliber bullets. By then, the tribal council was moving to evict Kelvin from the reservation. A tribal meeting was held to discuss the was need to discuss the controversy, and though April was invited, she refused to attend. "All they'd do is cut me down and kick Kelvin off anyway," says April. On September 7, the tribe passed a resolution banning Kelvin from the reservation for "I) violent threats and brandishing firearms; 2) forcing tribal members from their home 3) destruction of private

property."

Kelvin admits he took a propane tank from an

abandoned reservation home and says he was put on probation by an El Cajon nunicipal court judge for the theft, but he figures that hardly qualifies him as an incorrigible. "I wish I'd never seen that [propane] tank, but I'm no criminal. I could do better than that if I was. I'd go to work for their [Indian] government and get some big checks."

Kelvin and April say the real

reason for the harassment has nothing to do with Kelvin's misdeeds but is a thinly veiled attempt to drive the family off the reservation and take the the reservation and take the home and approximately 500 acres April inherited after her mother's death in 1982. "They're only doing this to chase Kelvin off because they think I'll follow him," says April. She identifies the provocateurs as cousin Tom Osuna and several other male Osuna and several other male relatives who she claims have disliked her since she was a child. While she did well in public school and participated in after-school activities, she explains, "they stayed in the remedial classes and never did anything. They called me 'Miss Perfect' and a 'Wanna-be white sid."

Kelvin has tried to challenge the resolution banning him from the reservation, but in October

20

both the California State were unable to "tie the prime Attorney General's office and the federal Department of suspect into the crime."
Bingham wouldn't say who that Interior ruled that the tribal suspect was.)
Tate denies all this, though he decree is legally binding. On November 18, sheriff's deputie arrested Tate for trespassing

admits that he "let off a few firearm rounds" near Osuna house late last spring. And he Budweiser during an interview that "I might have a beer or two, and the Bible does say to be sober." Tate says the forced separation has caused a hardship for himself, his wife, and his children. Though he sees his wife daily off the reservation, he laments that "it's just not a regular family life," and he says the couple's oldest daughter has been emotionally harmed by the

April Pico says she'll fight the tribal resolution that banned her husband from the reservation. But she has no plans to abando her property, despite the continued harassment. "They've winter, and they're volunteer firemen. If they do, we'll just pitch a tent."

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when he refused to leave the

reservation, and he faces a December 18 court appearance on the misdemeanor charge in El Cajon municipal court. Santa Ysabel tribal leaders

controversy, but one member of the tribe says the issue is, at bottom, a family feud. "The

house where April lives has always been a family house, and when Kelvin told the Osunas

they couldn't come in, he gave them a reason to go after him,"

says this observer. But Tom osuna says Tate and April Pico are the cause of the trouble, not the victims. "Everything was okay till Kelvin shot up my

house." Osuna said last week

as he pointed out pellet marks in the wood siding of his home. He claims that Tate and Pico

have imagined the voices and flashlights and that Tate drinks to excess. "It was the monsters talking to him," Osuna said. As for the buckshot and bullet

for the buckshot and bullet holes that mar Pico's house, Osuna says Pico and Tate shot up their own house to build sympathy for themselves. (Sheriff's lieutenant Joe

Bingham says his officers

refused to discuss the

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Section 2

### **Events, Theater, Music, Film**



Near Here

"It could have been me, but "It could have been me, but instead it was you..." That refrain is from a Holly Near song about somem who have vanished at the hands of secret palice under repressive military regimes in Latin America, but the line is about a more specific event. It serves as a haunting reminder of why to many find political activism a necessary anxiote to the currently confused (and confusing) crolitical stratus que.

onfused (and confusing) olitical status quo.
Near, who will appear in an Diego Sunday, cecember 7, in a fundraiser for the Winter Memorial Peace unid, has contributed many ongs to that struggle and has methow surpassed Joan Baer.

become the representative of folk music and protest music, not only in the United States, but throughout the world. While many musicians have tailed money for various high-profile charities and considered such efforts to uffice, Near has shown a lifelong dedication to political causes and good music and has built a solid, if not mega-platinum, career.

and has built a solid, if nor mega-platinum, career.
Raised in the northern
California farming community of Potter Valley, her political me properties of the properties of the programment of the programment, arriving for long visits with albums of Broadway those times under her arm, who sputhed Near's desire to followed the traditional Hollywood formular she spent a year at VCLA, majoring in a

theater and pointed science before she dropped out and found TV roles on The Partridge Family and Mod Squad and later landed a role in the Broadway production of Hair.

production of Hair.
She grew tired of playing "fat girls who were always comic relief" and joined the 1971 F.T.A. tour (Free the Army, or F\*\*k the Army, depending on whom you ask), which headlined Jane Fonda and Donald Sutherland in a kind of radical-Bob Hope tour of American military bases in Southeast Asia. After she returned, Near began shopping for an album deal with a major label, but as she said in a recent interview, "I kept writing songs that weren't the kind ... major labels wanted. And I wanted complete arrisite control. I didn't know only stars got that.

complete artistic control. I didn't know only stars got that I was an uppity woman.' In response the started Redwood Records, and using her 400,000-plus sales, the company became one of the company became one of the muse." Butting the Seventee and was able to record other female artists, such as the black ensemble Sweet Honey in the Rock. At the time, at least on record and in performances, it was considered politically correct to use women accompanies and technicians ecompanies and technicians ecompanies and technicians with the second politically correct to use women. The second politically correct to use women accompanies and technicians with the second politically correct to use women and the second politically correct to use women to be companied to the second politically control to be second politically the second politically companies and the political poli

#### Place Your Pets

I always thought I was destined for fame, right from destined for fame, right from the beginning when I was entered in all those beauty contests when I was just small. My little toenails were painted pink, and I was pushed out on to the stage. The first time I was scared, and I whimpered



just too cute to resist, and they gave me first prize anyway. I got to sit on a satin pillow, and I wore a little crown, and wore a little crown, and everyholy cooed over me and parted my head. And that's when I knew it was my destiny to bring joy into people's lives by being cute.

Some might say that's easy, but I say it's not. Being cutting the say story and the say it's and the say it's a serious responsibility. People really count on me. I was sent to school to learn to be obedient and to walk and sit





always have to be brushed just so; and I always have to look fresh and perky, even when I don't feel that way. Even wher we're traveling from competition to competition, I have to pose for photographers and look my cutest. I don't



#### The Heart Of Chassidism

A well-known Chasside rabh told the following stors: one day he came upon a lew who was in danger of drowning in the sea. Seeing that the man had panicked and was ready to give up, he shouted, "Give my cretings to the Leviathan." The man smiled, regained his receiting to the Leviathan." The man smiled, regained his receiting to the Leviathan. The man smiled, regained his receiting to more than a large state of the Leviathan. The man smiled, regained his receiting to the Leviathan. The man smiled, regained his receiting to the Leviathan. The same received state that the was rescued. Stated the rabb, "We may learn from this his proper with a joyful heart and a cheerful countenance attains to the Lord, but prayer with outcries and lamentarious may be wasted." It was to be a support of the learn of Chassidium, a branch of Jodisiam that developed in Leatern Europe in the mid-Eighteenth Century. Emerging at a time and place in Jewish history marked by extreme powers and persecution. Chassidium encouraged song, dance, and mayerad levels and the confinency will appect and was a second by the confinency will appect and was a second by the chargant levels and the confinency will have people in an was a smead by extramant le leaders.

The movement appealed to ordinary village people and was spread by charismatic leaders, the first of whom was a healer who worked with magic

Shem Tov," or "Master of the Good Name." Born in 1700 in Poland, the Baal Shem Tov attracted followers by his skill as a healer and his message of joy and active participation in

life (he aroused opposition from established Jewish leaders because of his belief in visions and supernatural powers). After his death in 1760, his disciples

Chassidism; the movement reached its height during the Nineteenth Century. The Eastern European centers of Chassidic Judaism were destroyed during World War II,

but major Chassidic populations now exist in Israel and New York, and the movement has spread throughout the world. Today Chassids are known for



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#### Dance

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

International Folk Dancing, the nonprofit Kayso folk dancers sponsor two classes of folk dancing Fridays, 9 a.m. to noon, room 206, Casa Del Prado, Balbos Park; Saturdays, 12:30 p.m. to 3 p.m., Noorth Park Recreation Center, 4044 lidaho Storect, North Park, No partners Storect, North Park, No partners 238-1711 or 297-1538 for more information.

Scottish Country Dancing is held each Friday, 7 p.m. to 10 p.m., Pacific Beach Women's Club, 1721 Homblend Street. Pacific Beach. Classes are also held on Wednesdays at 7.30 p.m., 7776 Eads Avenue, La Jolla. For roots information, phones.

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 p.m. to 10-45 p.m., at the Balboa Park Club building in Balboa Park. Sunday evening practice classes (also 7 p.m. to 10 p.m.) are free. This month the walt the nonprofit club, phone 483-4860 or 278-8445.

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

Middle East Dance Fundraiser, Rubiyat and other local dance Rubiyat and other local dance ensembles perform a fundraiser for the San Diego Middle Eastern Dance Association, Saturday, December 6, 7 p.m., Marrakesh Restaurant, 8238 Parkway Drive, La Mesa. Call 753-2663 for complete information.

"Winter Recital," the North Coast Ballet, under the direction of Kathleen Mason, performs divertissements from the Nuteracker Ballet, Waltz of the Flowers, and three new pieces, Pointe of View. I Am Me, and Living Clay, Saturday.

December 6, 7:30 p.m., and Sunday, December 7, 4 p.m., Carlsbad Cultural Center, 3557 Monroe Street, Carlsbad. Call 481-1832 for ticket information.

481-1832 for facker information.

Benefit Dance, the Healthy Set
Social Club hosts a dance to
benefit the American Lung
Association, Saturday,
December 6, 8 p.m. to midnight,
Regency Ballroom, 2011 El Cajon
Boulevard, North Park. For
details call 292-7406.

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

Round Dance, a beginning round-dance class takes place every Sunday, 4:30 p.m., Silverado Ballforon, 4752 University Avenue, East San Diego. No prior dance

# TO LOCAL EVENTS

Jitterbug, the San Diego Jitterbug Club meets Sunday, December 7, 7 p.m. to 9:30 p.m., Emerald Balltoom, 9184 Gramerey Drive, Mission Village Shopping Center. For more information, call 281-0361.

More Scottish Dancing takes place each Monday, 7 p.m., room 202, Casa Del Prado, Ballon Park, Morr classes are held Tuesdays and Fridays, 7:30 p.m., at the analocation. Interested? Call 549-4257, 276-7084, or 488-2017 for more information.

More 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.

San Diego Folk Dancers invite all intermediate dancers to join in no-partner and couples' dances

each Monday, 7:30 p.m., Recital Hall, Balboa Park, 463-7529.

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

Folk Dances are held each Tuesday and Thursday, sponsored by the Cabrillo Club. The group meets at 7.30 p.m. in the Balboa Park Club, Balboa Park. Interested 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.

Another International Folk Dancing class takes place each Wednesday, 7 p.m.; no experience and no partners are necessary for the classes, held at the Balboa Park Club Building in

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

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

for more information.

Israeli Chassidic Festival, the
Congregation Beth El hosts a
night of song, dance, and music
by youthful Israeli performers
Wednesday, December 10,
71:50 pm., Jacobs Community
Hall, Congregation Beth El. 860:
453-173 for e. L. politic Call to the
653-173 for e. L. politic Call to the
653-173 for e. L. politic Call to the
654-175 for e. L. politic Call to the
655-175 for e. L. politic Ca

on page one or this section.

Seniors' Christmas Dance, the
Geritol Philharmonic Band
provides the music for a dance
next Thunday, December 11,
1 p.m. to 4 p.m., Balboa Park
Club, next to the House of
Pacific Relations, Balboa Park.

Call 236-5765 for more

Film

United Nations Films, to commensorate Human Rubes Day and to raise awareness about human rights issues, the United National Association of Sun Degas Para Batter World, Focus on Section Associations throughout a street World, Focus on Women, The Transace Winhin, Whyl and Wilmess to Aparoled—ar various locations throughout are various locations throughout a various locations throughout the Commensorate Para Lineary of Humanians Studies, 2004. How December 4, 7 pm., library, University of Humanians Studies, 2004. How December 5, noon, noom L-112, San Drogo Gro, College (23-24-260); and Friday. University of Humanians Studies, 2004. How December 5, noon, noom L-112, San Drogo Gro, College (23-24-260); and Friday. University of Humanians Charles College (23-24-260); and Friday. University of Humanian Charles Charles

"Political Film Series," the fa series, sponsored by the Committee for World Committee for World Democracy, ends Friday, December 5, 7 p.m., room 107, Thrid Lecture Hall, UCSD, with a showing of Merry Oftstemas, Mr. Lawrence, starting David Bowie and Tom Contri in Nagisha Ohlmu's 1 all of Japanese psychological and physical brutality against British prisoners of war. Free, 534-2016.

of war. Free. 534-2016.

"Never CP Wdd," Carroll
Ballard's 1983 film, starring
Charles Marrin Stuth as a naturalist dropped into the Arctic
vildemess to study wolves and who learns about their familial nature, is the next film in the Natural History Museum's series. Saruday. December 6, and Sunday, December 7, 12:30 pm. and 230 pm., Natural History Museum, Brook Particular museum admission. 232-3821.

"Ugetsu," Kengi Mizonguchi's 1953 classic about two friends

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#### AWAKENING THE ACTOR



# SAN DIEGU MASTER CHORALE

7TH ANNUAL MESSIAH SING-ALONG CHRISTMAS CONCERT

Sunday, December 7, 7:30 pm San Diego Symphony Hall 7th and B Streets in downtown San Diego Tickets \$5.00 For ticket information 232-0800

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# 

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Dining and entertainment



Marsha Warfield
Costar of Night Court"

\$50<sup>th</sup> per person includes a special menu, favors, gifts and champagne at midnight

The improvisation 832 Garnet Ava., Pacific Beach - 483-4522





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

"China Is Near," Marco "China Is Near," Marco Bellocchio, the enfant terrible of Italian cinema is the subject of a seven-film retrospective at the La Jolla Museum of Contemporary Art. The next film, a sattre about a ruthless campaign manager trying to marry into the wealthy family of his candidate, screens Wednesday, December 10, 7:30 p.m., at the museum's Sherwood Auditorium, La Jolla. Call 454-0267 for details.

"Lucia," part two of this epic Cuban film screens next

Avenue, downtown. Free. 230-2412.

rsing the Milky Way. Starlight, another seven-minut-film, is about the difficulty of Shangan, about the altrically of photography celestal bodies. Show times are daily at 11:30 a.m., noon, 13:30 g.m., 3 g.m., 5 g.m., 7 g.m., and 8 g.m., 3 g.m., 5 g.m., 7 g.m., and 8 g.m., 4 g.m., 5 g.m., 4 g.m., 4 g.m., 4 g.m., 4 g.m., 4 g.m., 1 g.m., 2 g.g., 9 g.m., 4 g.m., 1 g.m., 2 g.m., 4 g.m., 2 g.m., 2 g.m., 4 g.m., 2 g.m., 4 g.m., 2 "Rainbow War," a new 70mm Ammon of the second of the sec

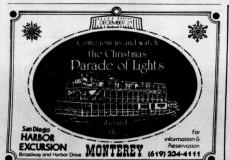
Laserium, in addition to On the Wing and Grand Canyon features, the Reuben H. Fleet Space Theater and Science Center in Balboa Park hosts a series of

and Stewart, screens Thursday and Fridays at 9:15 p.m., and Saturday and Sundays at 6 p.m. The schedule for Lasertusk, which features selections by Peter Gabriel, INXS, Van Halen, and ZZ Top, is Saturday through Wednesday, 10:15 p.m. and Friday and Saturday, 10:15 p.m. Each performance is created live and projected onto the Orunimax screen. For mere information, phone 238-1168.

"We Are Born of the Stars" and Skyward, two new Omnimax films, are row showing at the Tijuana Cultural Center's space theater. We Are Born of the Stars is the first 3-D film in the

comprosed entirety or companer generated graphs. Sevand follows the growth and follows the growth and canadian generations. This tempera-ture of the graph of the graph that the graph of the graph that graph of the graph of the forces purchastic team performing acrobatics in modair. The films screen at the Tipuna Cultural Center, Pasco de Ios Hosey Canadia To Tipuna. For the graph of the graph of the properties of the graph of the control of the graph of t

Music





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## Festival of LOVE & ROMANCE

is coming February 6, 7, 8, 1987 to the Del Mar Fairgrounds.

We are looking for:

EXHIBITORS with Romantic gifts, products, services, activities that involve Love & Romance in San Diego; i.e., Jewelers, Florists, Chocolate Shops, Hot Tubs, Romantic Weekend Getways, Brass Beds, Catering for Two, Romantic Clothing, Personalized Sensual Photos and Calendars, Wine Tasting, Finders of lottle core of the control of the c Lost Loves etc

**ENTERIANES** to audition <u>January 10th</u> to perform at the festival; i.e., Love Balladeers, Comedians, Strolling Musicians, Actors performing Romantic Scenes, etc.

SPEAKERS to give mini-seminars on different aspects of Love & Romance; i.e., Women Who Love Too Much, The Art of Flirting, Romance Over 50, How to Find & Keep Love Alive. Romantic Things To Do in San Diego, etc.

FOOD CATERERS interested in having a festival food booth contact our festival food coordinator.

**VOLUNTEERS** needed to assist with the Festival of Love & Romance" now thru February 10, 1986.

For information on how you might participate in this exciting Valentine's Festival, contact the Festival of Love & Romance office, 711 4th Ave., San Diego. CA 92101 or call 231-1900 for



# TO LOCAL EVENTS

the direction of Cindy Earnest, performs Ralply Vaughn. Williams's English Folk Song Siate, Owen Reed's, La Fietas Mencana, John Barnes Chance's Variation on a Koran Folk Song, Rucian Christman Maisc by Affred Reed, Perce Graninger's Sords Simulphey Perce Graninger's Sords Simulphey Perce Graninger's Sords Simulphey Perce Graninger's Sords Simulphey Thursday, December 4, 8 p.m., Mandeville Auditorium, UCSD. Call 534-3229 for complete information.

music, including hot wassil, a glazed-ham dinner, as well as contumed singers and dancers, Friday. December 5, and Saturday. December 6, 6:30 p.m., Great Hall, Sr. Paul's Episcopal Church, 2728 Sixth Avenue, Hillcrest, Call 560-2899 and 560-2811 for ticket information.

560-2811 for risker information.

New Music Concert, the eleven-member SDSU New Music
Insemble presents a concert of
modern music, featuring webs by,
Thomas Philips, Karl Berger,
Mendrih Monk, and Aaron
Lopland, as well as compositions
Clavarelli and Mike Pinchard,
Friday, Dicember 5, 7 p. m.,
Smith Reciral Hall, SDSU, Free.
265-5204.

Community Civic Band, an adult-education class at San Dieguito High School, performs traditional Christmas music, Friday, December 5, 7-30 p.m., Crest Hall, 675 Balout Drive. Encintras. For more information, call 942-0935. an adult-education

Call 942-0753.

North County Guitarist Peter Sprague performs Friday.
December 5, B. m., Book-Works, 1670 Via de la Valle, Del Mar.
On Satruday, December 6.
classical and flamenco guitarist
George Svoboda plays at 2 p.m.
and 4 p.m.; the Del Mar Trio
plays festive classical music at
8 p.m. Free. 755-3735.

Tchaikovsky Gold Medal red solour with the Los Angeles Chamber Orchestra led by guest conductor Hugo Wolff, in the next presentation of the Magnificent Music Series, Friday, December 5, 8 p.m., East County Performing Arts Center 210 East Main Street, El Cajon For further information, call 440-0372.

490-0372.
UCSD Faculty Concert, soprano Carol Plantamura, violinier Janos Negyew, cellasts Peter Farrell and Michael Staehle, basass Bertran Turettiky, fluties John Fonville and Ann Laberge, and painates Coell Lytle and Stefan Waleris perform "eighteenth-century music."

December 5, 8 p.m., room B-210, Mandeville Center, UCSD. Call 534-3229 or 534-5404 for more

Harnsichordist Karhlees Harpsichordist Karhleen Scheide perform Friday, December 5, Words and Music, 3866 Fourth Avenue, Hilleress. On Morelay, December 8, 1986 Fourth Avenue, Hilleress. Description of the Company of the Sundaya Paper Roman Ritachly, songeriter Kristin Olson, and classical guisarie George Svoboda take part in the free "Appetition." A Tate of Things to Gome". A Tate of Things to Gome". 8 p.m. Call 298-4011 for ticket information.

Community Center Christmas Concerts, a series of concerts by local musical organizations takes



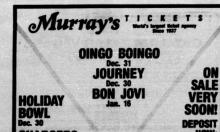
#### MODEL SEARCH

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Dec. 18 DAVID CROSBY (Over 21) Dec. 9

SAM KINISON MALMSTEEN STRYPER Dec. 11 Dec. 26 Dec. 13

San Diego (Loma Sq.) rner of Midway & Roseci 224-3747 Mon.-Fri. 10 am-6 pm Sat. 10 am-5 pm

WEST LEWIS STREET SHOPS 1600 BLOCK IN MISSION HILLS THE HOLIDAY GIFT CENTER Presents Christmas REFRESHMENTS ENTERTAINMENT RAGGLE-TAGGLE Dec. 5, 5 8 Dec. 6, Non-4:

place throughout the week at the Spreeckel Organ Pavilion in Blabow Park Surenday, December 6, the Navy Ban Decomber 6, the Navy Ban Dego Men's Chorus, directed by Ken Kernaton, ing Sunday, December 1, 3 p.m. New Reflection performs along Reflection performs along the Reflection performs Monday, Reflection performs Monday, University Community Choir, Treasky, December 9, 6 p.m. Free. For more information, call 40-7770. 440-7770

Gospel Music, the eight-member Stars of Harmony, led by Andrew Tate, perform Christmas and gospel songs at their second annual charity concert, Saturday, December 6, 7, p.m., Neighborhood Outrach Center, 2320 Broadway, downtown. Call 232-5156 for reservatione.

Staylor for testivations. Singing Christman Tree, sixty singers, plus one hundred members of the Del Certo Baptist Church chorn, perform Christma caroli and disactics electrons caroli and disactics electrons for high Christmas tree decorated with lights—Satuday, December 6, and Staylor, December 6, and West Harbor Divers the Staylor, December 6, and West Harbor Divers the Enhanceton, Call 460-2210 for more information.

"An English Christmas," Mary Cortigan and Glyn Long will read excerpts from Dylan Thomas's A Child's Chrismas in Wales accompanied by the ninety-member, 120-voice La Jolla Civic-University Orchestra and Chorus

performing a selection of English and Welsh Christmas carols, and Welsh Christmas carols, Sarurday, December 6, 8 p.m., and Sunday, December 7, 3 p.m., And Sunday, December 7, 3 p.m., Mandeville Auditorium, UCSD. The second half of the program consists of Vaught, Williame's Christmas cantrat Hode. Call 534-4637 for reservations.

534-637 for reservations. Youth Symphony Concert, under the direction of Louis Campella, the San Diego Youth Symphony performs Straus's Horn Concerto No. 2, Brahm's Symphony No. 4, Samuel Jones's Elgy, and Beethiven's Egmont Overture, Saturday, December 6, 8 p. m., Collega Avenue Boptis Church, 4747 Collega Neune, Collega rease, Free, 298-6377,

area. Free. 198-911.
Speeched Organ Concerts,
Robert Plimpton, San Diego's
official organia, performs a
weekly series of free Concerts at
the Spreached Organ Pavilson in
Balbou Park every Sunday at
2 p.m. This week Plimpton plays
compositions by Bach, Handel,
Liast, Widor, and others, Free.
293-6000.

Pianists Nicholas Reveles and Irvin King, both faculty members of the USD music department, are the featured soloits at the USD Symphony Orchestra concert, Sunday, December 7, 4 p.m., Camino Theatre, USD. Call 260-4600 x4227 for details.

Bach's "Magnificat" will be performed by two different choral ensembles this weekend. The fint performance, by the San Diego Lutheran Chorale, includes Vivaldi's "Gloris" and takes

plane Sunday, Ducember 7, 7 pm., Foot Probertons Church, 320 Date Street, Hillcreet. The chorale will be accompanied by organic Ken Fall and features. Whyter, Martha Weaver, Jose Medina, and Phillip Lanon. Call 24-6212 415 for details. The second "Magnificat" will be second "Magnificat" will be second "Magnificat" will be second "Magnificat" will be commanded by an ordestera and featuring organis Robert (Regue Gregory, Sunday, December 7, 3-50 pm., Rancho Bernado Commont 9100 pm. Formado Commont 9100 Formado Rod, Rancho Bernado Common 1910 Formado Rod, Rancho Bernado Formo en Information, call 467-0811. place Sunday, December 7

Renaissance Music, the Early Music Ensemble of San Diego performs Sunday, December 7, 3:30 p.m., Sr. Brigd's Catholic Church, 4735 Cass Street, Pacific Beach. 483-3030.

Beach. 483-3030.
Folds Singer Holly Near, accompanied by Mary Warkins, performs a benefit concert for the Winter Memorial Peace Fund, Sunday, December 7, 6 p.m., Lewis Joniod High School, 5170 Cireenberg Road, Allied Gradens. Call 459-4650 for tacket "events highlight" on page one of this section.

Tenor Martin Chambers is the featured soloist in a concert by the SDSU Symphony that features the full orchestral

premiere of Elegy for the Astronausts, David Ward-Steinman's Fribute to the seven astronauss who died in the space shuttle Chillinger tragedy, as well as Dethawy's Freinder to Afternoon Symphory No. 3, ("Expansiva"), Sunday, December 7, 7 p. m., Smith Rectal Hall, SDSU, For further details, phone 265-6042. Paraguayan Harp Soloist Alfredo Rolando Ortiz presents a program of Latin American folk and contemporary music, Sunday, December 7, p.m. and 9 p.m., Ocean Song Gallery, 1438 Camino Del Mar, Del Mar, Call 753-7664 for reservations.

135-7604 for reservation.
The Colorado String Quartet, along with piante Anton Kuert, performs Moart's String Quartet in F Major, Prokofae's String Quartet, op 25, No. 2 in F Motor, as part of the La Jolla Chamber Music Society's Sherwood Series, Sunday, December 7, 8 pm. Sherwood Auditornium, La Jolla Museum of Contemporary Art. 700 Prospector Corten, La Jolla, For esservations, and 1495-3724.

caut 399-3724.

Clariner Choir, under the direction of Marian Liebowitz, the SDSU Clariner Choir interprets compositions by Poulenc, Dahl, Mendelssohn, Desportes, and Harvey, Monday December 8, 7 p.m., Smith Recital Hall, SDSU. Free. 265-6046.

appears Monday, December 8, 8 p.m., Civic Theatre, 202 C Street, downtown. Call 298-8730 for complete information.

#### Lectures

"International Law and Terrorism," a breakfast lecture by John E. Murphy, professor of Law at Villanova, about international law and its applications to battling terrorism, takes place Friday, December 5, 7:30 a.m., California Wastern, School of a.p., proceedings Series, deed 2012, 2931–2427.

"The British Isles in 3-D," Bob Satterlee supplies the glasses for his 3-D slide show on the British Isles, Friday, December 5, 7:30 p.m., Abraxas School, 1366 Hornblend Street, Pacific Beach. 232-4801.

132-4601.
Twentieth-Century Sculpture, local artis Jo Reed presents a side-illustrated lecture on the works of Miro, Henry Moore, Giacometri, and others, titled "To Strip the Soul Bare: The Figurative Tradition in Twentieth-Century Sculpture," Friday, December 5, 7:30 p.m., Lastming Resource Center, Mirr.Costs College, One Barnate Drive, Oceanials, For details phone 157-1212 or 375-3155.

# TO LOCAL EVENTS

note this week is the interary salon featuring goes Bill Jarosin, and Jackin Co., berts. Strutzin, December 6, 6-30 p.m., and the comedy-writing workshop led by Joe Vecchio, beginning Tuesday, December 9, 7 p.m. All events take place at the Writers' Bookstore and Flaven, 3341. Adiam Avenue, Normal Heights. Call 282-3363 for complete intrings. ore this week is the istings.

"Bangladesh: Looking into the Future," Bangladesh is the eighth most populous nation in the world and has more than 100 the world and has more than 100 million people crammed into a country half the size of Iraly. Musrafa Kamal, Bangladesh's delegate to the United Nations, discusses the future of that Southeast Asian nation, Saturday, December 6, 7:30 p.m., MiraCosta College Theatre, One Barnard Drive, Oceanside.

Barnato Lrive, Oceansote.

"Jamaica after Slavery," Thomas Holt, professor of history at the University of Michigan, discusser. The Problem of Freedom: The Problem of Freedom: Agranatica Slavery, Monday, December 8, 3:30 p.m., room 6008, Humanites and Social Sciences Building, UCSD. Free. 534-8635.

"Power Sharing in South
Africa," in conjunction with its
production of South African
playwright Arhol Fugard's Masser
Haroli and the Boys, the
San Diego Repertory Theatre
sponson a panel discussion about
apartheid, the system of racial

segregation in South Africa, Monday, December 8, 7 p.m., Lecum Space, Hornor Plata, disontioner. The panelists are disontioner. The panelists are consul to Los Angeles: Black South African Tony Ngubo, currently a professor at MiraCosta College: and moderator Lionel Van Dertini, former member of the House of Representatives, the consultation of the House of Representatives.

AIDS Public Forum, nurse Paula Links and Tony Marshall of the San Diego County Health Services Department discus governmental recommendations concerning AIDS, Tuesday, December 9 noon, San Dugo City College Theatre, Fifteenth Avenue and Twelfth Street, downtown. Free. 230-2450.

downtown. Free. 230-2450.

Sculptor Jene Highstein presents a side-illustrated lecture about his work in conjunction with his moik an conjunction with his midcateer retrospective opening next Frisky. December 12, at the La Jolla Museum of Contemporary Art. The talk is Tuesday, December 9, 7:30 p.m., in the miscum's Coast room.

Call 454-3541 for details.

"Tax Planning Strategies," the Foundation for Financial Education oponsors a lecture on year-end tax planning strategies after the tax seform, Wednesday, December 10, 630 p.m., Rancho Bernardo Library, 16840 Bernardo. Center Drive, Rancho Bernardo. Free. Call 283-6850 for reservations.

"Star of Bethlehem," Joe Wills, director of the Palomar Community College Planearum, presents a side-illustrated Setture on the possible scientific explanations for the Star of explanations for the Star of December 10, 7 p.m., Palomar Community College Planetarium, Palomar College, San Marcos. Pree. For details phone 744-1150 or 727-7539 x 1512.

or TLT-759-25/15.

"Chrismas Blues Putting an End to Family Violence," the holidays are a particularly sresult time of the year that causes to exclude shappy. In an effort or educate the public about this problem, the Carner for Women's Studies and Services and the proposition of the Carner for Women's Cause and Services and the proposition of the Carner of Women's Carner of the Carner of th

"National Space Policy," the Reuben H. Fleet Space Theate Reuben H. Fleet Space Theater and Science Center sponsors a discussion about the future of America's space program, moderated by Jim Bowery of the Space Studies Institute. Wednesdry, December 10, 13.5 p.m., Boshem Lecture Harris and Science Center, Ballson Park, Free. For more information, call 238-1223 2213.

"What Happened to All the Dinosaurs?" At last sighting

were in a Winneba they were in a Winnebago heading up I-5 singing "Do You Know the Way to San Jose." Facetiousness aside, J. David Archibald, SDSU professor of Archivaid, SUSU professor of biology and an expert on dinosaus, presents a lecture on dinosaus, presents a lecture on the plausible extinction theorie as part of the "Return of the Dinosaus" exhibit, next Thursday, December 11, 7:30 p.m., Natural History, Museum, Balboa Park, Call 223-2821 for preservations.

#### Radio/TV

"Catastrophe over Antarctica, there is a huge hole in the otor there is a huge hole in the oats layer of the atmosphere over Antarctica. This episode of Frontiers of Rosson, a science program originating from the SDSU telecommunications and film department, examines the phenomenon and how it was created. Finday, December 5, and Southwestern Cable Channel 24 and Southwestern Cable Channel 15.

"Pee Wes's Playhouse," why are normal adults getting up on Strudba mornings to watch a lability show! The reason is Paul Roberts (a.k. a. Pee Wee Herman), that must a similarion, puspers, and outrageous humor into a half-hour that is fun for kids of all ages. Pee Wee's Playhouse airs. Strutday, December (9 a.m., KPMS-TV, Channel 8.

'Survive!" the trash-film-of-th week award goes to this cheap 1976 production of an actual incident that occurred in 1972 when a group of survivors from an airliner crash in the Andes had to esort to cannibalism to survive t made a mint in the drive-ins. Forget the late-night snack when Survive! airs Saturday, December 6, midnight, KUSI, Channel 51.

"Pon't Stop the Carnival,"
Harry Belafonte performs his
mimrable blend of socially
cornscious pop, folk, and calypso
songs Sunday, December 7,
6 p.m., and Monday,
December 8, 10 p.m., KPBS-TV,
Channel 15.

"The Nutcracker Ballet,"
Mikhail Barshnikov and Gelsey
Mikhail Barshnikov and Gelsey
Kirkland star in the American
Ballet Theater's 1977 production
of this Christmas perennial,
which airs Wednesday,
December 10, 8 p.m., KPBS-TV,
Channel 15.

#### Sports

Juggling, beginners are welcome to attend free workshops and practice sessions for jugglers unicyclists, each Thursday, 6:30 p.m., Federal Building, Balboa Park, For more information, call 280-6063.

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Ethnic Dolls & Creatures
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Ceramics & High-Rich Wear
RICK POHLERS/Wood Obje
CHRISTINA GIBSON-SEARS
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JOANI GOSS/Soft Sculpture MARY ELLEN LONG!
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4. Transit stop at 6th Ave. and Elm St.

5:00 pm

5:15 pm

6:10 pm

Route 5 bus will proceed to 28th St. and Broadway, turn right and get on 94 East Freeway



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#### After Christmas Baja Holiday

Includes 6 days 5 might lodger, New Year's Dee dimer, bottle of wire or champaine (domestic) per coople, tax included, grashing etc. The missic. Children under IS are 440 when accompanied by parents.

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where county supervisor Leon Williams will be the featured

where counts appearant Lorn
Williams will be the fontared
Williams will be the fontared
program of mutic, speeches, and
special presentations. The tooch
to cheduled to arrive at Mission
Bay Park at \$15 p.m. for a \$5 k.m.
nn led by world class marstheore
event at the la Join Museum of
Contemporary Arr., 700 Prospect
Street, La Jolia, fearuring the
Mess College Concert Band, the
Experiment Assistance to
welcome the tooch. Later that
evening at \$915 p.m., Encinities
Mayor Marjoric Claims officiates
are ceremonies at the Couldif
stormation call 452:5111,
\$84-8641 for \$5 k. information),
and \$53-4855.

594-5641 (for 5% information), and 503-4655.

"Christmass on the Prade," more than treenty of Bolhon Park's more than treenty of Bolhon Park's more than treenty of Bolhon Park's more than the state of the state of

"Star Party." Jupiter, the moon, and maybe even Man will be making an appearance at the next monthly celestial viewing sponsored by the SDSU department of autonomy, Feiday, December 5, 7 p.m., outside room 216, Physics-Astronomy Building, SDSU. Free. 265-6182.

Canyon Walk, canyoneers from the Sun Diego Natural History Museum lead a walk through Los Petasquitos Canyon, Saturday, December 6, 10 a.m. Call 232-3821 for directions and

one tournament begin Saturday, December 6, and continue daily, from 7 a.m. to 7 p.m., driving range, Stardust Country Club, 950 Hotel Circle, Mission Valley. The finals are Finday, December 19, Call 283-5806 for

Orienteering is the sport of running or walking or just strolling through unknown terrain with the help of a map and a compass. San Diego Orienteering holds a relay-style event Saturday, December 6, 9 a.m., one-half mile north of the UCSD Library, Call 578-9456 or 453-9174 for compeler information.

reshoe-Pitching traament, the Balboa Park seshoe Pitchers Club holds a seshoe-pitching tournament arday, December 6, noon, h Avenue and Juniper Street, soo Park. For more traation, call 273-7700.

cival of Lights 10K, the ninth sual Festival of Lights 10K and smile fun run/walk takes place sday, December 7, 7:30 a.m.,

DAVID L

MALMSTEEN

SAM KINISON

268-3838

Pan American Road East, Balboa Park. There will be sixteen divisions, including special team and armed forces competitions. Call 583-3300 for registration

Chargers versus Oilers, Warren.
Moon and company come to
San Diego Sunday, December 7,
1 p.m., San Diego Stadium,
Mission Valley. Tickets are
available at the stadium box
office. 280-2111.

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

Table Tennis, twenty tables are available for beginning, advanced, incormediate, and champion table tennis players, every Monday through Freday, pm. to 10°20 pm., Conference Building, Balbos Park. A tournament is held every Thurnday night. Call 583-3670 for more information.

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Monday morning; tee time is at 7:30 a.m.; interested golfers are invited to phone 297-3391 or 295-8470.

EST-9410.

Fast Pitch Machine, the Padres have lent their radar gun to the Hall of Champions during the off-seaton so all the would-be Nolam Ryans and Fernando Valenauelas can measure the speed of their fastballs. The "Fastes Pitcher" earlbeit is open daily, 2 pm. to 4 p.m., Hall of Champions, Balboa Park. 244-2544.

#### In Person

"When the Wind Blows," the Mission Plythouse presents an antinuclear play about a retried English couple who react with a stiff upper lip when they learn a nuclear wind is blowing toward their home, beginning today, Thursday, December 4, and continuing through Saunday, December 7, 8 p.m., Mission Bay, Call 226-0518 for reservations.

Comediana Roxanne Reese and Paul Mooney take the stage at the Comedy Store today, Thunday, December 4, through Saunday, December 6, Show times are 9 p.m. today and Sunday, 8 pm. and 10:30 p.m. on Friday and Saturday. The Comedy Store is located at 916 Pearl Street in La Jolla. 454-9178.

Pearl Street in La Jolla, 454-9178.
Housewife/Comeditions
Roseanne Barr and local
funnyman Russ T. Nails continue
through Sunday, December 7. Vic
Dunlay and Dun Chopin open
continue through December 14.
8-30 p.m., Friday and Saruday,
8 p.m. and Toesday may
8 p.m. and Toesday and
Wednesdaysin 9-30 p.m. The

prov is located at 832 Garn enue, Pacific Beach. For ormation phone 483-4520.

"The Pirates of Pensance," the O'Farrell School of Creative and Performing Arts presents Gilber, and Sullivan's operetts Finday, December 5, and Saturday, December 6, 7 p.m., SCPA Theatre, 6130 Skyline Drive, East San Diego. Call 262-7581 for ticket information.

"Celetial Mechanis," ecording to Ardronn magazine. So Ardronn magazine. Son Francisco performance artist Im Pomercy a "fluent in the language of the technocrast, cognitant of the vocabulary of a modernast, week for the message continuity of the technocrast, cognitant of the wocabulary of a modernast, week for the message continuity of the standard continuity of the stan

"Most Wonderful Pet" Contest, local celebrities will award a grand prize of \$1000 to San Diego's most wonderful pet Sunday, December 7, 10 a.m. San Diego Humane Society Snehren, 827 Sherman Street, Old Town. Call 199-7012 for details, See, also, the "events highlight" on page one of this section.

#### Special

First Earth Run, after traveling through forty-five countries in eighty-ist days in an effort to fouter world cooperation, the torch and the international relationship to the countries of the c

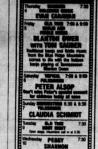
#### FRONTIERS OF REASON



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To get the Irealises Christinas tree curr, chose & cut your comp at Phare by the Farms, Selected 4 to 6 floot choose & cuts are only \$5 85 to 150 st. You Take find See Diagon harmest selection of potted Charatinas trees and holdey greenery, including said product partial at 176 for finot. Phas, all lists get a free product partial at 176 for finot. Phas all lists get a free product partial at 176 for finot. Phase continues the product partial at 176 for finot. The product partial p

▲ Pinery Tree Farms



# TO LOCAL EVENTS

Home Tour, the thirty-fifth annual All Soul's Episcopal Church's home tour, featuring four of Point Lomás most less such event in the country and takes place Saturday, poember 6, 10 an. to 4 p.m. All Soul's Episcopal Church, 1475 Castinus Boulevand, Point 1475 Castinus Boulevand, Point 1475 Castinus Boulevand, Point 1475 Castinus Boulevand, Point be held, an will act Aribleria's program, 'Sing Ota with Sanea,' and a special foll house display. For ticker information, phone 224-2654.

223-6594.

Holiday Spots Card Show, collectible including baseball cards, foodball cards, sports equipment, and uniforms, will be a compared to the compared t December 7, 11 a.m. to 2 p.m. There is no charge for the autographs. Call 697-9500 or 530-0857 for more information.

"A California Christman," the Carlbad Historical Society house tours of the historical Mager House, featuring a roomful of toddy bears, the taste of tamales and other Christman treats, and musical entertainment, Startudau, December 6, 10 a.m. to 4 p.m., 258 Beech Avenue, Carisbad. 729-4054.

O.B. Christmas Festival, the seventh annual Ocean Beach Christmas Festival takes place Saturday, December 6, 10 a.m. to 9 p.m. The fair, featuring a children's parased down Santa Monica Avenue from Ebers Street fo Survey Cliffs Boulevard, takes place from 10 a.m. to 3 p.m. at Ocean Beach

# Study with Professionals New month career ceanage in advertising layers in phedagraphy, design, writing and marketing communications taget by today 1 award winning, working professionals.

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Elementary School, 474 Santa Monica Avenue. Beginning at 5 p.m. more than one hundred units will take part in the Christmas parade down Newport Avenue to the beach. At 9 p.m. local celebrities and dignitaries will join in the tree-lighting extemony at the base of Newport Avenue. Call 222-4840 for more information.

information.

"Peace on Earth Holiday
Bazas," nonprofit poace and
environmental groups are raising
funds by offering handicrafts,
baked goods, books, T-shirts,
ornaments, and more for sale,
Statudaly, December 6, 11 a.m. to
5 p.m., Kensingson Community
Drive, Kensingson Community
Orive, Kensingson Call 265-0730
for more information.

for more information.

Flower Bazaar, Quail Botanical

Gardens's annual "Christmas in

Flowerland Bazaar" features rate
and unusual plants donated by

wholesale growers. Porinectias,
rate finit trees, unmounted

suil be on sale Sunday.

December 7, 10 a.m. to 4 p.m.,
Quail Botanical Gardens, 230

Quail Gardens Drive, Encinitas.

753-4432.

Silverwood Preserve Nature Hikes, the San Diego Audubon Society's 500-acre Silverwood

sanctuary and nature education center offers guided four every Sunday, 10 a.m. and 1:30 p.m., Silverwood Preserve, five and a half miles east of Lakeside on Wildcar Canyon Road, Free, Call 443-2998 for details.

"Olde English Christmas Faire,"
MiraCoxta College's eighth,"
MiraCoxta College's eighth, annual fair includes not endy.
"Old English "endy cardis and
foods but strolling cardiers, foods but strolling cardiers,
old but the college of the college o

call 157-1211 or 942-1552.

La Jolla Christman Parade, more than 110 entries and 2000 participants are expected to take part in this year's parade, Sunday, December 1, 189 parade, Sunday, December 1, 189 parade Sunday, December 1, 189 parade, Dece

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

Posadas, Old Town's re-of the Mexican custom of Posadas, Old Town's re-creation of the Mexican custom of re-enacting Mary and Joseph's search for shelter takes place Wednesday. December 10, 7 p.m., Old Town, 2251 San Diego Avenue, Old Town. Free. 297-1183.

Free, 291-1189.

Beach Walk, Scripps Institution of Oceanography is offering a naturalist-fed coastal walk along Mission Bay, including the Kendall-Frost Marsh Reserve Reserve, Strutchay, December 13, 1 p.m., Mission Bay, The deadline for precivations is next Thursday, December 11. Call 534-4578.

For Kids Puppet Show, Marie Hitchcock Marionettes present their Merry Xmas Show, Friday, December 5, 10-30 a.m., and Saturday, December 6, and Sunday, December 7, 11 a.m., 1 p.m., and 2-30 p.m., Marie Hitchcock Puppet Theater, Presidents Way, Balboa Park. 466-7128.

Library, 2920 Burgener Boulevard, Clairemont, Free. 276-0090

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

Holiday Cabaret," a pupper show by Timm Bettridge (in conjunction with the "Art of Fantasy" children's book exhibit), takes place Sturday, December 6. 11 a.m., International Gallery, 643 G Street, downtown. Free, but

Mime Classes, the San Diego
Repertory Theatre sponsors mime
classes led by Mark Wengel for
six- to twelve-sear-olds Saturday,
December 6, 11 a.m., Lyceum
Theater, Horton Plaza,
downtown, Call 235-8025 for
complete information.

Ten-Age Performance
Workshop, the Centro Cultural
de la Raza sponson a series of
multidisciplined workshops for
teens to develop the skills
necessary to write, direct, and
perform their own works.
Mondays, 3 p.m., Centro Cultural
de la Raza, Pepper Grove, Balboa

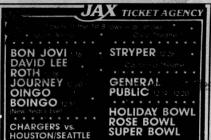


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#### An English Christmas

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Dylan Thomas, A Child's Christmas in Wales English and Welsh Christmas carols Ralph Vaughn Williams, Hodie

Saturday, December 6, 1986, 8:00 pm & Sunday, December 7, 1986, 3:00 pm Mandeville Auditorium, UCSD Tickets \$5 & \$3 - 534-4637

ark. Call 235-6135 for complet

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

More Storytime, preschoolen, 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.

and 11 a.m., Caribbad City Library, 1250 Elm Avenue, Caribbad. 438-5614. Also, the National City Public Library, 220 East Twelfth Street, National City, hosts a half-hour of stories, songs, and films every Wednesday, 10 a.m. 336-4280. Both events are free.

Galleries

Mexican Artist Constantino Lameiras a most recent work, thirteen wall pieces and a pedestal-mounted, three-dimensional work incorporating drawing, photography, collage, rubbings, and monotype, goes one

A Tree Trim and Holiday Crafts Class takes place Wednesday, December 10, 2 p.m. to 4 p.m., San Diego Public Library, 820 E Street, downtown, Free, Parental participation is advised, Call 696-3927 for more information. San Diego Artists Alvin Holgerson and E. Mona Runkle exhibit Fiberglas and ceramic sculptures and varied-media examples of marine life beginning with a reception, Saturday, December 6, 6 p.m., Spectrum Gallery, 744 G Street, downtown. Call 232-9743 for gallery hours.

"Scultora/Scultore," working with vines and chain-link fence, an exhibit of wall sculptures and drawings by Christopher Canole that demonstrate his "Michelangeloesque power in a struggle with art and with nature and with himself," opens Saturday, December 6, the

exhibit today, Thurnday, December 4, and continues through December 20, Grove Gallery, UCSD. A reception for the artist will be held Friday, December 5, 6 p.m. Gallery hours are Tuesday through Friday, 10 a.m. to 5 p.m.; Saturday, 10 a.m. to 2 p.m., 534-2637.

"San Diego under Construction," a billboard/mural by Roberto Salas is on exhibit through March 22, 1987, on F Street, between Ninth and Tenth

avenues. "You Can't Get There from Here," sculptor Katherine Here are also that the control of t

New Paintings by Roger Hern continue on exhibit through Saturday, December 6, Party Aande Gallery, 660 Ninth

Avenue, downtown. Gallery hours are Wednesday through Saturday, noon to 5 p.m. 233-9242.

233-914.
The Photographic Gallery has expanded its gallery space, and the first exhibit, featuring works by photographer Laurie Roberts and assemblage by Ted Meyer, continues on exhibit through Tuoday, December 9.
Photographic Gallery, 1149
Thornty eight birreer, Golden
Hill, Gallery hour are Monde of Hill. Gallery hour are Monde of Struttay 10 am. to 2 pm. and Struttay 10 am. to 2 pm. 232-2787.

"Figurative Sculpture,"
T.J. Dickson exhibits a series of fineral and realistic" terra-cotta works through near Thursday, December 11, Founders Gallery, USD, Gallery hours are Monday through Friday, noon to 5 p.m. 266-4682.

#### Do Christians Need A Day Of Rest?



Priday, December 5, 7:30 pm ay, December 6, 11:00 am & 4:00 pm

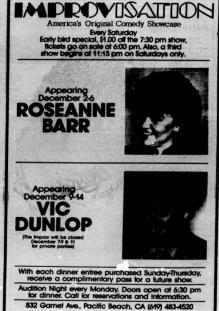


Professionally guided by Ma. Geraldine Tremblay from Canada. 20 years' experience as teacher and group facilitator. 2nd degree black belt in allido. A CIFT FOR ALL SEASONS









# TO LOCAL EVENTS

North Arrica and India, are on exhibit through December 12, College Branch Jewish Community Center, 4079 Fifty-fourth Street, College Area, Call 583-3300 for gallery hours.

"Panel Paintings," Daniel Britton uses found objects like Venetian blinds as his "canvases and creates paintings that "are not representational, but capture the movement and color and evoke the essence of tribe like Night Sky and Tornalo." This exhibit continues through December 13. Anuska Golerie, 2400 Kettner Boulevard, downtown. Gollery hours are Tuesday through Saturday, 10 a.m. to 5 p.m. 231-6652.

"MOCA Lowen Collection," fourteen pieces of modern art from the Los Angeles Museum of Contemporary Art's Barry Lowen Collection, including works by Julian Schnabel, Jean-Michel Basquiat, David Salle, and others, continues through December 14,

ESP PSYCHIC FAIR

Gallery hours are Tuesday through Sunday, noon to 5 p.m. 534-2864.

"Black Paintings" by John Brodle are on exhibit through December 18, Grossmort College Art Gallery, 8800 Grossmont College Drive, El Cajion, Call 465-1700 for gallery hours.

"Apparitions and Allusions: Photographs of the Unseen," nine artists — Mac Adams, Barbara Ess, Bernard Faucon, Duane Michals, Hanh Thi Pham, Cindy Shemmar, the Storn Wins, and Susan Stella — working in a and Susan Stella — working in a variety of photographic processes, exhibit "ephotographic of the psyche" through December 18, SDSU An Gailery, SDSU. Callery house are Monday, Thursday, and Saturday, mon to 4 p.m., Tuesday and Wednesday, 10 a.m. to 4 p.m. 265-6511.

Mesa College Honor Students Jean Chapman, Mary Coman,

Georgina Ferenz, Pamela Komizinska, and Renalind Mejria exhibit their work through December 19, gallery, risom D-104, Mesa College, 7250 Mesa College Drive, Kearny Mesa Gallery hours are Monday through Friday, 9 a.m. to 2 p.m. 584-6912.

534-6912.

"The Mexican Paintings," series certed by Mexican American arise Rail Gourence while living in Oxacca, Mexican and "New Paintentional" image painted, three-dimensional image painted, three-dimensional image particular three-dimensional image perceptions of Sun Diego, are on enablity through Series, December 19. Bodhn Colley, Palomat Community College, San Mexica College, San Mexican College, San Series College, San Mexican College, San

Self-Portraits, Sushi Gallery sent 450 artists an 8 1/2 x 11 sheet of paper to create a self-portrait.

Approximately 130 works are display through December 20, Sushi Gallery, 852 Eighth Avenue, downtown, Gallery hours are Friday and Saturday, 1000 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.

239-8592 for gallery hours Basque Sculptor Eduardo Chilida exhibits twenty-seven sculptures, including several monumental steel pieces through December 20, Tasende Galley, 282 Prospect. Street, La Joldy, Callery hours are Tuechay-through Saturdays, 10 a.m. to 6 p.m. 454-3691.

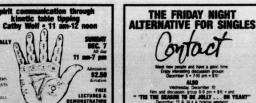
"Pretty Gases," an exhibit of neon art by Rick Berggren and Marie-Gelyer Poupart continues through December 24, the Gallers of Werid New Art. 18 Gaslamp Court, 739 Fifth Avenue, downtown. Gallery hours are Tuesday through Friday.

10 a.m. to 5 p.m., and Saturda 11 a.m. to 4 p.m.

"History Lessons, Chapter IV," an installation of acrylic paintin by San Diego arrist Brent Riggs continues through December 27 Java, 837 G Street, downtown. Gallery hours are 11 a.m. to 1 a.m. daily, 235-4012.

"Judaica," a special collection of Judaica, a special collection of corremporary jewelry from Israel is on exhibit at Gallery Eight, 7464 Girard Avenue. La Jolla. The exhibit continues through December 31. Call 454-9751 for gallery hours.

"Charlie's Dream," San Diego sculptor and performance artist David Keevil exhibits a mixed-David Keessil exhibits 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 ?, Installation Gallery, 447 Fifth Avenue, downtown. Gallery hours are Wednesday through



workshop and celebration for singles for information call 226-2904 or 459-3861

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STANISLAV ISSAEV Dec. 12, 13, 14 \$18.50, \$14.00, \$9.50 Dec. 19, 20, 21, 23, 24 \$28.50, \$24.00, \$19.50, \$11.50 \$.D. Civic Theatre — Full re-

236-6510 For information call 560-6741

Saturday, 11 a.m. to 4 p.m. 32-9915.

"The Art of Fantasy," an "The Art of Fantaw," in subshirts of more than one hundred original illustrations for the control of the control of the the Linted States and Europe, is on were through January 4, at the International Gallery, 643 C. Street, downtown. Among the or King Bidgost is in the Bultan, winner of the Caldscort children's book award, and David McPhail, illustrator of Niglogowan for gallery house, and 235-8425 c.

"Return of the Dinor "Return of the Dinosaurs," this show ought to be called. "The Beasts are Back, Part II." It is the sequel to the popular dinosaur exhibit of the summer of 1985. These bilingual, scientifically accurate, computerized, pneumatic replicas of Stegosauruses and other huge Stegosaruses and other huge repriles are set in re-creations of their primordial surroundings that include bubbling mud, waterfalls and volcanoes. The exhibit continues through January 4, 1987, Natural History Museum, Baiboa Park. Museum hours are daily, 9:30 am. to 4:30 p.m. Call 232-3821 for more information.

"Interior The Home —
Exterior: The Landscape," the
Wira Gardiner Galler, 535
Fourth Avenue, downtown,
exhibits painting, brone and
ceramic sculpture, photography,
works in glass and metal, and an
installation piece by well-known artists on the them of the
landscape and the home. The
exhibit continues through
January 10, 1987. Call 232-2366
for gallery hours.

for gallery nours.

"Parameters 8," in an effort to get a toehold in the downtown art scene, the La Jolla Museum of Contemporary Art has opened a Eighth Avenue, downtown. The first exhibit is a selection of San Diego artists from the museum's permanent collection. Callery beans are daily, 11 a.m. characterists from the museum's permanent collection. Callery beans are daily, 11 a.m. characterists.

through January 15, 1987.

"The Golden Land," more than
one hundred landscape paintings
and photogaphs, from the Gold
Rush to the present, documenting
the evolution of the Golden
State, from a pristine wilderness
to its current ecological
condition, are on exhibit through
January 16, San Diego Museum of
Art, Balboo Park. Call 232-7931
for gallery hour

stamp, 22 well as her peace billboards, is on exhibit through January 31, 6 p.m., Acevedo Gallery, 4010 Goldfinch Street, Mission Hills. Gallery hours are Tuesday through Saturday, 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, the see plaster busts of black, white, and American Indian women were originally exhibited at the 1915 originally exhibited at the 1915 Panama-California Exposition, held in Balboa Park. The current exhibit details the legal changes that have occurred since American women won the right to vote in 1920. This exhibit continues through February 1, 1987, Museum of Man, Balboa Park. 298-4114.

Park. 298-4114.

Black Photographer Roy
DeCarrac says, "Many of my
pictures represent deliberate,
calculated choices. They may
seem outlandsh, but it is because
upon my determination that they
are right, rune." His earblist of
120 photographs depicting
"people moveled with the "a
swell a just maintaine Elvin Jones,
Honce Silver, and John Coltrane
continues through February 8,
Maueum of Photographic Arts,
Balbac Park. Goldery hours are
10 am. 10 5 pm., 'Thurdays
until 9 pm. 239-5262.

"The Kwakint Collection."

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

for gallery boam.

"Mirrous of the Godat
Reflections of Huichel Reality,"
an exhibit that was ten years in
the making is on view at the
Salloos Park. More than 1000
artifacts of the Huichel Indians of
the Siera Made Occidental
region of Mexico are on view,
reaching years participe, basiers,
cabellers, and dioramas. These
cability of the Company of the Company
March 129, 1987. For more
commission on the show and on
239-2001.

er of the nickels is Chris Burden's visu alization of the Burden's visualization of the political/military situation in Europe. This installation piece is 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.

#### Near

(continued from page 1)
Gilbert, as one of the Weavers, a Fifties folk ensemble best known for its rendition of Leadbelly's "Goodnight, Irene," is a representative of the depression-era tradition of social protest music. Her teaming with Near brought an intragenerational continuity to folk music that had been folk music that had been lacking since Bob Dylan went rock and roll in 1966. A year later, in 1984, Near and Gülbert joined Arlo Guthrie and another former Weaver, Pete Seeger, in HARP, a group that also recorded together. In between, Near collaborated with Inter-Illimani, a Chilean group that specialized in protest music.

Holly Near's San Diego performance is sponsored by the Alliance for Survival and the Friends of Nicaraguan Culture. The fundraiser benefits the Winder Memorial Peace Fund, which grants money to progressive groups in San Diego County. The concert takes place Sunday, December 7, at 6:00 p.m. at Levis Junior High School, 5170 Greenbrier Avenue in Alliad Gardens. For ticket information, phone 459-4650.

- Orlando R

#### Pets

(continued from page 1) days. This is the beginning of the end of cute as I know it. I've scrambled to keep up, but it gets harder every year. But this Sunday, I'll be out there on the runway again, giving it my all. This time it's

# BUCK'S TICKETS

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# TO LOCAL EVENTS



the San Diego Humane Society's "Most Wonderful Pet" contest, co-sponsored by the SPCA. My fellow canines and pick-of-the-litter felines will be competing for a chance to represent San Diego at next spring's national finals in Dallas.

And to give you an idea of what I'm up against these days, we pets will be entered in categories such as "All-American Mutt," "Funniest Pet," "Best High-Rise Pet," Per, ""Best High-Ruse Per,"
"Dog/Car You'd Most Like to
Take Home," "Best Pet/Owner
Lockalike," "Best Movie Star
Impersonator," and "Most
Deserving of a Ticker Tage
Parade." If you're not already
registered, it's too late to sign
up this your. But speciators are
some welcome. In one, and to
get a head start on next year's
competition. If you're a pet
owner who still thinks that cure
is enough, this contest ought to

owner who still thinks that cute is enough, this contest ought to set you straight about the new world of pet beauty contests. The thow is a fundraiser for the Humane Society. There will be a judging panel of local celebrities. Admission for celebrities. Admission for the straight of the contest of the thorough the contest of the thorough the contest of the straight of of the s Street, north of Old Town. Car. 299-7012 for more information. — Buttons the Poodle et, north of Old Town. Call

Chassidism

men can be recognized by theilong coats and yamulkes. The

Peace On Earth

HOLIDAY

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· Baked goods

BAZAAR

Greeting cards
 Ornaments

cover their shaved heads with scarves or wigs. Probably more scarves of wigs. Probably more than through its modern followers, however, Chassidism's influence today is felt through its literature. The Baal Shem Tov taught by telling pithy anecdotes or aphorisms, a custom continued aphorisms, a custom continued by his disciples. This means of try in disciples. This inears of reaching produced a rich literature, which both instructed the believer how to behave in all situations and provides an unparalleled insight into the lives of eighteenth-

and nineteenth-century
European Jews.

In one such anecdore, Austria
had decreed a special rax on all
Jewish marriages. A man
complained to the rabbi that
his daughter was betrothed but
that neither he nor the
bridegroom could afford the
tax. The rabbi asked God to

and nineteenth-century

tax. The rabbi asked God to either free Jews from the tax or free them from their obligation to him, so they could marry as non-Jews did. The story has a happy ending. The tax was repealed.

When the Chassidim could be the tax of the could be considered that the chassidim could be considered to the could be considere when the Chassistin could when the Chassistin could when the Chassistin could when the Charlest countries are the countries and the Charlest countries are the countries and the Charlest countries are the countries and the countries are the countr

sing hymns in the synagogue while at home his wife and while at home his wife and children went hungry. "Well may they weep, since they depend on a mortal man," he replied. "I, however, depend on the All-Powerful, and I have cause to sing." Singing is so important in Chassidium that some leaders said music and

explicit prayer, and three types of song traditions developed in the movement: table songs, dance songs, and instrumental

company have adapted to modern melodies passages fr the Jewish prayer book; the group has released eighteen albums. This year the company celebrates its eighteenth year, an especially significant anniversary since the Hebrew word for "eighteen" also mean "life." The Chassidic Festival will perform next Wednesday, December 10, at 7:30 p.m. at Congregation Beth El, 8660 Gilman Drive in La Jolla. For more information and reservations, phone 452-1734.

**ELEBRATE** HOLIDAY8

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songs.
This heritage of music and This heritage of music and dance is celebrated by the Israeli Chassidic Festival, a touring company that has performed throughout the world. Members of the



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Theater listings are compiled by Jeff Smith; commentary is by Jeff Smith and Jonathan Saoille. Information is accurate according to material given us, but it is always usee to phone the theater for any lest-minute changes and to inquire about sixet availability. Many theaters offer discounts to students, serior citizers, and the military. Ask at the box office.

ACTION Reviewed this issue. San Diego Repertory Theatre, Sixth Avenue Playhouse, through December 7: Thursday and Friday at 8:00 pm, Saturday at 8:30 pm, and Sunday at 7:00 pm.

and Swidey a 700 pm.

AVTER CUTSTLA, INGIAT
The Mergas Public Theater
presents the darina by John
Herman Sharer that offers a
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ANNIE
The San Diego Civic Light Opera
The San Diego Civic Light Opera

stage show based on the popular comine strip althout a young orphan girl who tries to find her parents during the depression of 1933. Don and Bonne Wand have directed and and Bonne Wand have directed and Erroly Neortesy plays Annie. David Wasson is Daddy Warbucks, Park Wasson is Daddy Wasson in Harden by the ASPCA) plays the dog Sandy — The first fernals to do the stage of th

Information cell 344-7800.

American Theater Arts for Youth
and the La Jolla Messum of
All Messum
Al

S44-1904.

DAPHUP
The La Jolls Slage Company opens its new season with the musical — music by Cy Coleman, Price by Michael Steaut, Book by Mark Allen Steaut, Book Book Steaut, The musical begins in 1835-Barth. Barth. Bart

BENT Reviewed this issue. Bowery Theatre, through December 21: Thursday through Saturday at 8:00 pm. Sunday at 7:00 pm.

BEYOND THERAPY
The North Coast Repertory Theater
presents Christopher Durang's
popular comedy that makes an allout assault on the field of
young woman. Both in therapy, find
themselves in a world of
pseudocrazies — and try to find a
beyond for all best therapy, Raph
Joyon has directed the production
and has designed the lighting

Members of the cast are: Bruce McKenzie, Dee Dee Young, Rick Rinald, Patti Van Roode, Bruce to Siefert, and Shawn McMillan. Cathy Cooper is the costume designer. (Sm.) Horth Coast Repertory Theatre, through December 21 (reopens January 2 Prough January 11): Thunday through Statelby at 800 pm. Sunday at 7:30 pm.

800 pm. Sunday at 700 pm. BIRDS

The South Coast Repertory Theater presents the world premiter of a drama by Lia Loomer. Set in several control of the set of the several control of th

CELESTIAI. MECHANIX
Sualil present this performance
work, by San Franciscan Jim
Pometoy, which misse popular
buriespus and salities as it probes
'contemporary mythologic.' A core
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(Sm.)
Sand Qallery, Priday, December 5,
Sand Qallery, Priday, December 5,
800 pm.

CINDERELLA
San Diego State University presents
- holiday show the whole family
can eigo? — Rodgers and
- holiday show the whole family
can eigo? — Rodgers and
the classic story of Cinderella, net
evil sepsisters, the glassilipper, and
the prince. Clarerce. Engherisco.
Her prince. Engherisco.
Her prince. Engherisco.
Her prince.

C. Christian is the choreographer.
(Sm.)
Main Stage Theatre, SDSU, Friday,
December 5, through December 14,
Friday, December 6, Saturday,
December 6, and Tuesday,
December 9, through Saturday,
December 13, at 8:00 pm. Matinee
Saturday, December 6, at 1:00 pm.,
and Sunday, December 14, at
2:00 pm.

and Sunday, December 1, at 200 pm.

A CHRISTMAS CAROL. The San Diego Repersory Theatre. The San Diego Repersory Theatre presentation of Charles Dichemis classic tall of Christmas despited for the stage by Douglas Jackob.

Experime has directed this year's production, assisted by John Daltes. Cast members are Dates. Amy Nethodological Charles and Dates. Cast Dates.

Matinee Saturday and Sunday at 2:00 p.m.

A CHRISTMAS CAROL.
The Pine Hills Players are staging an original adoptation of the popular Christmas tale by Charles been set to make the popular Christmas tale by Charles been set to make by Daes Smith Jordan Edwards, and Scott Kinney, with lytics by John Melstear and with lytics by John Melstear and cast include. John Langham as the control of th

curtain at 800 pm.

A CHRISTMAN CARCO.

The South Coast Repertory Theatre-present is asserted neural staging of the peopular Christman tale, which demantages at SCZ, John-Dawid Germantages at SCZ, John-Dawid Germantages at SCZ, John-Dawid Cammantages and Sczooge's nephwer Fred and his lamily, Cast members include: Ital Harring Company and Sczooge's nephwer Fred and his lamily, Cast members include: Italy Cast Cammantages, and Sczooge's nephwer Fred America Cammantages, and Sczooge's new Cammantages, through December 24.

FINIAN'S RAINBOW
The Educational Cultural Complex
Performing Arts Theatre is staging

Tuesday through Saturday at 7:30 p.m. Sunday at 5:00 p.m. Matinee Saturday at 2:30 p.m. and Sunday at 1:00 p.m.

A CHRISTMAS CARIOL.
The San Diepuito Playfoure is offering its armaal production of Unders Dictions story. Directed so Christ is a crima story. Directed by London Story. Directed Story. Medical Story. Directed Story. Direc A CHRISTMAS CAROL

2-00 pm.

DYLAPA & BARDYS EYE VIEW
Drew Tembrelia, a member of the
faculty at Clinide States
International University, will preform
a cree prime index based on the
care perime laws based on the
dramatization, among other things,
will attempt to aller the poet's
image as a dinulien, womenisting
took. Tembrelia one pipped Temple
index the process of the process
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the musical — music by Buston
Lane, lyrics by Ev Harburg book by
Harburg and Fired Saidy — about a
closer man named Frising who
been man named Frising who
States became rich by burying gold
of Fort None, he could get rich by
burying the crock of gold he has
self-owned Final who
support the crock of gold he has
self-owned Final Residency Reputs
Misatiucky Popular songs from this
musical which is a fentagy with
Look to the Rainbow (Sin)
Educational Cultural Complex
Look to the Rainbow (Sin)
Educational Cultural Complex
December 6, a 4600 pm. Sunday,
December 7, at 7000 pm.

READER'S GUIDE TO THE THEATER

December 6, at 800 pm. Sunday, December 7, at 700 pm.

IFRO THE WOODS

IFRO TH

and Eric Stern are musical directors. (Sm.) Old Globe Theatre, Thursday, December 4, through January 11; Tuesday through Saturday at 8:00 pm. Sunday at 7:00 pm. Matines Saturday and Sunday at 2:00 pm.

LADIES IN RETIREMENT
The Lamplighters present the
mystery by Evand Percy and
Reginald Denham. Set in 1885, the
with a force of a disister real! Miss
Fiske has chosen to share the last
reas of her life in rural retirement
with her friend and housekeeper
companion. Miss Elien Creed. As a
two maiden sisters to come for a

brief visit. When the sisters become accustomed to the home. Ellen sucress them, with chilling certainty, to the control of the control of the Learn Steckling has alreaded fatherine Faulcaner, Anno Chevatrion, Samentar Brockin, Margaert Taite, and Donald Plught, (fm.) The Lamplighters, through Desember 14, Friday and Saturday peember 14, Friday and Saturday 200 pm. Matiness Survaley st 200 pm.

AMPS TESTIVAL OF CHIEFTANS.

LAMPS TESTIVAL OF CHIEFTANS.

THE Lambs Pilywer Theatre presents its ninth aroual "Festival of Christinas," within (as were the presents its ninth aroual "Festival of the company of the present of the company of the c

#### Theater Directory

ADAMS AVENUE THEATRE 3325 Adams Avenue, Normal Heights ALPHA OMEGA PLAYERS 1531 Tyler Avenue, San Diego 4664710 THE BOWERY THEATRE
480 Elm Street, San Diego
232-4088

CIVIC THEATRE 202 C Street, downtown 236-6510

CLOSE-UP STUDIO 2244 Fourth Avenue, Suite D, San Diego 226-5743

EAST COUNTY PERFORMING ARTS CENTER 210 E. Main Street, El Cajon 440 2277

EDUCATIONAL CULTURAL COMPLEX THEATER 4343 Octan View Boulevard, Southeast Sen Diego 230-2800

GASLAMP QUARTER THEATRE 547 Fourth Avenue, downtown 234-9583

GROSSMONT COMMUNITY COLLEGE Stagehouse Theatre, 8800 Grossmont College Drive, El Cajon 465 1700 x410 IMPERIAL BEACH PLAYERS
Marins Vista Center
Eighth Street and
Imperial Beach Boulevard
Imperial Beach
424-9668

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

474-4042
LAMPLIGHTERS COMMUNETY
THEATRE
Ben Polsk Fine Arts Center
8053 University Avenue, Ls Mesa
464-4596

SAN DIEGO JUNIOR THEATRE Casa Del Prado Theatre, Balbos Park 239,8355 LAWRENCE WELK VILLAGE THEATRE 8860 Lawrence Welk Drive, Escono 749-3448

MARQUIS PUBLIC THEATER MARQUIS GALLERY THEATER 3717 India Street, San Diego 295-5654 295-5654
MIRACOSTA COLLEGE
Little Theater
One Barnard Drive, Oceanside
757-2121 x236

HORTH COAST REPERTORY
THEATRE
Lomas Santa Fe Plaza
Lomas Santa Fe Road, Solana Beach
481-1025

NORTH COUNTY COMMUNITY THEATRE 1350 East Vista Way. Vista 724-3421 NORTH PARK THEATRE 2891 University Avenue. San Diego 692-0220

OFARRELL SCHOOL OF CREATIVE & PERPORMING ARTS SCPA Theatre 6130 Skyline Drive, San Diego 262-7981

OLD GLOBE THEATRE Old Globe Theatre Cassius Carter Centre Stage Festivel Stage, Balboa Park 239-2255

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

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 GILBERT & SULLIVAN COMPANY Cass Del Prado Theatre, Balboa Park 692-0372

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 233-0025

SAN DIEGO STATE UNIVERSITY Main Stage and Experimental Theater 265-6864 Open-air Amphitheater 265-6947

SANTEE COMMUNITY THEATRE 10025 Los Ranchitos Road, Lakeside 448-5673

SCRIPPS RANCH COMMUNITY THEATRE Wangenheim Junior High School Wangenheim Junior rings Auditorium 9230 Gold Coast Drive, Mira Mesa 546-7300 x216

SHOWCASE SAN DIEGO 2244 Fourth Avenue, San Diego SHOWTIME DINNER THEATER
7578 EI Cajon Boulevard, La Mesa

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

SOUTHWESTERN COLLEGE Arens Theater, Mayan Hall 900 Otay Lakes Road, Chula Vista 421-1180

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

augus sureet, Uni Iown 298 0082. TRITEBIA (Iocated abows) La Maison Restaurant 1 368 I Pith, Avenue, Hillcrest 298 0815. UNIVERSITY Zabit Theater L0455 Pomerado Road, Scripps Ranch 271-4500

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

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

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— Elie Wiesel

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North Coast Repertory Theatre

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Come join Impact Productions' world-traveling cast and crev at the San Dieguito High School Gymnasium, 800 Santa Fe Drive in Encinitas the evening of December 6 or December 7 at 7:30 pm.

Tickets are on saie for \$4,00 in advance, from TICKETHON\* 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 unchanged

Sledgehammer. EXTENDED 1 WEEK, MUST CLOSE DECEMBER 13

DECEMBER 4 1986 15

#### READER'S GUIDE TO THE THEATER

THE LICH, THE WITCH, AND THE WARDROBE THE WARDROBE THE WARDROBE THE CONSTRUCTION OF THE WARDROBE AND AND AND THE WARDROBE AND AND THE WARDROBE THE T

LUNCH and DESSERT
The West Coast Production
Company presents Philip Real's two
one-act cornecties about gay dating
and relationships in the Eighties.
Lunch takes a humorous look at the

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relationship issues of two ultra contemporary gay men as they while eavy an effection on a new wave restaurest. Desired deals with between two strongs on an aggressive, new wave feshios, the other a retiting onticelation — as they alwar desired to the former of the contemporary of the proposition of the former of the contemporary of propositions. The former of former Tim Poor, and Devlin. The sets are designed by Gregory Stewns, and the lights are by James Houchin. Admission includes dancing after the show (Sm.) wast Coast Production Company, 1804 Hancock Street (near 1-5 and Washington). San Diego, through December 13, Friday and Saturday at 8:00 pm. For Information call 293-3724.

AMAME
The Lawrence Weist Village Theatre
presents the popular musical —
music and brica by Jerry Herman
music and brica by Jerry Herman
Lawrence — bead on their play
and adapted from the novel Aunte
Marne by Partics Denies The
Marne by Derick Denies The
the life of a Thappy monomformist,
Marne, and her oriphan nephese,
Patrick, Cast members for the
production include Sandy Preeman

(as Marne), Toni Kaye, Arsenic Triniadad, Bonnie Snyder, Dan Collins, John Franklin, Stephen Matthews, Von Schauer, Richard Matthews, Von Schauer, Richard Syron, Bill Oden, Jierola Cox, Laura Derby, Zeo Durfour, Jim Ruttman, and Suzanne Keiper. Storer Boone has directed the production, and Don Eitel has designed the sets. (Sim.) Lawrence Wells, Vollage Theatre, through January 4, Hesday, air. Thursday through Saturday, air. Thursday through Saturday, air. Thursday through Saturday, air. Thursday and Sunday, at 149 pm.

MASTER HAROLD AND THE

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"The Diary of Black Men"

AMSTER HAROLD AND THE BOTTS
The Sam Diego Repertory, Theatre presents the darms by Arthof Fugued to the official policy of results when the official policy of results engineering of the white minority and properties of the official policy of results of the official policy of the official policy of the policy of the official policy o

REP



by Athol Fugard A powerful love story set in modern South Africa

MIXED COUPLES The Coronado Playhouse is staging James Prideaux's "sophisticated

teen communication, peer pressure, sexuality, and drug abuse. The New Image Teen Theatre is sponsored Planned Parenthood of San Diego and "Devaide Counties. Admission is free. (Sm.) First Chitarian Church. 4199 Front Street, San Diego, Saturday, December 6 at 700 pm. For information call 231-6820. James Prideaux's "sophisticated conney" slout two couples. Teeting five years ago, they switched an arrystan hange in New Jersey waiting for the flog to lift. Hal Alexander has directed the production. Cast members include production. Cast members include Knight, Doug Thorpe, and Sandre Eager. (Sm.)
Coronado Playhouse, through Dough and Workedey at 800 pm. ordermotion call 231-8620.

ORIPHANS
The Old Globe Theater opens its new season with the San Diego premise of the disease by Use Lafort play by Lafort Committee of the disease by Use Lafort play by Lafort play the Lafort play by Lafort play he call the Lafort play by Lafort play and the Lafort play by Laf

THE MOUSETRAP

THE MODISTRAP
The Coronado Playhouse is offering
The Coronado Playhouse is offering
The Coronado Playhouse is offering
to strangers strended in a boarding
house during a sowestorm, one of
whom is a manderer, into birst
on a skis. He no sooner striess when
one of the boarders is killed. To get
the rationate of the munderer's
pattern, the policemens protes or
and rattles all manner of skeletons
in the process. Devid Sewell has
directed the productor. Deletering
william Garlets Virginia Prunter,
Julie Pluz, Louis Arthur
William Garlets Virginia Prunter,
Julie Pluz, Louis Arthur
Tipton, Patricia Hill is the scenic
designer, and Carl Mayes is the
lighting designer. (Sm.)
Sunday will soon the soon of the soon
Tipton, Patricia Hill is the scenic
designer, and Carl Mayes is the
lighting designer. (Sm.)
New MAGO TERN THEATE

NEW IMAGE TEEN THEATRE For one evening only, the New Image Teen Theatre will present its "sixth season repertoire," which deals both humorously end seriously with topics such as perent-



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Take One Studies Theater is
feeing a plear where aspiring
performers, arratemans, and
such takes the audition. Every
Sunday at 700 pm. the stage is
settlight for a

Information all 239-1235

PACK OF LIES

This dama by British playeright

Hugh Whiterrops is based on actual
events. During the late 1950s, the

Jacksons and the Rogers lived

a London suburb and for five years

did everything loophert. Early in

1801, however, the Krogers were

1901, however, the Krogers were

of the Soviet KRO, Under pressure
from the government, the Jacksons
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happed agents acquire their beat

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#### READER'S GUIDE TO

versus duty to the state — is important, but the playwright milks as important, but the playwright milks as important, but the playwright milks as the

Saturday Play Company offers theater for young audiences. The group performs a new play each couple performs an energies each children's flewer by area children's flewer by area playwrights. Each hour long performance begins with soroga and brings the child into the special world of the play. "and each show also offers matein and dance. (Only also offers matein and dance. (Only the bouldend, San Quan For Information call 2006 pages.")

250-90% BRM RIV VI Plaster is offering the comedy, by Bob Randall, about two strangers accidentally locked in considering mining Both are married. Health exist in a residential posterior and the sports of gardle schemin, and the schemin of the sche

STANDING ON W NEEDS
The Marqua Callery Theater in
hosting a production of the drame
by John Cities also at a githed young
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WHEN THE WIND BLOWS
The Mission Playhouse presents th
San Dilego premiter of Raymond
Briggar's offbeat antinuclear
connedy. Exhibe Pirazzini has
directed the production. Mimettle
Wishart and Jarry Moorehad play
Hilds and Jarry Moorehad play
Armed with government

statistication and the emerginary and statistications are the emerginary and the trained from the carried flower flowers (the State State

production. (Sm.)
Close-Up Studio, Suite D, 2244
Fourth Avenue, San Diego, throu December 14, Friday and Saturd at 8:15 pm. Sunday at 7:30 pm. information call 226-5743.

YOU'RE A GOOD MAN, CHARLIE

NOETEE A COOD PARK, CHARLEE BROKEN
The North County Christian Youth
Thester presents, as is premised
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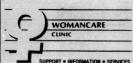
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San Diego City College Theatre, 14th and "C" Street, San Diego

# READER'S GUIDE TO THE MUSIC SCENE

information and photographs to Reader Music Scene, PO. Box 80803, San Diego, CA 92138.

#### BY JOHN D'AGOSTINO

roll figure who more dramatically personifies the duality of humar nature than does **David Crosby**. From his turbulent membership in the original Byrds, through his dissension-plagued tenure with Crosby, Stills, Nash, (and Young), and including sterling solo efforts that tightened the slack time between that band's sporadic projects, Crosby has maintained a delicate equilibrium between the beatific visionary and the drug sodden reprobate determined to live life over the edge. But beginning seventeen years ago, Crosby seemed gradually to lose that balance. In recent years, as his deterioration accelerated, an eager press has reported every teetering movement with the morbid facination gracemed for movement with the morbid fascination reserved for celebrities nearing the brink. Busted repeatedly for possession either of illegal weapons or of the drugs to which he was hopelessly addicted, sued for assault and battless parceled shout the

tearful pleas for support from the public to whom he had given his art, Crosby has for a decade been on the carwas, seemingly helpless to stop the seemingly helpless to stop the Sixties, he had been a hero of the counterculture — the man after whom Dennis Hopper reportedly patterned his character in Easy Rilder. But by the beginning of the Eighties. Crosby was a pathetic victim of Britan Wilson Spracebecome grossty overweight, halding,



and saturated with self-hatred and powerful chemicals. In 1983 the scales of Crosby's life seemed to topple for good when the middle-age rocker was sentenced to five years in the penittentiary at Huntsville, Texas, for his cumulative cocaine and weapons convictions. A weapons convictions. A spiraling pattern of appeals ar new arrests ensued, and he botched his only chance for a escaped from a New Jersey drug-rehabilitation

even his best friend, musical ally, and staunchest supporter, Graham Nash, threw up his hands in an apparent surre to the immutable forces of Crosby's self-destruction Crosby's self-destruction.
Apparently, it was during his subsequent incarceration that the Jeelh Hard Grosby's upper hand. Now three months after his release on parole, a temporarily stabilized Crosby is not only making music again but is winning critical kudos for a concert tour that will bring with the control of the control of the will be control to the will be control to the will be control to the control to the will be control to the will be control to the contr

different from those of other other nose of other pop stars who consider substance indulgence, unpredictable behavior, and even run-ins with the law integral to the rock and roll aesthetic is that his music aesthetic is that his music would paint a picture within the paint a picture with the paint and the pai foremost a romantic troubadour, an artist whos songs reveal a deep caring, an almost painful sensitivity, and a belief in the enobling power of gentility. This hardly is the

mongering miscreant. Unlike his associates, even the most talented of whom have proved themselves perfectly willing to think of creativity as a business asset, Crosby always has viewed music moment of purest inspiration. His chords and harmonic

making as a mystical process.
Consequently, his songs sound
less fabricated than most and
seem to have tumbled out of
his subconscious at the progressions defy pop convention, as if they had been assembled from a secret lexicon of perishable notes that, once used, could never be used again. On his softer, acoustic material ("Triad." "The Lee Shore," "Traction in the Rain"), his jewel-toned arpeggios and air-brushed chordings peel back the layers appeagoes and air-orasine-chordings peel back the layers over a rose. No less affectingly, his stronger, electric stuff ("Almost Cut My Hair," "Homeward Through the Haze," "Whole Cloth") machetes through the listener's defensive wills to deliver admission of the control of the more of the control of the con-trol of the control of the con-trol of the control of the con-paritual striving in safe, two-dimensional terms — as though virtue were a giene — Croaby's more-demanding muse has motivated thin to see the source of the light behind the trenchant work, he has seemed trenchant work, he has seemed





(continued from page 18) to play a supporting role to his more popular, more prolific

comrades.
Although he wrote or co-Although he wrote or co-wrote such early Byrds tunes as "Wait and See," "Eight Miles High," "Why," "Wild Mountain Thyme," "What's Happening" and "I See You," Crosby's singular songwriting talent didn't emerge from the pack until 1967's Younger than Vesterday album, released shortly before the rhythm guitarist was unceremoniously guitarist was unceremonious dumped from the band. On that record's "Renaissance Fair" (whose chord progress Stephen Stills later would Stephen Stills later would appropriate in penning Buffalo Springfield's "Rock and Roll Woman"), Crossby foreshadowed his eventual preoccupation with images of a more romantic past. At the same time, the melancholic "Everybody's Been Burnet" and the experimental Burned" and the experimental "Mind Gardens" disclosed a nascent interest in jazz

nascent interest in jazz harmonies and avant forms. During the year's hiatus between leaving the Byrds and forming Crosby, Stills, and Nash, his songwriting reached full maturity. On "Gunnewere," a ballad he would contribute to 1969's Crosby, Stills, and Nash abum, his romantic and harmonic inclinations coalesced to form one of the most beautiful love songs ever written. In what remains his most famous song, the author companed his new lady love, Christine Hinton, to the queen of Arthur's legendary court. His contentment at having found at once was evident not only in the song's melodious life-affirmation, but in his public

and private statements. Then on September 30, 1969 — the day Crosby, Stills, and Nash learned that their debut album had gone gold — Hinton was kalled in an automobile accident not far from the couple's Marin County home. Although Crosby had been an enthusiastic drug user ever since his 1965 introduction to mightchin many of those close to the musician feel it was this devastating loss that triggered his slide into despair, cynicism, and self-destruction.

For a while, his protracted record of the county o

itelity uniques with sortes on his face, scared to learn at the his face, before the same at the same probably best known by fans of Sixties music as the guy who led Quicksilver into oblivion. While Crosby's concert is the most intriguing of the week, it's got some good company. Other shows include one tonight. Thursday, featuring the "Velvet Fog." Mel Torme, at the East County Performing Arts Center. Torme is a show-biz wet with legitimate jazz credentials as

Torme is a show-bit set with legitimate jaz credentials as both a vocalist and a drummer (his first git as a skinsman was with Chico Marr's band). The Profits congeniting credits profits on the control of the control

slightly different kind of music to La Paloma Theatre; Everything But the Girl will at his Marin County home (while he was free on an appeal bond) by a reporter from People magazine, who found not the mustachioed cherub of offer their wonderful Byrds and CSN fame, but a fleshy dirigible with sores on his face, scared to tears at the

Everything But the Girl will
offer their wonderful
jaars.cum-pop at SDSUT
jaars.cum-pop at

Tavern.
Sunday has women's music standard-hearer Holly Near at Lewis Junior High School for concert (for an early-event through the area an array-evening concert for more details, see the "events highlight" on page one of this section); and Fountainhead at the Bacchanal. After the smole has cleared from Croby's Heeslay show formy about the Bacchanal. After the smole has cleared from Croby's Hoeries will follow with a Wednesday gig at the Bacchanal; while Austin's Next Medium-size Thing, the Will Seeds, bring "new sincernity" rock to the Saigno Palace, rock to the Saigno Palace, and the Saignon Palace, and th

#### CONCERTS

Mel Torme with the Gene Krupa Band and Sue Raney: East County Performing Arts Center, tonight, Thursday, 8 p.m., 210 East Main Street, El Cajon. 440-2277.

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

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

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

Four Stars, Les Quatre Etoile Nyboma, Wasta Mayo, Bopel Manriamina, and Syran M'Benza: Spirit, Friday, December 5, 9 p.m., 1130 Bueno Avenue. 276-3993.

Gene Loves Jezebel and Dramarama: UCSD Gym, Saturday, December 6, 8 p.m., UCSD campus, La Jolla. 232-0860

Descendents, Social Spit, and Crabgrass: Ché Café, Saturday, December 6, call for time, Revelle Campus, UCSD, Gillman Drive and Campus, UCSD, Gillman Drive La Jolla Village Drive, La Jolla. 534-2311.

A.S.C.A.B.B.O.B., featuring Infantry, Mercenary, Simplistics, and the Seventh: SDSU's Backdoor, Saturday, December 6, 8 p.m., Artec Center, San Diego State University campus, 265-6947.

Until December: UCSD, Saturday, December 6, 8 p.m.

Talk Back and Planet 10: Belly Up Tavern, Saturday, December 6, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.







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UNTIL DECEMBER

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8PM THURSDAY DECEMBER 18

SAN DIEGO SPORTS ARENA

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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 and Dino Valenti: Bacchanal, Tuesday, December 9, 8 p.m., 8022 Clairemont Mesa Boulevard, 560-8022.

Gary Morris: Bacchanal, Wednesday, December 10, 8 p.m., 8022 Clairemont Mesa Boulevard, 560,802

The Wild Seeds: Saigon Palace, Wednesday, December 10, 8 p.m., 560 Fifth Avenue, downtown. 232-9766.

Berline, Crary, and Hickman: Old Time Cafe, Thursday, December 11, 6:30 p.m. and 8:30 p.m., 1464 North Highway 101, Leucadia, 436-4030.

Jack Mack and the Heart Attack: Belly Up Tavern, Thursday, December 11, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Kommunity FK and Faces of Drama: Continental Ballroom, Friday, December 12, 9 p.m., Hotel San Diego, 339 West Broadway, downtown

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

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



David Lee Roth and Cinderella:

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.

Show: SDSU's Montezuma 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.

8022 Clairemont Mesa Boulevard. 560-8022.

Andy Taylor: Bacchanal, Monday, December 15, 8 p.m., 8022 Clairemont Mesa Boulevard,

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

Mose Allison: Elario's, Wednesday, December 17, through Sunday, December 21, 9 p.m., Summer House Inn, 7955 La Jolla Shores Drive, La Jolla, 459-0541.

Holiday Concert featuring Sam Hinton: La Paloma Theater, Saturday, December 20, 2 p.m., First and D streets, Encinitas. 436-4030. David and David: Bacchanal Sunday, December 21, 8 p.m.,

The Drifters and the Box Tops: Sheraton Harbor Island Hotel, Wednesday, December 31, 7 p.m., 1380 Harbor Island Drive.

Oingo Boingo: Sports Arena, Wednesday, December 31, call for time 483,6339

Bon Jovi: Sports Arena, Friday, January 16, 1987, 8 p.m. 224-4176.

Robin Trower: Bacchanal, Sunday, January 25, 8 p.m., 8022 Clairemont Mesa Boulevard.

#### CLUBS

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**

8022 Clairemont Mesa Boulevard. 560-8022.

Mose Allison: Elario's, Wednesday, December 24, through Sunday, December 28, 9 p.m., Summer House Inn, 7955 La Jolia Shores Drive, La Jolia, 459-0541.

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

The Whispers and Shirley Jones: Civic Theatre, Sunday, December 28, 7 p.m., 202 C Street, Community Concourse, downtown. 236-6510.

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

pop, Friday and Saburday, Bella Via, Restaurant and Nighteluh, 2591 Highway 101. Cardiff. 942-105: The Cultural Arts Band, John Hale, Cindy Cain, and Wad Dig Mattis, Jazz. Thursday: Hollis Gentry's New Carroan, Horland Sules and Soul music. 4-8 pm., Sanday, Judy Ames and Larry Moore, Jazz. Tuesday, Robin Henkel Blues 90, jazz and blues. Welchendou's Ive jazz and blues. Welchendou's Ive jazz is teatured during the Sunday brunch alon.

Belly Up Tavern, 143 South Cedros Avenue, Solana Beach. 481-9022: Ian Hunter with special guest Roy Young, rock, Thursday, Soul Patrol, Motown rhythm and blues, Friday Talk Back. "skalypso" rock, and Planet 10.



The Shakers



The Jets

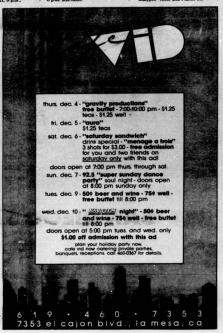
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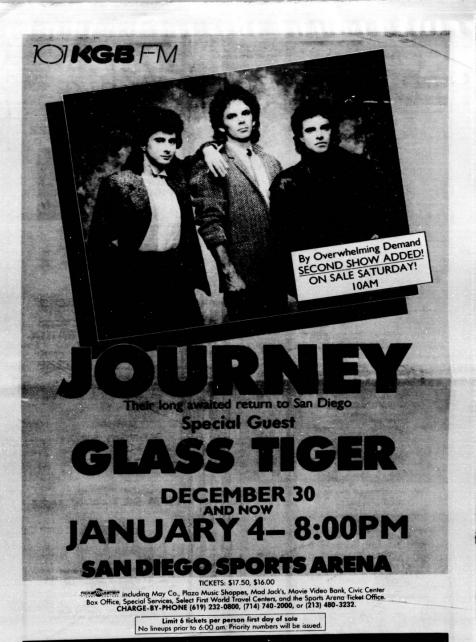
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TUESDAY & WEDNESDAY



rid heat dance music Salaritas world beat direct this local size the Mar Dels, wintage rock.
Monday, the International Regage.
Mostlars, regage. Tuesday, Jack
Tempehn and the Seclusions,
country rock, Wednesday.
Afternoon Concerts: the Chicago
Sts. Distellard p. Long Band. bop
and boogle: 5-8 p.m. Saturday.
Tobacco Road, vintage size and
swing, 6-8-30 p.m., Wednesday.

Song, 6-6-20 Jim., Weuressag, BookWorks/Pannikin
Coffeehouse, Flower Hill Center, 2670 Via de la Valle, Del Mar. 755-3735. The Peter Sprague Tho, 1822, 8 p.m., Friday: Ceorge
Svoboda, classical and flamenco guitarist, 2-4 p.m., Saturday, and the Del Mar Thoi, festive classical music, 8 p.m., Saturday.

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

mormadot. Coffee-by-the-Sea, 1953 San Elijo, Cardiff-by-the-Sea, 436-1231. Live masis, Friday and Sunday evenings, call club for information; Friday: Peggs 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 Busselaw.

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

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

Plah Home West, 2633 South Nation, 101, Cash S., the See, 753-6438: The Bob Long Band, boogle, and jazz, Thursday through Saturday: Tony Ortega hosts a jam session Sunday.

orge's, 641 First Street, cinitas. 942-9549: Invisible ssage, jazz-fusion, 9:30 p.m.,

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

The Grow, 3232 Mission Aven Oceanside. 757-7711: Sound Investment, contemporary. Wednesday through Sunday.

Henry's, 264 Elm Street. Carlshad. 729-9244: Tony Soraci and Co., contemporary. Ruesday through Saturday, with Judy Ames, Tuesday and Wednesday, the Belair Boys, wintage ruck, Sunday

Hungry Hunter/Rancho Bernardo, 11940 Bernardo Plaza Drive, Rancho Bernardo. 566-24Q0: Terry Finch, comedy and music.Wednesday through Saturday.

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



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Iberia Place, Rancho Bernardo. 485-0390: A man named Rolly sings mellow tunes, 5:30 p.m., Friday.

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

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

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 ugh Sunday beginning at

Leo's Little Bit of Country, 680 West San Marcos Boulevard, San Marcos, 744-129; Gregg Coad and Holy Cow, country, Wednesday through Sunday: Free clogging lessons, Monday, and country dance lessons Tuesday through Thursday

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

Mille Fleurs, 6009 Pasco 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. 471-2939: The Belair Beys, vintage rock, Thursday through Saturday; the Sunday Edition (Harry Paul and Tom Conners), country, light rock, and Fifties music, Sunday through Tuesday.

Monterey Bay Canners, 1325 Harbor Drive, Oceanside. 722-3474: Live music, Wednesda through Saturday, call club for information.

Muhamey's, 340 East Grand Avenue, Escondido. 741-0935: The Erge, rock, Thursday through Saturday; Strider, rock, Tuesday and Wednesday.

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

session, 4-9 p.m., Suriazi.
Old Del Mar 755-6614: The Siers
Bruthers, nock, Thursday through
Saturday; Chris Hammer Smith,
Shues and rhythm and blues.
Sunday; Ella Ruth Piggee, jazz and
Sues, Monday and Tuesday; the
Outriders, rock, Wednesday.

Outriders, rock, Wednesdage

Old Time Cale, Jidé North
Highway 101, Leucadia, 436-4030Evan Caranan, hammer dulcimer
music, 7-30 p.m., Thursday,
Thursday,
Old Time Land,
Thursday,
Thurs

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

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

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



IAN HUNTER



TALK BACK



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Monday, December 8
NFL FOOTBALL 6 PM



Tuesday, December 9, 9:30 pm

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JACK MACK

Friday, Dec. 12. 9 pm - PRESTOR SAITH & THE CROCOBLES
dey, Dec. 13. 5pm — CHICAGO 15 BIG BAND/KPBS
dey, Dec. 13. 5pm — LONNIE BALL ROOM
Sunday, Dec. 28— JERRY JEFF WALKER Saturday, Dec. 13, 5pm-

THIS WEEK'S AFTERNOON CONCERTS turdey, Dec 6, 2:30-8 pm—CHICAGO 6—Dixleland Jazz day, Dec. 10, 6:8:30-0—BOB LONG BAND—BOP & Boogle TOBACCO ROAD—Vintage Jazz 6 Sw



NFL NDAY NIGHT POTBALL

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DECEMBER 4 1986 9





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All tickets available at The Bacchanal and the Bacchanal

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

The Red Coach Inn, 135 North Pine, Escondido, 743-9796; Live music, Thursday, call club for information, Prime Suspect, rock, Friday and Saturday, the Rhythm Method, rock, Sunday and Monday; Prime Suspect, rock, Thesday and Wednesday.

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

rock, Friday and Saturday.

San Luis Rey Downs Golf

Course Country Club, 34474 Golf
Club Drive, Bonsall, 758-3762:
Dan Connor, oldies, country, and
contemporary, Tuesday through
Thursday, The Crescendos, band
dance music, 8-12 p.m., Friday and
Saturday, and 7 p.m., Sunday.

Stage Coach Inn, 1126 South Highway 101, Encinitas. 753-1124: C.W. Express, country, Friday and Saturabay

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

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

The Top Spin, 205 Laurine Lane, Falibrook. 728-9108: Cinema, rock, Thursday through Sunday; the Tractors, rock, Wednesday.

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

Vista Entertainment Centee, 435 West Vista Way, Vista. 941-1032. Jockey Room: Live rock, Friday and Saturday, call club for information; audition night.

Whitakey Creek, 14240 Poway Road, Poway 748-7531: Richie Carry and Sundown, country, Wednesday through Saturday, with singer Gail Lee, Priday and Saturday, Jon Rendrick and Company, country, Monday and Theaday, chagging lessons, Monday and Theaday, country and western dance lessons, Wednesday and

Whiskey Plats, 1260 West Valley Parkway, Escondido. 745-8640: France, rock, Thursday through Saturday; Rockola, Beatles music and oldies, Sunday and Monday; Scarlet, rock, Tuesday and

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

#### Beaches

Anthony's, 4120 La Jolla Village Drive, La Jolla. 457-5008: Love Affair, contemporary. Thesday through Thursday: Perfect Balance, contemporary. Friday an Systematics.

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

"Bahia Belle," at the dock, Bahia Hotel 998 West Mission Bay

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500 Hotel Circle North 294-9010

Town & Country Hotel

Drive, Mission Bay. 488-0551: The

Bahia Hotel, 998 West Mission Bay Drive, Mission Bay, 488-0551: Ella Ryth Pigge, jazz and blues, Wednesday, November 26; Hollis Gentry's Neon, jazz, Thursday; the Clue, rock, Priday through Monday; the Mar Dels, vintage rock, Tuesday; Hollis Gentry's Neon, jazz, Wednesthy December,

Bullfrogs, 5046 Newport Avenue, Ocean Beach. 222-5300: The Beat Club, rock, Thursday through

Saturday; Prime Suspect, rock, Sunday through Tuesday; Rockola, Beatles music and oldies,

Carlos Murphy's, 4303 La Jolla. Village Drive, La Jolla. 457-4170: Chuck Showalter, contemporary, Thursday through Saturday; the Star Maker Machinery, recorded audio and video audience

Friday; Rockin' Al's Showcase, 3-8 p.m., Saturday and Sunday; David Lee's Spaghetti Western, rock, Saturday and Sunday

Che Caf&3ée, Revelle Campus, UCSD, Gillman Drive and La Jolla, La Jolla, 543-231: Acoustic music night featuring UCSD musicians, Thursday; theDescendants, rock, Crabgrass, rock, and Social Spit, rock, Saturday.

Chuck's Steak House, 1250 Prospect Street, La Jolla. 454-5325: Zzaji, jazz, Wednesda through Saturday: the Joe Marill

Quartet, jazz, Sunday

Colonial Inn/Putnam's, 910 Prospect Street, La Jolla. 454-2181: Forrest Westbrook, pianist, performs standards and jazz, 4:30-7 p.m., Thursday and Friday.

Elario's, 7955 La Jolla Shores Drive, La Jolla. 459-0541: The Bob Campbell Trio, jazz, Thursday through Saturday; Mose Allison, jazz, Wednesday; Connie Alderman, easy-listening piano

Halcyon, 4253 West Point Loma Boulevard, Loma Portal. 225-9559: Live rock, nightly, call club for

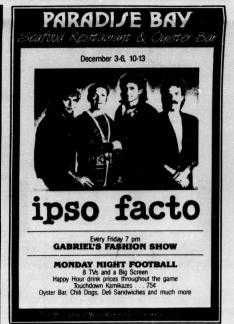
Hennessey's Tavern, 4630 Mission Boulevard, Pacific Beach. 483-8847: Live music, Tuesday through Saturday, call club for information.

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





10787 Camino Ruiz, Mira Mesa · 695-1461



47

Hotel del Coronado, 1550 Orange Avenue, Coronado, 435-6611.
Ocean Terrace Lounge: The Spud
Brothers, Motown, oldies, and
modern standards, Tuesday through Saturday; tea dance with through Saturday tea dance with the Varadions Continuous are 230-530 p.m., Sunday "Mt. Leak"y Janisat, Performs at 9 p.m., Sunday evening, Crown Room: James Paritis, Janisat, and and Janisat, and Jani

Hyatt Islandia Hotel, 1441 Quivira Basin Road, Mission Bay 224-1234: Southwind,

Jazz Mine Records, 5726 La Jolla Boulevard, La Jolla. 454-9832: The Bobby Gordon Quartet, jazz, 2-4:30 p.m., Sunday, live jazz. Monday evening, call club for

José Murphy's, 4302 Mission Boulevard, Pacific Beach. 270-3220: Automatics rock. Thursday through Saturday; the Beat Club, rock, Sunday; Four Eyes, rock, Monday through Wednesday; the Blonde Bruce Band featuring saxophonist John Visu plays boogie, blues, and rhythm and blues, from 4-8 p.m., Sunday.

La Avenida, 1301 Orange Avenue, Coronado. 435-6262: The Jaime

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

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

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

Mary's by the Pier, 710 Garnet Avenue, Pacific Beach. 483-7844: Rick Gazlay and His Super Barracudas, rock and blues, Thursday through Saturday.

McDick's Pub, 1921 Bacon Street, Ocean Beach. 222-6822: The Border Angels, rock. Thursday; the Steve Samuels Band, rock, Friday: jam session,

6 p.m., Sunday; Hard Times (former members of the King Biscuit Blues band), blues and rhythm and blues, Wednesday.

Coronado. 435-5280: Live music nightly, call club for information

Mexican Village, 120 Orange Avenue, Coronado. 435-1822: Dean Atkinson, Top 40rock and roll, Friday and Saturday. Piano bar: Randy Beecher, Sunday through Thursday.

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

Paradise Bay, 1935 Quivira Road, Marina Village, Mission Bay Park. 223-2335: Ipso Facto, rock, Mony Mony's, 3595 Sports Arena Boulevard, Loma Portal. 223-5596 Crystal, rock, Thursday through

Saturday: Evenstar, rock, Sunday and Monday: the Erge, rock, Tuesday and Wednesday.

Mulvaney's, 1031 Orange Avenue, Coronado. 435-4660: Live music, Friday and Saturday call club for information; Bing Cosey hosts Talent Night, Sunday.

Old Pacific Beach Café, 4287 Mission Boulevard, Pacific Beach. 270-7522: Fatburger, jazz, Thursday through Saturday: Ella Ruth Piggee, jazz and blues, Sunday; the Siers Brothers, rock, Monday and Tuesday; Rat's Caravan, blues, and rhythm and

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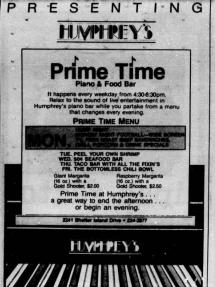
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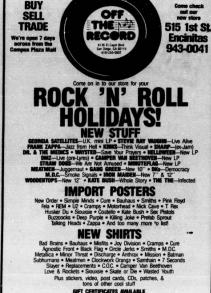
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Pax Bar and Grill, 1025 Prospect Street, La Jolla. 454-9711: Elliot Lawrence presents a singer's workshop, with Joe Azarello on keyboards, Thursday: Lila Brown and the Bill Andrews Trio, jazz. Friday and Saturday.

Rocky's Balboa, 4626 Albuquerque (at Garnet Avenue and Mission Bay Drive). 270-0550: Live music in the dining room, Friday and Saturday, call club for information; live sports via television are offered daily.

Rusty Pelican, 4340 La Jolla Village Drive, La Jolla, 587-1886: Select, contemporary: Tuesday through Saturday.

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

Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay.

274-3314: Ed Ellis and Tapestry. jazz, nostalgic blues, and contemporary, Thursday through saturday and early evening

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

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 guistrais performing oldies, contemporary music, and requests. Tuesday through Saturday; Christie Peak, oldies, everything and arrything else, Sunday and Monday.

Steamer's, 1165 Garnet Avenue Pacific Beach, 274-2323; Jerry

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: Street, Ocean Beach, 222-6895: Tom "Cal" Countrey, blues, Tourney, blues, Tourney, blues, blues, rock, and country rock, Friday and Saturday; live music, Sunday and Monday, call club for information; Fred Heath and the Slidewinders, boogle 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: The Elements, contemporary, Tuesday through Saturday.

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

Victor's, 1463 Rosecrans Street Victor's, 1403 Rosecrans Street, Point Loma, 226-1871. Downstains: Norman Clifford and Frankie Ferlin, contemporary, Wednesday through Saturday evening, and 4-7 pm. Sunday, Upstairs (Victor's Deckic, Gary Jennings, contemporary ballads, Thursday through Sunday evenings. W.D. Pabst and Co., 2901 Nimits

#### San Diego North

The Abilene Country Saloon, Town and Country Hotel, 500 Hotel Circle North, Mission Valley 291-7131: Hotshot, country, Tuesday through Saturday: Too Much Fun, variety 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: Rockola, Beatles music and oldies, Friday and Saturday;

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Blarney Stone Pub, 5617 Balboa Avenue, Clairemont, 279-2033: Bryan Baines, Irish music, Wednesday and Thursday; Brian Connolly, Irish music, Friday through Sunday.

gey's, 5353 Mission Center ad. 297-8361: Windjammin' h Preston Coleman and Jim

Gourmet Lounge/Bown and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131: Sharon, singing with piano accompaniment and honoring torel's, 5323 Mission Center toad, Mission Valley. 295-6600: Gevan Melton, pianist, 5-8 p.m., Honday through Friday. accompaniment and honoring requests, Sunday through Thursday; Jonelle Rock, jazz pianist and vocalist, performs Friday and Saturday.

Benbury's, 9906 Mira Mesa Boulevard, Mira Mesa. 578-8666: The Blonde Bruce Band, blues and rhythm and blues, Thursday through Saturday; the Procrastinators, rock, Wednesday. Hajji Baba, 104 Mission Valley Center West, Mission Valley. 298-2010: Live Arabic music and entertainment, Wednesday through Sunday; the Plamenco Four, flamenco music, Thesday.

SA

Celebrity Room, 4805 Convoy Street, Kearny Mesa. 279-2444: Star Party, recorded music and video audience participation presentation, Thursday; the Roosters, rock of the British Invasion, Friday and Saturday; recorded music. Tuesday, December 2, and Wednesday, Holiday Inn, Cricket's Lounge, 595 Hotel Circle South, Mission Valley. 291-5720: Secrets, jazz, Thursday: Ella Ruth Piggee, jazz and blues, Saturday:

Islands Lounge, Hanalei Hotel, 2270 Hotel Circle North, Mission Valley, 297-1101: The California Transfer, contemporary, Tuesday

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

rock, Sunday and Monday.

Kelly's Steak Mouse, 228 Hotel
Circle North, Mission Valley.
286 2011. Piano Bar. Paul Gregg.
Thursday 5-6 p.m.: Creal Ground.
Thursday 5-6 p.m.: Creal Grounds
sing-along favorites, jazz, ballads,
and a bit of country, Monday.
through Thursday, 6 p.m. or;
Margie Harmon, Friday and
Saturday; Don Libbey, Sunday. The Godfather, 7878 Clairemont Mesa Boulevard, Kearny Mesa. 569-9595; Scott Skinner, variety music on the piano, Friday through Sunday evenings.

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

through Saturday; Some Girls, rock, Sunday and Monday.

La Haclenda Cantina, Mission Valley Inn, 878 Hotel Circle South, Mission Valley. 298-8281: Jesse Davis, contemporary, Tuesday through Saturday

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley, 299-2828. Four Eyes, rock, Thurnday through Saturday, New Shooz, jazz, Sunday brunch; the Heroes, rock, Tuesday and Wednesday; the Bill Shreeve Quintet, jazz, Friday happy hour.

Monk's, 10475 San Diego Mission Road, Mission Valley, 563-0060: Buddy O, contemporary, Thursday through Saturday; Time Exchange, contemporary, Tuesday and Wednesday.

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

Navajo Inn, 8515 Navajo Road, San Carlos. 465-1730: Kicks, rock, Thursday through Monday; Indoor Fireworks, rock, Tuesday and Wednesday.

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

Parilion Lounge, Town and Country Hotel, 500 Hotel Circle North. 291-7313: Precious Cargo (featuring Jon Sandoval and Lisa McDowell), contemporary, Ruesday through Saturday. Dining Room: Kathy Lloyd, contemporary harp, Friday and Saturday.

Preser Pt. 5149 Clairemont Mesa Boulevard. 277-3217: Accent, Top 40 dance music and a little bit of everything else, Priday and Saturday, the California Cabaret lets you be the star in an audience participation sing-along presentation, Wednesday.

nezzo 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. 291-770: Dunn and Warren, contemporary and oldies, Thursda through Saturday evenings; Jesse Comez, light solo jazs, variety, Tuesday and Wednesday.

Thesday and Wednesday.

Spirkt, 1100 Benon Asenus. Bay Park. 276-5980: Hidingmank. rock, and the Love Honsters, primative, sensuous, industrial music and poetry. Thursday. L.A.S Henry Traffe, presents from Zaier. Africa. Traffe, presents from Zaier. Africa. Traffe, presents from Zaier. Africa. Printing Printing Printing Control of Four Stars Boyal, with Nybonas. Syran, and Walsang, Friday: The Panic, rock, Erth, rock, London Sinstan, "love-sharing," A Bear from Yesterday, rock, and Dick Hippon, cock, Sattong, London Landon, and Archer, rock, Traesday, Family Pet, rock, City on Edge, rock, 'Ren Period.

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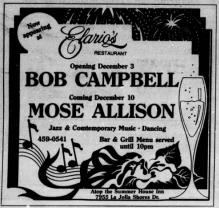
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Yards, rock, Cass and Me, soft rock, and Stormy Summer, soft rock, Wednesday.

Stardust Hotel, 950 Hotel Circle Stardust Hotel, 950 Hotel Circle-North, Mission Valley, 298-0511. Coral Room: Passion (from San Diegoi, contemporary, Tuesday through Saturday; the Dick Lopez Trio, swing, contemporary, and vocals, Sunday and Monday. Crane Room: Bert Torres, contemporary, Tuesday through Saturday.

Tie Leo's/Mira Mesa, 10787 Camino Ruiz, Mira Mesa, 10787 Camino Ruiz, Mira Mesa, 695-1461: The Procrastinators, rock, Thursday through Saturday; Star Wind, contemporary, Sunday and Monday, Kick, rock, Tuesday and Wednesday.

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

The Wellhouse, 10789
Tierrasanta Boulevard,
Tierrasanta Boulevard,
Tierrasanta 560-6677: Ray and
Lainie Correa, swing, pop,
nostalgia, and contemporary dance
music, Tuesday through Thursday;
Backstep, vintage rock, Friday and
Saturday: Dan Comnot country
seed construences. Surelas and

Wrangler's Roost, 6608 Mission Gorge Road, Mission Gorge. 280-6263: Steer Crazy, country, Tuesday through Saturday; Haywire. country, Sunday and

#### San Diego South

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

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

Anthony's Harborside, 1355 North Harbor Drive, downtown. 232-6358: Forward Motion, Top 40 dance music, Wednesday through Saturday; Hollis Gentry's Neon,

Astec 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 Avenue, downtown. 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.,

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

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 Score, rock, Tuesday through Saturday.

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

blues, Thursday: Marcia Bowman, Tom Cahoon, and Charlie Holdaway, folk and blues, Friday: the Paradise Street Band, Irish nusic, Saturday: Maggic Wright and Pam Camm, nowelly, folk, country, and blues, Sunday: Old Time Hoot Night, Monday: Delia Charliser, folk, Tuesday, iazz with Peter Sprague, Wednesday.

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

Fat City/China Camp, 2137 Pacific Highway, downtown. 232-0686: The Most Valuable

Cabriel's Grille, 2825 Fifth Asenue. Hillcrest. 291-4779: Milee Lamy sings your favorite show tunes and requests. 9 pm. until closing. Tuesday through Sunday (Mile performs local stars Wednesday.)

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

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: Fattburger, jazz, Sunday; Aubrey Fay, jazz, 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. Friday and Saturday.

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



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> Dance the Golden Oldies of the '50s & '60s

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TONIGHT THROUGH SATURDAY

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SUNDAY THROUGH TUESDAY PRIME SUSPECT

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NIGHTLY SPECIALS - 7:00 PM TO MIDNIGHT THURS: IMPORT NIGHT \$1.50 MON.: ICED TEAS \$2.00
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everything from country to folk and contemporary, 7:30 p.m., Wednesday

Jolly Roger, 807 West Harbor Drive, Scaport Village. 233-4300: Barker and Orr, mirth and music, Tuesday through Saturday; Polk Salad Annie, contemporary, Sunday and Tuesday.

Kenaington Club, 1079 Adams Avenue, Kensington. 284-2848. Sunn Nighb, pop. country, noch. Sunn Nighb, pop. country, noch. Saturday, despek-Mandolin Wind, 368 University Avenue, Hillerset. 297-3017 The Becky Curtis Band, rock and blues. Thursday: the Wind Blocut Boryk: commbers blues and rythm and blues. Friday and Saturday, Hard Times, featuring exemelenes of the King Blocut Blouds.

Oasis Club, 3184 Martin Luther King Way, Southeast San Diego. 237-9772: The Daniel Jackson Jazz Quartet, jazz, 48 p.m., Friday; Fro Brigham's Preservatic Band, Dixieland jazz, 3-7 p.m.,

Our Place Pub at Miki-san's, 2424 Fifth Avenue, Hillcrest. 232-1773: The Randy Porter Trio, jazz, Thursday and Sunday; Algo azz, Thursday and Sunday; . Caliente, with Bruce Camero Carlos Vasquez, and Estraban Favella, salsa-flavored jazz, Fr

Patrick's II. 428 F Street. owntown, 233-3077: Fro Brigham's Preservation Band land jazz, early evening Thursday; the Road Runners, vintage rock, Friday and Saturday Ray and Company, light rock and oldies, Tuesday; City Lights,

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

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

The Salgon Palace, 560 Fifth Avenue, downtown, 232-9766: The Wild Seeds, rock, and P.S. Your Cat Is Dead, rock, Wednesday.

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

Sheraton Harbor Island East, Reflections, 1380 Harbor Island Drive, Harbor Island. 291-2900: The Shakers, contemporary, Tuesday through Saturday; the

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Sunday, December 7

RANDY PORTER

· Traditional Japanese Restaurant

Jets, featuring Kenny Morrill, vintage rock, Thursday happy hour; Forward Motion, contemporary, Friday happy hour Sundowner Lounge; John Austin Butsch, classical and contemporary patano, Tuesday through Saturn Sheppard's Restaurant: Phil Motion of the Contemporary patrong Restaurant: Phil hour part of the Contemporary patrong Restaurant: Phil hour patrong the Contemporary through Staturday, Call Dietriechs, classical harp, Tuesday.

Smedley's Baseball Inn, 502 Fifth Avenue, downtown. 233-8 Bryan Baines, Irish and contemporary music, Friday.

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

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, Sharon Andrews, and Chris Connor, Jazz, Thursday; Peggy Minafec, Jazz, Sunday; Elliot Lawrence, Jazz, Tuesday.

The Trojan Horse, 6179 University Avenue, East San Diego. 582-1070: The Us Band, rock.

Thursday through Saturday; the Strangers, rock, Wednesday and Sunday.

Tuba Man's, 2551 University Avenue, North Park. 295-9426: West Coast, rock, Friday: Flashback, 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. Crant Hotel, 326 Broadway, downtown. 232-3121: Rick James and Robin Henkel, jazz and blues, Thursday through Saturday. Peter Robberecht, tea time pianist, performs from 2-4:30 p.m., in the lobby, Monday through Thursday, and Saturday, and from 2-8 p.m., Edits.

Via Veneto Restaurant, 1745 India Street, downtown, 233-6306; Friday and Sattrusty. Luigi Lucyano and others sing pop Italian songa 3 your table accompanied by Avanti, painist, after 10 pm., songa by Herman Salerno accompanied by Eduardo, panist, and Marne, gularist, open-panist, and Marne, gularist, open-panist, and Marne, gularist, open-to-tion of the period of the con-traction of the con-traction

Westgate Hotel, 1055 Second Avenue, downtown. 238-1818. Lobby: Piano bar entertainmen

4-8 p.m., Monday through Friday. Plaza Lounge: Sylvia Lorraine, show tunes and light classical piano music, Wednesday through Saturday evenings; Peggy Keller, show tunes and light classical piano music, Sunday through Tuesday evenings; Le Fontainebleau: candlelight dining with jazz piano music, 6:30-10:30 p.m., nightly; piano music is featured during the Sunday brunch.

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

Winters Restaurant and Nightclub, 5880 El Cajon Boulevard. 582-1813: The oats, vintage rock, Wedn

Words and Music Bookstore, 3806 Fourth Avenue, Hillcrest. 298-4011: Kathleen Scheide, harpsichordist, 8 p.m., Friday; Appetizers: A Taste of Things to Appetizers: A laste of Trings to Come: Ed Lange, Paraguayan harp, Roman Ritachka, bandura, Kristina Olson, original music on guitar with vocals, and George Svoboda, classical guitarist, 7-9 p.m., Monday.

#### **East County**

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

Antonio's Hacienda, 700 North Johnson, El Cajon. 442-9827:

Blarney Stone Too, 7059 El Cajon Boulevard, College area. 463-2263: Eamon Carroll, Irish music, Wednesday through Sunday

The Boendocks Restaurant, 8220 Parissay Drive, La Mesa. 465-3660: Edde Gold, contemporar, Tuesday through Saturday, Craig Jones, contemporary, Friday happy hour; Jim Moore, guitar variety, Sunday and Monday.

**ENTERTAINMENT** UNLIMITED TOP D.J.s **HOLIDAY PARTIES** CLUBS

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LUNCH SPECIALS

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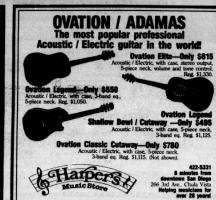
2424 Fifth Ave. . Hillcrest (south of Laure) Dinner 235-6144 • Music 232-1733
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SUSHI BAR

Friday & Saturday, December 5 & 6

**ALGO CALIENTE** 







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

Crown Room, North Secon Street and Addale Avenue, El Cajon. 447-0456: Lee

Doc's Landing, 1185 East Main Street, El Cajon, 442-0258: Duke performs on the piano, Wednesdar through Friday evenings, and 5-8 p.m., Saturday and Sunday; Carol Crawford, contemporary.

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Saturday through Tuesday evenings; Don Miller plays piano, Monday through Friday happy

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

Don's West, 5286 Baltimor Drive, La Mesa. 462-0523: Passage, contemporary, Tuesday through Saturday.

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

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

Kelly's Pub, 6344 El Cajon Boulevard, college area. 286-0400: Brent Bowers, pop favorites on acoustic guitar, Thursday; Ginger and Foreplay, rock, Friday; the Outriders, rock, Saturday; Brian Whittaker, pop favorites on acoustic guitar, Wednes.ay.

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Lakeland Resort, 14916 Highway 79, Julian. 765-0736: Carl Ross and the Whatever Band, a variety from country to rock, Friday and Saturday. 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, Top 40, Wednesday through Saturday; the Rip Snortin' Band, country, Sunday: the West Coast Band, nostalgic rock, Monday and Tuesday. Magnolia Mulvaney's, 8861 Magnolia Avenue, Santee. 448-8550: The Agents, rock, Friday and Saturday. Mother Murphy's, 177 West Parkway Plaza, El Cajon. 579-6600: Palace, rock, Friday and Nite Owl East, 667 North Mollison Avenue, El Cajon. 447-3854: Live music nightly, call club for information Ole Wagon Wheel, 8646 Mission Corge Road, Santee 449-6240: E-Z Does It, Fifties and Sixties rock and country rock, Thursday through Sunday and hosting a jam session beginning at 6 p.m., Sunday, country and western dance lessons are offered on Thursday also. The Outpost, 652 Grand Avenue, Spring Valley, 464-9007: Rodeo Drive, country, Friday and Saturday. The Ox Bow Inn., 9816 Campo Road, Spring Valley, 469-9616: Dan and Terry, contemporary, Tuesday through Thursday; Alton and the Ox Bow Country Lads, country, Friday and Saturday. Park Place, 1286 Fletcher Park Place, 1286 Fletcher Parlossy, El Cajon, 448-4111. Private Domain, rock, Tuesday through Saturday: live music, Sunday and Monday, call club for information Dr. James Downs, hypnotist, performs Monday evening, and comedy is featured 10 p.m. and midnight. Thursday

Pelitan Pub, 7828 Broadway, Lemon Grove. 464-9284: Split Second, rock, Friday; the Drastics, rock, Saturday; open jam session. Sunday; Mile Wilkes, country and contemporary, Monday and Wednesday.

Rodeo Room, 8300 Broadway, Lemon Grove. 469-5137: The Ozark Hillbillies, country, Friday and Saturday.

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

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

Van Winkle's, 10055 Mission Gorge Road, Santee. 449-0060: Crossfire, country rock, Friday and Saturday.

#### South Bay

Casa Don Diego Restaura 5080 Bonita Road, Bonita. 470-3444: The Jaime Mora Jazz Ensemble, Latin jazz, and Saturday

Wie Cody's Saloon, 240 West Main Street, El Cajon, 440-9247: Jam session, Thursday, musicians welcome; Conspiracy, rock, Friday

Bonita Casa Restaurant and Lounge, 4475 Bonita Road, Bonita. 267-7700: Pranx, rock, Thursday through Saturday.



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Country Bumpkin, 1862 Palm Avenue, Imperial Beach, 429-1161 White Horse, coantry, fluesday through Saturday, live country music, Sunday and Monday, call

Dance Machine, 1862 Palm Avenue, Imperial Beach, 429-1161 Flywell, rock, Thursday through Sumusy, Automatics, rock, France rock, and Crystal, rock, Monday, Crystal, rock, Tuesday and Wortnesday.

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 Averue, Chula Vista, 422-1566; Diane Gillman, contemporars, Wednesday and Thursday, Wayne Sunday through Tuesday.

Hutch's, 1463 Palm Avenu Imperial Beach, 423-3479; Ralph White and Four-Star Country. country, Friday and Saturday, free country dance lessons with Russell Maples, 7:30 p.m., Wednesday

Joey's, 415 Broadwis, Chula Vista 429-4428. Louie and Lorde Change, contemporary and oldies, Wednesday through Sunday, City Lights, contemporary and oldies, Monday and Tuesday

La Maze, 1441 Highland Avenue, National City, 474-3222; Bruce Robbins, contemporory, Tuesday through Thursday, East Coast, contemporary, Friday and Saturday.

Landmark Cocktail Lounge,

The Lantern, 1322 Third Avenue, Chula Vista, 427-4200; Alterior Motives, rock, Friday and Saturday

Marisol, 1690 Broadway (at Main Street). Chula Vista. 429-8935: Los Lupex Mexican cowboy more tooterho. Thursday. Coloux. Latino music. Friday and Saturday. Mosaico, salsa and Cumbia music. Sunday evening, with Los Lupes, early evening Sunday.

**PERFORMERS** 

The Agents: Magnolia Mulvaney's

Rock & Roll

Murphy's A Year from Yesterday: Spirit Backstep: the Wellhouse The Beat Club: Hullrogs, Jose Old Bonita Store Restaurant, The Belair Boys: Henry's, the

Mission Inn'San Marcus
Bolton/Dallas: Carlos
Marphy & Grossmont Center,
Old Honita Store Restaurant
Bones: Mandolin Wind
The Border Angels: McDick's Zoralia's, 603 Palomar Street. Chula Vista. 425-1626: The Marfil Latin music. Friday (through)

The Bridge: Spirit Cass and Me: Spirit City on Edge: Spirit The Clue: Bahia Hotel Conspiracy: Win Cody's Saloon Crabgrass: Ché Café David Crosby: Bacchanal Crystal: Mony Mony's, Dance

The Becky Curtis Band: Mandodin Wind
The Descendants: Ché Calé
The Drastics: Pelikan Pub
The Ducktail Revue: Old Bonita

erant. Carlos turohy's/La Jolla The Erge: Muleaney's/Escondido

Evenstar: Mony Mony : Family Pet: Spirit Flashback: Tubu Man of Intersity

José Murphy's France: Dance Machine, Whiskey

Rick Gazlay and His Super Barracudas: Mary's by the

Ginger and Foreplay: Kelly's Pub Guardian: Spirit The Heroes: Lehr's Greenhouse.

Crystal I's Emportum Hidingmask; Spirit Dick Hippo: Spirit The Hitters: Spirit Ian Hunter: Helly Up Tuvern The Imposters: W.D. Pubst and

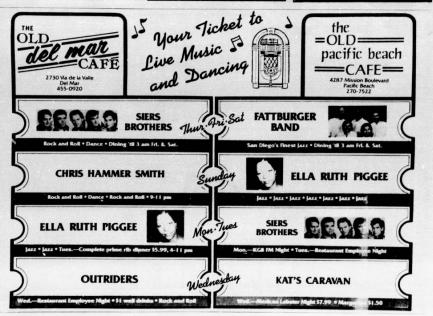
Company Indoor Fireworks: Navajo Inn Infrared: Spirit Ipso Factor Paradise Hay Jack and the Rippers: Palph and

The Jacks: Mandolin Wind The Jets, featuring Kenny Morrill: Sheraton Harbes

Kicks: Navajo Inn, Tio Leo's/Mera David Lee's Spaghetti Western: Casey's Fub The Love Monsters: Spirit



Bill Wright at the piano The Don Glaser Trio Mel Goot & Friends Kevyn Lettau



The Mar Dels: Belly Up Tuvern The Outriders: Belly's Pub. Old Del Mar Cale Palace: Mather Murphy's

The Panic Spirit
Pranx: Hunta Casa Restaurant
Fireside Lumae

Prime Suspect: Bullfrags, Red Private Domain: Park Place
The Procrastinators: Bunbury's
Tio LevisMira Mesa

P.S. Your Cat Is Dead: Saigon

Palace
The Redcoats: Winters Restaurant
and Nightelub
Reverse Psychology: Casey's Pub
The Rhythm Method: Red Coach

The Road Runners: Patrick : Il Rockin' Al: Cawy's Pah Rockola: Whickey Flats: Italifing

Joyce Rooks and the Zebra Club: Club Cult/the Which

Stop
The Boosters: Celebrity Boom
The Steve Samuels Band:
McDack's Pub
Sanctuary: Spirit
Scarlet: Whichey Flats, Old
Honita Stove Restaurant
The Score; Dock Masters
Sh-Boom: Horseshoe Tavern
The Siders Indicates Technology

Coronado
The Strangers: Ingan Horse Strider: Mahaney & Escondide Freside Lounge
Ten Yards: Spirit
Three Speed: Carlos

Murphy «Crusmont Center The Tractors: Pop Spin The Us Band: Trojan Horse Dino Valente: Bacchanal West Coast: Lorenzo's, Tuba

Contemporary / Top 40

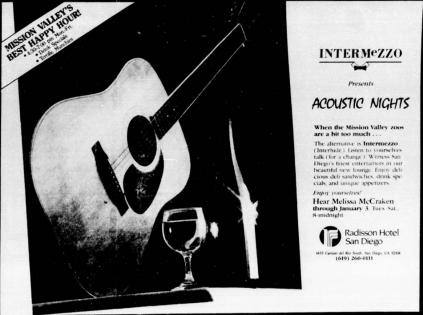
Judy Ames: Bella Via Restaurin Dean Atkinson: Mexican Village

Devon Bailey: Anchor Inn Bryan Baines: Passe O'Grady's, Blarney Stone Pub, Smedley's Baseball Inn, Camelot Inn Randy Beecher: Mexican Village

Dusty Best: Tio Leo's/Mission Gorge, Antonio's Hacienda

Eminge
Chain Reaction: Bull and Flori
City Lights: Patrick's II. Jony &
Norman Clifford and Frankie
Ferlin: Victor's
Colour: Maris San Laus Bey
Downs Golf Course and
Country Club. Wellhouse







Every Friday & Saturday lusic from 8:30 pm to 12:30



ELLIOT LAWRENCE

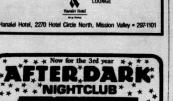
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Ed Ellis and Tapestry: Sandtrap Lounge First Effort: Tio Leo's/Mission

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Floyd Gaines: Salmon House Wayne Gire: Dock's Cocktain Eddie Gold: Escape Lounge.

Eddie Gold: Escape Lounge.
Boondocks Restaurant
Sandee Hirsh and Fortune:
Reuben E. Lee's
Tony Irvine: Carriage House
Gary Jennings: Victor's Deck
Joey and the Stingrays: Carlton
Oaks Country Club
Kitty Kieffer: Rosse O'Crady's
Mike Lamy: Gabriel's Grille,
Abbey Restaurant

Abbey Restaurant
Louie and Loose Change: Joey's
Love Affair: Anthony's La Jolla
Melissa McCracken: Intermezzo
Cate/Radisson Hotel
Midnight Delight: Borrell's Back
Room

Jim Moore: Joondocks
Restauruni
Nick Montana: Da Vinc's
Charlie Morae: Hamburguess!
Passine itom I.-A.; Gibey's
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Stardast Hotal
The People Movers: Hilton Hote
Perfect Balance: Anthony's
Jolia
Pier Group: Sternut-neeler
Shouboat!

Showboat

Polik Salad Annier Jolly
Rogen/Seaport Village

Precious Cargo (with Jon
Sandoval and Lisa McDowell):
Putilion Lounge
Roy and Company-Putrick's II
Remedies: Raiph and Eddie's
Frank Ricci and West Wind: Pea
Sous Anderson's

Frank Ricci and West Wind: Pt-Soup Anderson's
The Rist Carlos
The Superior
Select Rosts Pelican
The Shalenes Shevaton Harbor
Sharens Sewaton Harbor
Sharens Gournet Lounge Dun
and County Hold
Sheri and the City Street Bandt
Aste Boald
Aste Boald
Aste Rosel
The Rist Carlos
Sharens Carlos
The Sharens

Oceanside act and Company:

Henry's Sound Investment: the Grove Southwind: Hyatt Islandia Star Wind: Tio kee's/Mira Mesa

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an Whitaker: Kelly's Pub Whittington: Crown Room

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Alaska: Circle D Corral Alton and the Ox Bow Country Lads: Ox Bow Inn Apache: Lakeside Hotel Jerry Baze and a Touch of Country: Bronco Billis's

Country: Bronco Billy's
Gregg Coad and Holy Cow: Leo's
Little Bit of Country
Dan Connor: San Luis Rey
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Playing their own blend of rock and roll in the tradition of the Byrds. Paul Revere and the Raiders, and the British Invasion these guys are a lot of fun."— Earl La Mont, RCA Records, 1986

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Fiton, J.R., and the Country Gold: Don's East Four-Star Country: Hutch's

Four-Star Country: Hutch's Richie Garry and Sundown: Whiskey Creak Grand Central Station. Landmark Cocktail Lounge Gold'n West: Oasis Bar Haywire: Wrangler's Roost Hotshot: Abilene Country Saloon Jim and Joe: Abilene Country Saloon

John Kendrick and Company:
Whitkey Crock
Red Lane: Rudis Hidden Acres
Lone Star Country: Country Si
Restaurar and Lounge
Midnight Fire: Oursis Club
Roo Morris: Lukessie Hotel
Gary Morris: Bucchanel
North Forty: Onkvale Lodge
The Ozark Hillbillies: Rodeo
Room

The Rip Snortin' Band:

The Rip Snortin' Baad:
Lonenzo's
Rodeo Drive: the Outpost
Rodeo Drive: the Outpost
Rodeo Drive: the Suvery Brothers: Pomerado
Club
Southern Express (with Carl
Simmons and Eddie Ring):
Addie Sago Exped
Addie Sago Exped
Southern Express (with Carl
Simmons and Eddie Ring):
Doop Remission: Witner's Circle
Resort
White Horse: Country Bumpkin
White Horse: Country Bumpkin

White Horse: Country Bumpkin Maggie Wright and Pam Camm

#### Folk/Ethnic

Peter Alsop: Old Time Cafe Bryan Balues: Schooliey's Baseball Inn, Rosie O'Grady's, Blarney Stone Pub, Camelot Inn

Marcia Bowman, Tom Cahoon and Charlie Holdaway:

Drowsy Maggie's
Eamon Carroll: Blarney Stone
Too, Camelot Inn
Delia Chariker: Drowsy Maggie's
Colour: Marisol
Brian Connolly: Blarney Stone

Pub
The Flamenco Four: Hajii Baba
Los Lupes: Marisol
Loule and Loose Change: Joey's
Marfil: Zoralio's
Sean McVicher: Ireland's Ours
John and Julie Moore: That
Pizzo Place

The Jaime Moran Latin Jazz Ensemble: La Avenida, Casa-Don Diego/Bonita Mosaico: Marisol Kristina Olsen: Words and Music Bookstore

Bookstor: The Paradise Street Band: Droussy Maggie's Claudia Schmidt: Old Time Cafe Peggs Shannon: Old Time Cafe Slow Freight: Drousy Maggie's Maggie Wright and Pam Camm: Droussy Maggie's

#### Blues/R&B Reggae

The Blonde Bruce Band: Jose Murphy's Bunbury's Marcia Bowman, Tom Cahoon and Charlie Holdaway: Drouses Magazie's

Drowsy Maggie's Tom "Cat" Courtney: Texas Teahouse Ed Ellis and Tapestry: Sandtrap

Bellivious Topestry, Sandrop Livings
Four Stars Bopal: Spirit
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Soul Partel: Rolls (P. Tercern
The J. Woode Quarter: the Jazz
Factory)

Jazz

Algo Callente: Our Place Pub at Mikisan's Mose Allison: Elario's Judy Ames and Larry Moore: Bella Via Restaurant Sharon Andrews: Rp of the Park The Bop Tones: Rosic O'Grady's





- A night, a club -Friday, December 5, 9 pm-2 am

Hotel San Diego (Broadway & State St.) 17 & over Full bar 21+ \$5.00 cover

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Fro Brigham's Preservation
Band: Pal Joey's, Oasis Club,
Patrick's II
Lila Brown and the Bill
Andrews Trio: Pax Bar and

The Bob Campbell Trio: Elario's The Celebrity Band: TNT

Lounge Cheatham's Jazz Quartet: Showtime Dinner Theatre The Chicago Six: Belly Up

The Cultural Arts Band: Bella Via Restaurant Ed Ellis and Tapestry: Sandtrap

Lounge Fattburger: Old Pacific Beach Cafe, Humphrey's

Cafe, Humphrey's Aubrey Fay: Humphrey's The Aubrey Fay Trio: San Diego Harbor Excursion Forecast: Jolly RogenSeaport

Village Hollis Gentry's Neon: Anthony's Restaurant, Bahia Hotel The Don Glaser Trio: Vic's Bar

and Restaurant Jesse Gomez: Smuggler's Inn Mel Goot and Friends: Vic's Bar

and Restaurant
The Bobby Gordon Quartet:
Jazz Mine Records
The Bobby Gordon Trio: King Luis Inn





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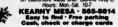
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Invisible Message:
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Ousis Club
Rick James and Robin Henkel:
U.S. Count Motel.

U.S. Grant Hotel
Denise Jeter and Bob Morss: Holiday Inn/Embarcadero
Elliot Lawrence: Top of the
Park/Park Manor Hotel, Pax
Bar and Grill
Kevyn Lettau: Vic's Bar and

Restaurant
The Bob Long Band: Fish House West, Belly Up Tavern Fran Loskota: San Diego Harbor

The Joe Marillo Quartet: Chuck's Sach House Paul Montesano: Viscount Hotel The Jaime Moran Latin Jazz Ensemble: Casa Don Diego Restaurant/Bonita, La Avenida The Most Valuable Playeris fat CityChina Camp, Rusty

Pelican
New Shoos: Lehr's Greenhouse
Tony Ortega: Fish House West
The Ted Picou Quartet: TNT

Lounge
Ella Ruth Piggee: Old Del Mar
and Pacific Beach Cafe,
Holiday Intv. Mission Valley,
Bahia Hotel Randy Porter, Bob Magnusson, and Jim Plank: Our Place at

and June . Mikk san's George Reno: Avanti's Restaurant Secrets: Holiday Inn/Mission

Valley
The Bill Shreeve Quintet: Lehr's

The Bill Survey Greenhouse Southwind: Hyatt Islandia Peter Sprague Trio: Rookworks/Parnikin Coffeehouse, Drowsy Maggic's bacco Road: Belly Up Tavern Tobacco Road: Iselly Up Tavern Topax: Mille Fleurs John Van Dyke and Nathan Frye: Escape Lounge, Top of the Park Windjammin' (with Preston

Coleman and Jim Storey Bogey's Zzajj: Chuck's Steak House

#### **Everything Else**

Connie Alderman: easy-listening piano music with vocal accompaniment, Elario's Barker and Orr: mirth and music, Jolly RogenSeaport Village Phil Beeber: classical guitar,

Sheppard's
Restaurant/Sheraton Harbor
Island East, Horton Plaza
(Mondays, noon-3 p.m., Palazzo
level)
ha Austin Butsch: classical

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HOLLY NEAR, Lewis Junior High School Evan Carawan: hammer dulcimer music, Old Time Cafe Tony Caramen: nostalpia music, the Flung Bridge Colour: Latino and Top 40 music,

Marisol

Dan Connor: contemporary,
country, and older, Silver Fox
Lounge, San Luis Rey Downs
Golf Course Country Club, the

Wellhouse Ray and Lainie Correa with Ed

Roy and Lainsle Corres with Ed Nisons: suring, port, mostalgia, and contemporary dance music, the Wellhouse The Rud Craditt Band: oldies, Runcho Bernardo Int The Crescendoses hip-band dance music, San Luis Ray Dours Colf Course Country Club The Del Mar Tries festive

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variety. Cafe del Rey Moro. La

Bruce McKeithen: pignis Shooter's Loumae/La Jolla

Francisco de la constanta de la composição de la composiç Lerry Melnick: standards, movie

James Parish: piano variety, Hotel del Coronado

George Reno: pop. jazz. blues,
and boogie, Avanti's

Roman Ritachka: bandura. Words

amd Music Bookstore Peter Robberecht: pianist, U.S. Grant Hotel
Carl Ross and the Whatever

Band: variety from country to rock, Lakeland Resort Charles Rutherford: standards,

Charles Rutherfords standards, contemporary, and requests performed on keyboards, Millipan's Millipan's standards, and the songs and opporar highlights, kill Vendo Restaurant Kathleen Schelder Amprischndrist, Horiss and Masic Bookstore Maria and Sarah Schlebecher Maria and Sarah Schlebecher Saranes shipping in Restaurant Saranes shipping with pismo accompanisment, Gournet Lounge

Seel. Cartriagges is resistant and search and configuration. Goarmet Longs accompanisment, Goarmet Longs Richard Shepters: classical guitar. Book and Cartilla. Moream china and modern standards. Head del Carnado Souney Nights especially on the configuration of the companisment of the c

Jimmy La Vello: promis Hotel del Correlado Correlado Eathe Lingda consego Harba Lingda consego Harba Lingda consego Harba Lingda Consego Langua Lingda Lingda Leily Li Times Lingda Harba Lingda Ling

Peggy Keller: pianist, Westgate

Hotel
Brian Kilmer: classical guiturist,
Westside Bistro
Mike Lamy: show tunes, requests,
and elected direct mater.

and elegant dinner music, Gabriel's Grille and the Abbey

Restaurant
Ed Lange: Paraguyan harp music.
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Jimmy La Vello: pianist, Hotel del

**CURRENT MOVIES** 

All reviews are by Dunican Shepherd. Priorities are indicated by one to five stars and antipathies by the black spot. Unrated movies are for now unreviewed.

moves are for one unremember Alleien — Lender, ALIEN in plural. Where the 1970 forenzinner was guilty of the 1970 forenzinner was guilty of a sation, the acquaint comes require to fifting menty available rich. This trent, as the sation, will rive with During the control of the plural plur

and sole survivor of the first film domining a sort of robotized forkith as a suit of armor, is a tidy summary of plusees and minuses. With Sigourney Weaver, Michael Biehn, and Lance Henriksen; written and directed by James Cameron, 1966. "" (Kowne, from 12/5)

An American "Mil — "In America" state Fixed Microsheutz Insersa white growing up in Filmasis in 1886, "there are no cats. And the streets are producted by thoses." The catablehos, monotonous pattern of redoctized cischés and stereotypes: especially catractic pattern of rodoctized cischés and stereotypes: especially catractic fichies and stereotypes.

Jewish, Irish, French, Rakian, There

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sees no reduction in the fearful sentimentally outsomary under the alogs of Steven Spelberg, and there has been an addition of shameless flag waving. But the worst the move can do is to foster the impression that Spelberg, among his innumerable other manifestations of genius, is also quite heridy with a paintibrush. He is neally only one of bour among the part metally only one of bour among the part metally only one of bour among the part and the part of the quite herdy with a painthouth. He is neilly only one four executive produces here. Director Don Bluth. on the other hands comenly of the one of the first comenly of the other paints are stored to the other paints are stored to the other paints are stored to the other paints are stored of space and as welfapooles insect of space and as welfapooles insect of space and other paints are stored to the oth

Back to School — Rochey Dangerfield, with a fluffer and less hurry hards, as "the world's cidest living feethman" and "the welking epitome of the decime of modern education" — the nouveau ruche big-ung of flat and in EU Colleng Stores, who busy has way into college with a throw anound money and credit cards once inside, and hires a team

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of expents to do his homework (including Kut Nonegul, in a cameo appearance). All of this marks him as a five guy and B.M.C.C to anyone who sort a square or snot. The to a supplementation of the to ingratate him with the young (iii. the bulk of the moviegong public), at the expense of his posteroprogram and his own integrity. With Kelth directed by Alam Metric 1986 "(Vineyard Twin)."

(Vineyast Twit)

Blade Runner — Top of the more spoolaly conscious of circematic generates associated form and the generates associated form and the generates associated form and the generated form and the generation of the Angiese (A.D. 2019) that looks is the Day on Hong Kong give to seed scamped, except for a good kinerie (achong) Autonomis BLOWLIP) is a scamped, except for a good kinerie (achong) Autonomis BLOWLIP) is a scamped, except for a good kinerie (achong Autonomis BLOWLIP) is a scamped, except for a good kinerie (achong Autonomis BLOWLIP) is a scamped and a scamped and scam

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Cubes painting, and even the tighte, of shots is apt to be bused up with reflections, moving (girts, solored mist, With Harvison Ford, Rubger Hauer, and Sean Young; directed by Ridley Scott. 1982.

\* (Kerr. 1234)

The Boy Who Could Fly — He has never spoken a word He sits on the service state of the Boy and the Boy The Boy Who Could Fly - He has

extreme cynicism about the annount 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 " (Vineyard Twin)

Children of a Lesser God — Strenuous uplift by way of Broadw (the Mark Medolf play), about a speech teacher of deaf eleventh-graders. We see little of the man's osseppin dray them, and account of the control of t



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## **CURRENT MOVIES**

to express the slow movement from Bach's Concerto for Two Vicins in body language. It is more like a chore for any viewer. William Hurt, Marlee Matlin, Piper Laurie, Philip Bosco; directed by Randa Haines. 1986.

986. (Carousel Cinema 6: Center 3 Cinemas, Plaza Cinemas, Santee Village 8, Sports Arena 6, UA Chula Vista 6, University Towne Centre: Wegand Plaza 6)

Wegard Plaza 6)

Cobrs — Sylvater Stations portrays a menter of the L. A PD Zerotie Square — where the 1st — range of Cotrest, head of Cotrest that occupies him for the duration of the movie, after an unrelated prologue about a supermarket terrorist, is that of a patterniess serial

murderer known to the media as Tine Night Stasher. This proves to be the collective name of a whole army of Manson-esque devil cultists. numerous enough to permit the star to some within a minor massagre of the kill-court in PAMBO. T don't the kill-count in RAMBO. "I don't want to be a neo'. The had protested modestly when bucking for the assignment." Just want to get involved. The least you can safe for whold, the least you can safe for whold, seeming to be embarrassed. The anything more hair wast you. Directed by George P. Cosmatos, 1996.

(Aero Drive In: South Bay Drive In:

from 10/5)

The Color of Money — Murtin Socrases earteney starty sequel to THE HUSTLES. The twenty-free-year interval between the tox bround changes, and any perceived differences or inconsistences in the character of late Eddle Felson (now only connected to the game of pool in the role of Stakeborns' or money not only connected to the game of pool in the role of Stakeborns' or money not only connected to the game of pool in the role of Stakeborns' or money not only the stakeborns' or money or money or stakeborns' or money or stakeborns' or money or stakeborns' or money or money or stakeborns' or money or stakeborns' or money or money or stakeborns' or money or money or stakeborns' or money or money

Crocodile Dundee — Paul Hogan as an Australian adventurer in Manhattan, directed by Peter Farman.

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semperament and as mas son or thing — or in short the differences between the dour and austere Robert Rossen and the frenetic, florid Sconsese. These are enough, or pretty near, to disjoin the movie from its ancestor and invalidate it as a

Ferris Busiler of Dig Off — Winter-director John Hughes Often acchier hopes that they like him. maybe hopes that they like him. maybe exercity or novi appoint him and hopes that they like him. maybe money to the superior long to the superior properties and they are hopes to the superior control, the oppositions as all and hughes, for certain, is inphly successful all foreign the footing publishers. For example, of a history teacher with every trying to get his successful all foreign they support. For example, of a history teacher with every trying to get his successful all foreign supports.

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automaton named Beebee, multi and sputtering like a cousin to Popeye and Donald Duck, gets blown to bits by a reclusive old district CONTROL S. But him benerage with clark of designed the benerage with clark of designed the benerage with clark of designed the properties of the properties of the form of the clark of the form of f

the scars run deep.

2 Presulty — An L.A. Industrialed insides on either by mistage with a tentrety love, year off under mode and a ris of blackmakes want from to tore one a hundred and the florosast of the tentrety love, year of the tentrety love, year of the tentrety love, year of the tentrety of tentrety of

Visid of Original States of Charles of Charles Norma and Louis Gossett Jr., drected by J. Lee Thompson. (Harbor Drive In, from 12/5. Mira Mesa Cnemas, from 12/5. Mira Mesa Cnemas, from 12/5. Santee Village 8. Sweethwater 6: UA Escondido 8; UA Glasshouse 6; Wiegand Plaza 6)

Custoscourse (it wegger intaken of The Fly — David Cronentherg's remains of the 1958 horror film must be seen as an estimpt to make the story more palistable to a new form of the seen of the seen of the came count more than the came count more made more palistable by being made more soft-making. We'll to compare the making stiff, after all is only a part of a general public howard greater.



## **CURRENT MOVIES**

and reintegrating it in the other, and who, when using himself as a guinea pig, manages to hybridize himself with a stowaway housefly.) The realism comes in most useful when realism comes in most useful when the action is most nearly human. Which means in the preliminary and expositiony stages. The measured pace of the remake heightly stretches these stages out, and there is an addisonal sort of helight period when the hero begins almost imperceptibly his total physical transformation. This is the big innovation in the remake, that the scentist desaint come out of the sciential doesn't come out of the experiment as a man's body with a fly's head; but goes instead through the state of the onto his food in order to dissolve it and ingest it, realizm has begun to relax its claims. It refuses, though, to relax its girow more and more graphic, eventrually reaches the threshold of pain, Jeff Goldblum, Geena Davis, John Getz. 1986.

Heartbreak Ridge — Clint Eastwood (who also directed) stars as a career Marine readying his platoon for the invasion of Grenada, with Marsha Mason. (Aero Drive In; College; Fashion

(Aero Drive In; College; Hashion Valley; Flower Hill Cinemas; Oceanside 8; Parkway; Piaza Bonita, Rancho Bernardo 6; South Bay Drive In; Sports Arena 6; UA Escondido 8; UA Hortor Piaza 7; University Towne Centre; from 12/5)

High and Low — Out of an Ed McBain 87th Precinct novel, Akira Kurosawa has fashioned a formula kidnapping melodrama that, elaborated to two-and-a-half hours, manages to engage all his burning

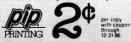
as all his ingenuity as an action director unsurpassed on the wide-screen. Kurosawa makes good use of McBain's knowledge of familial of McBain's knowledge of familial police operations, the pep talks, teamwork, joshing, etc. But beside that, he shows an excruciating appreciation of the irones and ambiguities in the conflict between the Haves and the Have-Nots (the the Makes and the Helevic John the Helpin and the Low if you will) that in I quite equalled in American Helpin and the Low if you will) that is I quite equalled in American McGreen MacDonald, Mischonald, McGreen MacDonald, Mischonald McGreen Helpin is laid out in Dickers. The plot is laid out in Part of the Mischonald McGreen May in the I will be the Mischonald McGreen Helpin is laid out in Helpin in the Mischonal McGreen Helpin is laid out in Helpin in the Kinday of the Mischonal McGreen Helpin in the Mischonal Mischona

stage-like drama inside the mansion are explosively released in a frantic core about a rating expense training and the stage of the sta chest, when the kidnapper, under surveillance incredibly bumps into Mifune in front of a shoe-store window — serve as a sort of mirror or model for audience reactions. His supporting performance is the

ome of unselfish sideline-sitting

Aumpti "Act Plan" — A Bristh store is gapet. The amond of beind the front Outfare with now yout, tags into a computer at the Maintain and the store is gapet. The amond of the first into Act Plan and the Maintain into Act Plan and the Act Plan and Lann and the Act Plan and the A

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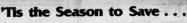
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athan Pryce, directed by Penny Jonathan Pryce, chiected by Penny Marshall, 1986. \* (Camino Cinema 4: Carousel Cinema 6: Mira Mesa Cinemas; Sa Marcos Cinemas; Santee Village 8; Spring Valley, from 12/5; Strand, from 12/5)

The Karate Kid, Part II — The resemblance of Part II to the original POCKY is shapened by there being a Part II. (And this time, John G. Avildian gals to direct the siquel himself, instead of being replaced by say, Rajoh Macchio or Part Morita as he was by Sylvester Stallone.) The most attractive parts of the he was by Sylvester Stallone) The most attractive pairs of the forerunner, of course, were the bonding between old man and boy. East and West, and the teaching of the ways of karate. With those already accomplished, the sequel is argely given over to two pain-in-theneck visions on the old man's naive. Chinada, one old and one young who pressently try to goad our pucket hereise rich of your Naive pucket hereise rich of your Naive Karate Kd to learn about her art, patentially from a ministure drum on a stick, with two ministure street between the committee of it. This shows to best either seld of it. This shows nough in combat, to a stine use, with a left and a right. And a left and a right. And a left and a right. And a she that our young the shows the committee of the committ

devotee of classical music, a connoissaur but not a collectur or insects — a the first person to lay eyes on the new girl in town (in her tenns togs, and of course in slow-motion; she's a smasher). The meeting takes place near the end of summer vacation and before she can summer vacation and before she can have head anything of his reputation, and with sist enough firms for him to have end and endoctinisated her with for him to have indoctinisated her with key concept with him and his catch phrase. "Keep an open mod"—particularly applicable, for example, to older-wormany-ounger main sistems, but the condition of the hero's classimates, is sistem? But sure enough, once school is back in session and she is let loose in society a large, the turns out to their had cheeneading sounds like it might be cheeneading sounds like it might be

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Men — A piece of light perifliage, too playful to be truly provicedles, addressed to the opposite sets by a vocation whether and director (Dors woman whether and director (Dors director). The student of a cucked becoming the apartment-make of The Other Men. Incognition, has some real possibilities. (The section of the opposition of the other ones to the other ones. The other other ones to the other ones t Men - A piece of light persiftage.

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the most unread, or partially read, of contemporary best-sellers. Umberto Eco's murder myster set in a 14th-century Benedictine above, The mystery element, minus most of the inguistic and hatorical and philosophical and theological elements, emerges more cleanly and engiosophica have the sellers of the place and the ladyrinthreal bring of the place and the ladyrinthreal bring of the place and the best of the sellers of the place of the sellers means constitute, one of a first management means constitute, one of means constitute, for a move, rather than a Book to pay liftche to a book as motive for any liftche to a book as motive for the novel in the first picaci. And it doesn't help to have the characters depoted — with the rodates depoted — with the rodat

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\* Sweetwater 6)
Sid and Nanny — Rock and roll normance therein purious Sid Viscous to the Sid Viscous and the Sid Viscous and the Sid Viscous and the Sid Viscous and Sid Viscous and Sid Viscous and Sid Viscous and Sid Viscous Sid Viscou

of the timid, the aloot, and the bookesh. Produced by Ismail Merchant; written by Ruth Prawer Jhabwala; directed by James Ivory. 1985.

\* (San Marcos Cinemas) Read This Remarkable Book



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## **CURRENT MOVIES**

the recording quality? — only enhances the impression of being or the inside while still being? out of it?) As the move goes along this schucophenic velopion comes to seem subsectively accurate as a reflection of the central characters. It's a move almost entirely of ambience with title in the way of incident or detail, but the ambience while. incident or detail, but the ambience feels very right — outside of some absurded touches by director Alex Cox (REPO MAN) which seem to be lobbed in from some Olympian promortory. But these too, as the end nears, come to seem subjectively securate. To paraphrase the preface of a very different movie: if a didn't happen this way, it should have. With Gary Oldman and Chloe Webb. 1986. Webb. 1986.
"" (Carousel Cinema 6; Guild)

Solerhables — A 1984 for teernagers, (if for any agers). The year is actually 41 for New Time, you see), and the world's youth are dressed in uniform blues and perned up in "orphanages." and their only officially sanctioned outlet is a sport called skateball — roughly, lacrosse

on roller sades. Five aggressively obsching masters of the game plus a peripheral long-hased indian and a into postersion of a throbboryly laminous magic crystal called the postersion of a throbboryly laminous magic crystal called the postersion of a procedure of the postersion of

(San Marcos Cinemas, Santee Village 8: Sweetwater 6)

Something Wild — A HipperThan Thou remarks comedy contents Thou romantic comedy centered around a woman who sports a Louise Brooks haircut and accordingly calls herself "Lulu." listens to a steady diet of Third World rock, reads biographies of people like Frida Kahlo and Winnie Mandela. ince Frida Kanto and Winnie Mandet sips Seagram's 7 from dawn till lights-out, makes left-hand turns across three lanes of traffic, helps herself to money from unprotected cash registers, has a tattoo on her

backside — Oh, wait, that's the actress, Melane Griffith, isn't d? Anyway you get the dea. And all this in the interest of self-excession and in the interest of self-excession and selfery. She fasters herself onto a button down collared Wall Shreet type played by Jeff Daniels (and soon fasters, birt of a mobel-form bed with fasters, birt of a mobel-form bed further attempt to welsh on a function further attempt to welsh on a function factor. The collars is the factor of the collars of the factor of factor factor of fa furtive attempt to welsh on a lunch check at a greasy-spoon diner reveals him to her discerning eye as a "closer teel". All she ready wants with him (af first) is to pass him off to the folks back home in Pennsylvania as her husband. The movie never adequately addresses the question of why a woman like this one would feel compelled to present an image of normalicy to her mother (who instantly seek through the ruse) and or normacy to ner momer (who instantly sees through the ruse) and her classmates at the Ten-Year Reunion. Possibly the thinking was that comedy so conventional, with evanescent sparks thrown off by the evanescent sparks thrown off by the familiar friction between the hip and the square, would need no basis in logic, would be swallowed out of unthinking habit. And anyway, the comedy is not all so conventional, or

rather the conventionality is not all so come. This first stretch of the movie however gives on much too long to the convention of the convention party occasion of young afferted white the theory of young afferted the convention of young afferted the convention of young afferted the time way begin indeed, much that the convention of young afferted much more so that the convention of young afferted much more so that measurable for a final return to conventionally. Directed by "I All Act all Vals 6. U.A. Escondido 8: U.A. Glasshouse 6)

Song of the South — Reissue of Disney's 1946 mixture of live action and animation, based on the Uncle Remus tolk tales of Joel Chandler Harris. (Carousel Cinema 6, College; La

(Carouset Cinema 6; College; La Jolla Village; Oceanside 8; Parkway, Plaza Bonta, matinees; Rancho Bernardo 6; San Marcos Cinemas. UA Glasshouse 6; UA Horton Plaza 7; Wiegand Plaza 6, from 12/5)

Soul Man — A California white boy seallowing mega stolens of farroring pills thes to pass for black fand in Boston, of all places) in order to qualify for a black point service of the places of the

Stand by Me — Based on a Stephen King novella — but Stephen King novella — but Stephen King without supernaturation: Stephen King encreaching instead on Sherwood Anderson territory. (Do they still read Sherwood Anderson in American high schools, or is if nove all Stephen King. S.E. Hinton, and the "poetry" of Bruce Springsteen?) Set in the summer of 1959 in Castle

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discover him. The episodic action, packed out with a few flashboards and an alex flashboards and an alex flashboards and an ill-judged flashboards and an alex flashboards and

Star Test N: The Voyage Home — Reviewed this issue With William Shafrier, Loand Nimoy, and Catherine Hicks, directed by Nimoy, "I (Flower Hill Cinemas, Grossmont, La Jolia Village; Lomis. Plaza Bornato, Plaza Cinemas, Rancho Bernardo 6; Santee Drive In: South Bay Drive In; UA Escondob 8, UA Homon Plaza 7)

UA Escondido 8; UA Horion Pissas y Tal-Pam - Back we go (Neking and screaming, quies levely), back to those nakyon days of the British Empire, when men were men and be terretained of the pissas of the half naked Chinese beauty, feeding the landation of the pissas of the half naked Chinese beauty, feeding the pissas of the pissas of the half naked Chinese beauty, feeding the pissas of the pissas of the name of the pissas of the novel has been steamed down into an emaceted more (#affer than, and in the weight loss process 8 has obtained by the pissas of pissas for the pissas of pissas for the pissas of pissas for one of pissas pissas of pissas of pissas pissas of pissas of pissas of pissas of pi

Top Gun - The title, we are told in a

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2019 — How trange hat Pleter Hyams would be entrusted to do centre produce. General the sequel to 2010. Advances of the Kalzock move reflection that Hyams had always seemed happeet in his movies when someone was charge someone with the someone was charge someone with the someone was charged to the seems of the someone was charged with the security of the credit, which writed the short story on Clarks, who writed the short story on

of stars?" — is furned over and ower and ose to see if a will yield any meaning. Traces of chlorophyli, a sure sign of organic Me, are detected on one of Jupiter's moons. Ker Dullea, last seen addit in space in embryo form, begins to reappear to his old acquaritances with the manner and message of a seriovaln's Wirless. "Something is grown to rappen." Something is grown to rappen. Something is grown to respect to the control of the contr

official state of war declared on Earth forces the two toams of scientists to go to their separate vehicles: the Russians to stay aboard the ship that got them there, the Americans to retreat to their reactivated Discovery. The rewards for biling on these

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hooks are several sequences of forturous suspense, and without anyone chasing anyone. Roy Scheider, John Lithgow, Helen

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or into a coma, almost as coon as it comes to life; and it only belatedly revives for a HIGH NOON finale (with one of the villains dispatched by a one of the villains dispatched by a method out of DW Griffin's A CORNER IN WHEAT). In the interin, a wounded Philadelphia policeman, hiding out in Menionite country, insignates a cultural exchange program in which City Sicker learns to milk a cow, and teaches Pretty Amish Widow to dance to Sam Cooke. And the inevitable question of what an Amish man will do when the color affair and amish man will do when the what an Amish man will do when the local ruffan sticks an ice-ream con on the end of his nose is answered, or rather dodged, by having the disquised policeman (in his "plain" clothes) step forward like Billy Jack and beat the builty to a pulp. So much for paoritist philosophy With Hamison Ford and Kelly McGillis. 1985.

1985.





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SO WPS, keyboard and monochrome composite monitor and color graphics adaptin, 5749 Datech, 424-9706.
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ENCINITAS WOMAN needs eleven women living in or new Encinitas to play Bunco once a month. Elsa february 7, 1987–223-5732.

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THE READER will take its annual two-week vaca-tion. There will be no issues Thuruday, December 25 or Thuruday, Louruary 1. All causalifed as secreted by mail after December 1 at 8 am and by Jensury 1 at the properties of the second properties of the Ash packed in person or on the parket after December 15 vs. 3 per and by Jensury 5 at 3 pm will also be printed in the Jensury 8 cars.

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## THE READER PUZZLE #435 Take A Seat

- Each of the seats at the right is associated with one of the characters below. See if you can match them up.

   Phil Mahre
   Vinnie Barbarino
   Greg LeMond
   Evel Knievel
   M.C. Escher
   British Haustmann

- Bruno Hauptman William F. Cody
- Frank Capra
  Charles Eames
  Robert Ironside

— Chatter Earnes.
— Robert Drouside

Rules of the game

1. Prizes for solving the
form of the control of the
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PHOTO



By Don Rubin

Winners of and Answers to Reader Puzzle #433, Grifflock There are two ways to solve the puzzle, depending on the time of day. And both require twenty-three moves.

Between a. m. and 5:30 p.m., Between a. m. and 5:30 p.m., and solve the puzzle gapee on the third row from the bottom of the grif A not between 7 p.m. and 8:30 a.m., you have to use the parking space on the top row. You have your choice of spaces (with are legal) between the parking space on the top row. You have your choice of spaces (with are legal) between the puzzle between 8:30 and 9 in the morning.

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Of the sixty-six entrants, fift one were correct.

- The winners are:

  1. Charlie Doe, San Diego

  2. Natalie Rarick, San Diego

  3. Brad Yost, San Diego

  4. N. Staeffler, San Diego

  5. Vicki Reece, La Jolla

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OFF THE CUFF What have you lost and found?



I was in the first grade back in Portsmouth, Rhode Island, I was a pretty high-strung child. I went to a Catholic school,

Jennifer Zlokovich
Renal-Estate Sales
Solanas Beach
I bought into a time-share
condomishium in Mazatan and
condomishium in Mazatan and
into the sales
I bought into a time-share
up like a hotel. I left my room
one night to meet a date to
have dinner and go dancing.
We had just meet on the beach
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morning. We went out back
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of the prope was a pretty high-strung child. I went to a Calabolic school, and at hunch period, we were reducted to say in our seaso required to say in our season of the same of the same



Brian Petty Retail Manager Normal Heights About two years ago, we were driving through the White Mountains in Arizona in a driving through the White Mountains in Arizona in a pickup truck. I just happened to look in the back and I mount to the Regs. a beautiful blue tickhound, and I'd had him for over eleven years. We drove back a few miles looking for him, yelling and searching everywhere. Finally, after half the day was gone, we gave up and drove on to chop firewood. I figure he must have jumped out for a reason — maybe he saw something. I couldn't get him or for mind. We spent the rest dief out to the woods that night. The next day, we loaded up and headed back to town. There was Rags sitting at the side of the road waching cars go by. We slowed down and he jumped right in. His knees were skinned, but he was all right.



Lloyd Bjurman Electrical Engineering Student College area

Student
College area
I was about to leave my house
when I realized that my wallet
was missing. I looked in all
the drawers and explosards,
my car. I had been out bicycling
earlier, and I assumed I had
lost it. I had a couple of gas
credit cards, a department
store card, and sixty or
seventy dollars in cash. I
threw up my hands and
decided I do tester cancel the
cards. I got the telephone
numbers out of my file, and I
giffriend said, "Why don't
you go look in your car
again." I went out to the car
again and looked in the glove
compartment and then under
the seat where I usually kept
it, and there it was. Instead of
looking where I should have
looked from the very
looked fro



Bu Lin Jakaru

Donna Harrington Inventory Control Tucson, Arizona About three years ago, one of our customer's children must have left this little Santa Claus in the store. It was about five inches tall, stuffed, really furry. We stuck it on one of incines als statistics, ready of the control of the registers, and people used to do all kinds of weirst things to him — massochastic things. They'd stick pins in him, kidnap him. We'd always find him in other parts of the store. On Valentine's Day, we stack hearts on him, and on the American Hag. Then one day he disappeared. Lost. Cone. Yesterday I was stiffing up at the register I had worked at. He looks wome for the wear. He'd he register I had worked at. He looks wome for the wear. He'd hooks wome for the wear. He'd hooks wome for the wear. He'd hooks work of the wear with the register I had worked at. He looks wome for the wear. He'd hooks work of the wear. He'd hooks work of the wear. He'd hooks work here as a flood of memories — people who used to work there and the crazy things we used to do.

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SAGS, Dynastar Omesoft. 185cm, Salomon 637 bin-drop; 1900. Ed. 457-2788.
Standardop Spuales. 1996m, weth-Look NZT bin-drop; 175. Mutz sell. 1eff. 972-1998.
SES, K. 2's Blotton with Look Newslat Glean Pira bin-drop; 1100. Calembrane; ske boost, size: 11, 535-260-7167. SURFBOARD, 7: Infinity single fin, dark blue with strigging, excellent condition, 190, Rick, 435-3703.

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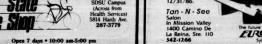












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7.6 1940 Lever message 266/1372
COAT, lasters' dress, street length, stationed, leget tanwood weth his 1950, sell for 1974 collain, need worth,
use 10. Voloni 1950, sell for 1974 CELLIA, AZS-ABSCOFFEE AND TEA FOT, Reed and Barton siver
plass, hand enganed, ties creek 276-8979;
COFFEE TABLE from: Bare Moons' furnishing, teal
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COPPER TABLE, cuit veneer, 20" s48" with bottom shelf, 520. New matching and tables, 70" s28" 515 each, 724-0390

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COUCH, 12' with matching love seat, forest green. Good condition: \$175, 446-5573. COUCH. 8. vmyl. green. Good condition, 130 or best ofter. Tammy, leave message, 581-6806. COUCH, 6 long, brown tones, material in fair con-tition, 140 or best offer. Patrick, leave message, lations.

COLACH, if, black vinyl, with matching rocking chair in storage for 1 year, excellent condition, \$150. Craig early or late, 234-2707.

COUCH. If with matching chair, earth tones, 180 COUCHNOVE seat, orange and cream with corner table, \$200 cash, 2 orange vinys swives chains, \$25

CRAFY QUALTERS' seveneth annual Boudsque and Home Show, 15 craften, Friday right, Decamber 5, 7-9pm, Saturday Decamber 6, Sun-Jipm, 6439 Atlanto, 1/day 271-2

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DESK, two drawers, solid wood with drafting style 10s, 25 years old, comes with chair, 160, Must sell before December IB. Natura, 647-8192

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DESK, 60x37, 4 drawers, pullous shelf, typewriter well, 560 Cell 256-8789.
DESK, oak wood, 5100 Gasdryer, 565. Metat desk, 566-560-1097. DESK, old, nat teacher's desk Dark walnut, nice con-dition. 575 Sergio, leave message if not home, 584-555.

CRES 193 cm entitiop with 3 devemts sloor global plus 2 devemt sloor global plus 2 devemt sloor global plus 2 devemt sloor sloot sloot plus 2 devemts sloot sloot sloot sloot sloot sloot plus 2 devemts sloot slo

269-2531 ORSAS, 3ex20, martogany 125-563-7631 ORSAS, limed over, 6 drawer, 27-467, 140, Wannut 7 drawer, 27-157, 125 Maple (antique), 7 drawer, 17-446, 175-264-6501 DRAMONDS: modern American britisht cur, 1.20 circle, color H. VVS2. 1 card. color G. VVS2. 2.04 card. color D.E. VS2. See 50%. Jacquetre. 278-1412. DREETTE SET, round glass top, chrome pedestal, 4 chars, imitation between suede and chrome 1275 275-7751

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DATELAN SEA, 1980 () Just, 4 close apply, but, pages direct search, are networked and pages direct search are networked and pages direct search are networked and pages direct search and pages direct DRAWNG TABLE, Junique, 1575 Server caturing, 550 No-room, nucli set. Cati 724-4159.

DNAWNG TABLE, nas, 48" worth 1-14" inswers and 6-chars weth amments. Executive condition. Paid 51200, asking 1650. Work, 481-2229, 748-4982. DEMING TABLE, oak with 4 chairs, square with (wo dewis). Rectangular without lable MCM, 1973, projects of MCM parts, 196-2602

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DRESS, Footbuy requireds, red, small, cols \$200, set
\$70. Pair 321 langer withhout shades, 515-32
mountainmout purces platform ring fine chins. \$25
563-800.
DRESSER, early 1900's, tiger oak with wood framed bewated motor, 4 drawers, straight lines, \$135.
Claimmont, 560-566.

232-9721 EMERALO: 5.14 (anat. Retail appraisal 514, 200, on-ly 57,000, PO Box 203072, San Ckegys, CA 92720

vy 57,000, PC 86s 200072, San Chegy, CA, 92120. RNC/YELO/PEBL, 1986 Street Book, Artis, Brand-new, never opened 5754 using, set fits 1530, said-new, never opened 5754 using, set fits 1530, said-set opened 5754 using, set fits 1530, and San Chemistry, Commission of the cash European Commission of the Commission of

END TABLE, maple, good condition, 125. Custom stained physicoid sterio shelves, 150 or best offer. 547,7694.

PENCANG, grape states, used, 30 cents each PROJECTION PROCESS AND PROCESS OF STREET AND DESCRIPTION OF STREET AND ADDRESS OF STREET ADDRESS OF STREET ADDRESS OF STREET ADDRESS OF STREET AND ADDRESS OF STREET ADDRESS O

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FREE ALE, provide metric markine, Evol. as 
FREE ALE (1997 BB) of 1997 BB) of 1997 BB of 199 OUNTAIN PEN, collector's nem, approximately 50 ars old, Eversharp with large, solid gold point, \$50 amounts with More Blanc pen which sells for \$250

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PREEZER, upright, Signature brand, approximately 13.5 cubic feet, works well, about 7 years old, good until family use. 375. After don, 423-3725. PREEZER, Friest type. Brushi feet, separate feezing and storage sections, 3300 or best offer. 728-6598. PREEZER, Sears 16 cubic foot, 550 femmon duty electric dryer, 560, 276-5227.

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FURNITURE, sleeper couch, 150. Woodiglass coffee and latties, 175, 576-1804

parceniminates. Celly, 465-0066.
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LOSt, sure 4. Seniorday, 10 505-305. 888 Claimenore.
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off this never with all 274-279.

GAMB TABLE, antique, malrogary, foolings, 1200.
Antique Floto Floton, 557-879. Selection; 1200.
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PREZZER, Imperial, commercial, 5'x25' spright, almost new must sell, 1225' for more information. 5'x25' fast. 348, 243-348, 287-348.

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465-1377. PRE WEE HERMAN 3 BIKE? Almost, see Columbia bikes 35th Anniversary remake of the "1952" outloom deluxe model. Glosson guidar progs from Serven Spretherg's film. "Back to the Future". Barbaretsa move prog. June Fonda, and much much more fun stuff for Christmas. Metro, 3746 6th Avenue, Hitcrest. 796-2415.

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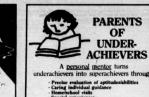
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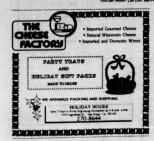
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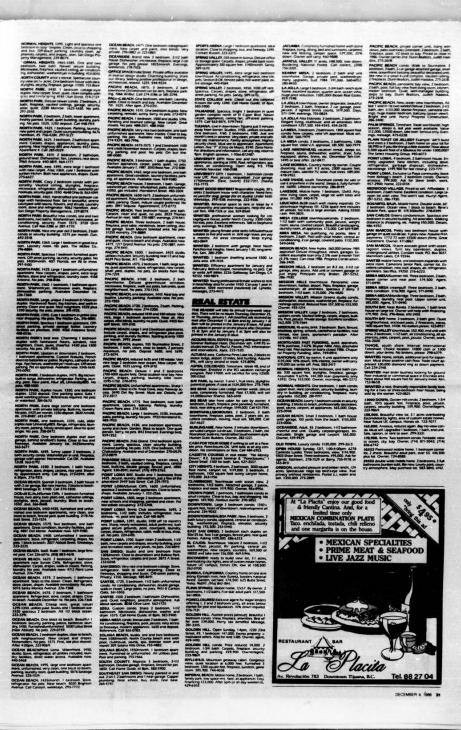


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Cashew Chicken
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Open daily, breakfast, lunch, and dinner Breakfast, low Brunch and "sundowner" din

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Buy one lunch, get one free muffin

(One muffin per lunch purchase through 12/11/86.) Hot sandwiches Exciting soups & salads - Cappuccino her \* Fresh juices - Swedish oatmeal pancakes - Coffees \* Teas \* Herbs \* Spices Saturday & Sunday Champagne Brunch served all dyn



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ISSION BEACH Tuesday, Dec. 16-5006-11 WEA, our new surf movie will be filmed on location at Kalenna's Starf Bar-Born-Idam.

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Sweet & sour pork
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5125 5275 Deep-Fried Veggies THAIN Y \$1 37 Chicken Ribbons \$1.47 Oyster Shots \$ .50 Fried Cheese Sticks \$1.25 \$3.25 \$2.95 \$2.95 Sticks and Ribbons \$1.62 Bay Shrimp Cocktail \$1.47 Crab Cocktail 51 47

Deep-Fried Popcorn Shrimp

50% OFF DAILY DRINK SPECIALS

CLAIREMONT &

POINT LOMA & SPORTS ARENA AREAS

READER'S GUIDE TO RESTAURANTS

HOMEMADE FOOD

ALa Terraza

# FREE DINNER







Complimentary pitcher of Coors beer or half liter of wine Included with your choice of any
Two combination dinner plates for \$12.95 valid on food to go. No coupon necessary, sention this ad through December 18, 1986.









10:00 am-2:30 pm Includes eggs, assorted fruits and cheeses, omelettes, machacas, seafood, waffle bar, pastries, desserts and much more.

**Every Monday** "PUERTO **NIGHT** 

\$10.95 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

Remember - Mondays are \$1.25 Name Your Drink Night at Club Diego's.





by the Bay Delicious dinners for two, (but priced for one). Served with choice of soup or salad, rice or potato, vegetables and dinner rolls. Featuring:

**DINNER FOR TWO** 

Sunday: CORNISH GAME HEN WITH WILD RICE \$12.95

Monday: SHRIMP BROCHETTE BARBACOA \$14.75

Tuesday: ADOBO CHICKEN \$10.95

DOCK MASTERS the Shelter Island Marina Inn 223-2572



CHATEAU

## READER'S GUIDE TO RESTAURANTS



## SUCH A GIFT! OBSTER TAIL **SHRIMP SCAMPI**

YOU CAN EAT THE NOODLE'S MENU IN OUR HARRY'S GRILL RESTAURANT LOCATED IN OUR BACK 2 TRAIN CARS. PLUS HARRY'S SERVES THE BEST BADY BACK RES IN TOWN. HARRY'S AMALABLE FOR LUNCH AND EVENING PARTIES.



## 

America's Original Comedy Showcase

Have Your Company Christmas

The MARDEON

We can offer: A delicious sit-down dinner, your own comedy show and we'll roast your key employees!

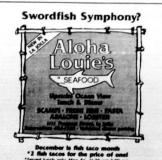
Dates still available: December 22, 23, 28, 29 & 30

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









#### DOWNTOWN

INTRODUCT S PRINT GROUP TO 1366 Fourth Hose Drive (at Aun Street), 232-5103. For fresh seafood salarts, its fish and chips, a daily fresh fish specials. Architory's sign jo so the head of the class for staking of produ

FRESH LOBSTER From the traps to you.



San Diego's Original Mexican-Style Lobster House

\$995 WHOLE LOBSTER DINNER Valid with this coupon December 4-10

**NEWPORT ANNIE'S** 

3714 Mission Blvd. 270-5550

Dinner 5-11 pm Sorry, no reservations

Parking adjacent to restaurant BRING THIS AD





Lunch: Mon-fri. 11:30 am-2:00 pm



## READER'S GUIDE TO RESTAURANTS

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The desiration of formation is employed by the contract of the

VEGETARIAN VEGETARIAN EXPRESS Leucadia, California 1/2-PRICE SPECIAL!!

(with unique choices). 2 homemade stups, organic brown rice, and delicious bread. In addition, beginning at 4.30 pm duly, we serve 3 hot entrees. This is the kind of sustritionally halanced meal you've been reading and hearing about. Vacil leave with a smile on your face, being good.

MEXICAN DINNER **FOR TWO \$9.95** Choose from selected authentic Mexican combination dinners with coupon.

IT'S TIME TO **PLAN YOUR** 

HOLIDAY PARTIES! CASA MACHADO

Montgomery Airport
Off Aevo Drive, Kearny Mesa 292-4716
Ening a spectacular airport view

Sushi classes available 3 hours for S25 Banquet room now open for your Christmas or New Year's party おるぐれすと可 HILLCREST SUSHI BAR



SHRIMP PANCHO: Jumbo gulf shrimp, grilled and served with a special herb and spice sauce.

For lunch, dinner and after-theatre dining. In the historic Harcourt Brace Jovanovich Building, 1250 Sixth Avenue, downtown. Evening parking validated at Alfright Parking, corner of Sixth and "A". Call 544-0882.

Book & Candle. A new chapter in downtown dining.



WILL THE

You've probably noticed a lot of restaurants such as Diego's, El Torito, Old Town 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 anyone. Come in and try ours. You'll see what the excitement is all about.

99¢ ALL THE TIME!

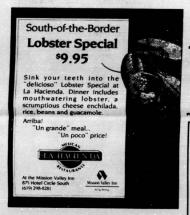


Home of the Fish Taco.

S.D.S.U. 5157 College Ave., Suite C (next to Jack in the Box) Mon-Sat. 10 am-10 pm,

PACIFIC BEACH 4504 E. Mission Bay Dr. (across from Pacific Datsun) Mon.Thurs. 10 am-10 pm, Fri. & Sat. 10 am-11 pm.









TRADITIONAL JAPANESE DELICACIES

Every Friday is
HAT DAY at the ABBEY
Wear a hat to lunch and I'll
buy you a glass of wine or a
cup of cappuccino.

Before and after shopping,
starting Friday,
November 28 Gabriel's Grille

will be open from 11:30 am-11:00 pm Monday-Friday. 5:00-11:00 pm Saturday & Sunday Find us between Horton Plaza and Fashion Valley at

5th & Olive 291-4779

### SOUTH BAY & CORONADO

Efeanor

Widmer's honest guide to San Diego & Tijuana restaurants

1987 EDITION

\$4.95

Steak & Shrimp Combination Includes cream of shrimp soup, tender beef medallions and sauteed shrimp, (rice & salad), complimentary glass of white wine per person, coffee or tea.

\$6.70 per person D' Carlo Hipodromo Ave. 15-B (Across from Caliente Racetrack) 1: (706)-686-3291, Tijuana







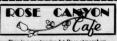
## READER'S GUIDE TO RESTAURANTS

**Beef or Ham** 

Sandwich Plate \$3.19

Served with choice of two: cole slaw, baked beans, nacaroni selad or French fries & our famous sauce.

Order your whole pit BBQ hoof or ham (12-16 lbs) now for your holiday entertaining.



Dinner for two \$14.95

each valued at \$10 or less.

4033 Avati Dr. - 270-6564
(at Morena, ¼ mile south of the Price Club)
Beer & wine
Good through 12/18/86 with coupon please.

Sucasa FISH SPECIAL

SALAD BAR

SOUP

\$6.95

\$7.95

\$9.95

PESCADO EMPANIZADO STRIPS

Build your own deluxe fish tacos \$5.95.
Delicious white fish filet strips covered with bread crumbs and corn flakes, fried and served with our homemade Mexican rice, beans, guacamole, pico de gallo salsa and hot corn tortillas.

Tuna, Halibut, Trout, Swordfish

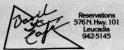
Sole or Sea Bass \$12.95 at most restaurants

Fresh Salmon \$14.95 at most restaurants

Half of Whole Lobster \$16.95 at most restaurants



Gourmet vegetarian, seafood and pasta specialties







Enjoy a Christmas dinner with the chefs of



#### THE TOP OF THE PARK RESTAURANT

Enjoy a breathtaking view of downtown, Balboa Park and San Diego Bay

To compliment the panoramic view, a traditional Christmas buffet will be offered featuring as entrees Whole Roast Turkey, Lamb, and Prime Rib with all the traditional holiday condiments.

Dinner hours 12 noon to 7:00 pm \$16.95 per person, children under 10 \$9.95

Reservations requested Telephone: 298-5191, ask for Shirley or 299-9002

THE PARK MANOR HOTEL 5th Avenue at Spruce Street, San Diego

