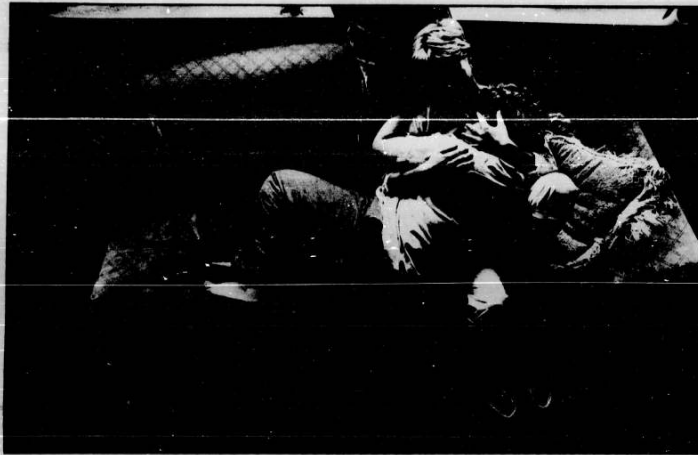


READER

VOLUME 16, NO. 46 NOVEMBER 19, 1987 SAN DIEGO'S WEEKLY



I know this: if ever I go crazy — stark raving psychotic, you know, hearing voices, fending off hallucinations — I would rather be at Hanblečeya than anywhere else. If I ever become so alienated from reality that I lose the ability to handle even simple tasks like getting dressed, I would like to live in the big, rambling house on Mt. Vernon Street in Lemon Grove. I have seen enough of it to believe that the people there have affection and concern for each other in greater abundance than do many natural families. But ... can life there really teach one how to recover from the gravest forms of mental illness? Can one walk in, chronically deranged, and leave, a few years later, indisputably sane? Modern psychiatry may scoff, but that's Hanblečeya's promise. If I were crazy, I'd like to have that hope, but I also know this: that I probably never would be able to afford the tab at the maverick Lemon Grove establishment. Life at the main house for the most dysfunc-

For the residents of this Lemon Grove "therapeutic community," a house is not a hospital.

tional individuals costs \$3500 per month — a bill that neither the government nor any private insurance company will pay. So Hanblečeya today is a refuge for rich crazy people. That's rather ironic, given the organization's humble beginnings. It was in July of 1979 that four and a half psychotic women came together to form this iconoclastic community. The "half" was Hanblečeya's founder, its high priestess and ultimate mother figure, Moira Fitz-

patrick. Slight and reaven-haired, the thirty-five-year-old Fitzpatrick speaks softly and is intensely reserved. There's not a scintilla of flashiness about this woman. But beneath the surface stillness, one senses a bedrock authority. It's hard to believe she was ever even slightly insane.

And yet the Connecticut native says that at the age of sixteen she began to lose contact with herself. By her early twenties, after earning an undergraduate degree from the University of California at Davis, she had developed some of the classic schizophrenic symptoms: taunting voices, hideous visual hallucinations. She saw hands coming after her, violent scenes, enraged eyes, and distorted mouths. She turned to psychotherapy but continued to be gripped ever tighter by a paralysis of her personality. Her therapist prescribed anti-psychotic drugs, but Fitzpatrick says they didn't stop the hallucinations — and the drugs' soporific effect further deadened

(continued on page 10)

THE HANBLEČEYA TREATMENT

By Jeannette De Wyze

Photographs by Craig Carlson

CITY LIGHTS

EXPLOSIVE CHARGES TO SINK SAILOR?

BY THOMAS K. ARNOLD

It's a classic example of the punishment not fitting the crime, says Seaman Phillip C. Taylor. The crime, Taylor says, is his own political activism; the punishment, a special court martial before a navy judge.

On December 1, the twenty-one-year-old Taylor, who's been in the navy since September of 1985 and was until recently stationed aboard the U.S.S. *Cleveland*, will be tried on eight charges, including sleeping while on watch, assault, and desertion. Taylor, however, says the court martial is merely the culmination of a six-month harassment campaign triggered by his off-hours politicking on behalf of such perceived foes of the military as local Congressman Jim Bates and Democratic presidential contender Dick Gephardt. Aside from the eight "trumped-up" charges in the court martial brief, Taylor says, that campaign has included several beatings, public humiliation, and a pre-dawn kidnapping in which he was whisked by helicopter from his barracks and flown back to his ship, where he was "coerced into signing a confession."

Taylor says his problems with the navy began this spring, shortly after he had started working twenty hours per week for the San Diego Group, a political public relations and advertising agency whose clients include Bates, Gephardt, and California Lieutenant Governor Leo McCarthy—all liberal Democrats.

On June 11, the Navy Dispatch published a front-page story about Gephardt's recent visit to San Diego, along with a picture of Gephardt standing next to Taylor. A few days later, Taylor fell asleep while on watch; instead of the usual spoken reprimand, he received a written citation. He was also given thirty days of extra duty and told by a junior officer "that I should stop working for the San Diego Group because it wasn't a good idea," Taylor recalls. From that point on, Taylor says, the harassment intensified: he says he was attacked by a fellow seaman, and when he struck back in self-defense, he was charged with assault, even though his attacker went unpunished. Dozens of crew members aboard the U.S.S. *Cleveland*, from seamen to petty officers, began humiliating Taylor during morning musters by calling him "Buffy" and making "snide remarks about my political activities," he says. In late June, Taylor says, he was told by the ship's commanding officer, Captain J.A. Byers, that he would have to stand trial on the two charges—sleeping on duty and assault—in an informal "captain's mast" to determine whether his offenses warranted a full military court martial.

On July 13, after being assigned to two four-hour watches in the same day instead of the customary one, Taylor left his ship with the intention of remaining absent without leave "until I somehow found a way to get out of the navy, or at least off that ship," he says—possibly by applying for an "other-than-honorable discharge," which navy officials told him would be "the easiest way." But on August 31, four crewmen from the U.S.S.



Seaman Phillip Taylor

Cleveland spotted Taylor on a down-town street and notified the navy's shore patrol, which immediately spirited him back aboard the ship, where he was placed on "pre-mast restriction." Five days later, Taylor says, he was sexually propositioned and beaten by a fellow shipmate. With the aid of the San Diego Group's Nick Johnson, he says, he contacted Bates in Washington, D.C., and was promised the congressman's help in swiftly obtaining an other-than-honorable

discharge as well as an immediate transfer off the ship. Other Democratic politicians, including former state Assemblyman Lionel Van Deerlin and one-time San Diego mayor candidate Tim Casado, also petitioned navy brass on Taylor's behalf. On September 9, after a second alleged sexual assault, Taylor was sexually propositioned to the navy's Transient Personnel Unit under direct orders from one of Byers's higher-ups. At the same time, Taylor says, he was personally

assured by Bates that he would not have to return to the U.S.S. *Cleveland* "under any circumstances" until his discharge application had been processed.

But two days after his transfer, Taylor says, he was awakened at 5:00 a.m. and ordered into a helicopter that transported him back to his ship. There, he says, he was interrogated by officers for several hours until "I signed a confession, admitting that I was guilty of all charges and also stating that I had fabricated the account of my having been propositioned and beaten for the sole purpose of getting out of the navy." To his surprise, he says, as soon as he had signed the confession, he found himself facing Captain Byers for the captain's mast, which ended with the captain deciding that Taylor should, in fact, be court-martialed.

Taylor says he was subsequently returned to the Transient Personnel Unit by the navy and has been stationed there ever since, awaiting the outcome of his discharge application. (A navy spokesman confirms the sequence of events—and the court martial charges—but declines to comment on Taylor's claims of harassment.) Taylor hired a civilian attorney to appeal the captain's decision, but last Friday the appeal was denied and the court martial date was set for December 1. The maximum penalty he faces: three months' imprisonment in the U.S.S. *Cleveland*'s brig.

The Democratic politics who have tried to help Taylor share the young seaman's frustrations. Congressman Bates agrees that

found that liability problems were insurmountable. Fieldstone then decided to connect with a landscaping company to remove the cacti and deliver them to Garren's house.

Garren had thought he was dealing with only about fifty specimens; he was shocked when the landscaper pulled up a truckload of barrel cacti. On Monday the landscaper, Ray Day, said he still pulling cacti out of the ground and will deliver them later to Garren.

Garren just wanted to help; he didn't want to be a middle for a homeless forest of thorny plants. "My yard isn't the appropriate place for these," he says as he stands before rows of green, prickly cacti, "but there wasn't another place for them." Many of the cacti were delivered to Garren without roots and will probably die, according to Beauchamp. City staffers and canyon preservationists are looking for a protected area to replant the healthy ones. This may be a difficult task: since the cacti need to be pulled up, they will have to be pulled up in a south-facing slope in order to survive, and many of the Los Peñasquitos finger canyons have paths with bulldozers. Garren thinks the landscaper should get an "itinerary" for saving the plants, but others, including Beauchamp, think the developer should bear the responsibility for replanting them

involved in relocating thousands of the cacti from a development "in the Otay Mesa to a protected site nearby" and referred him to other people who might help save the plants. Within days, Garren had contacted the city's Environmental Quality Division, the Fieldstone Company (developer of the site), Westco Services (the project's environmental consultant), and other interested parties. At first Fieldstone executives considered allowing Garren and several other people to come onto the property to dig up all the cacti, but they

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POLICY ISSUE

BY BOB ORRISON

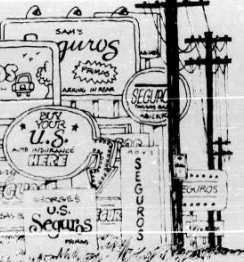
Earlier this month, headline stories in Tijuana's daily newspapers, as well as local radio news, had this border city buzzing with confusion and anger. Talk show moderators were swamped with calls from residents wondering if they could any longer afford to drive to San Diego to buy a part of Levi's at K Mart or lunch at McDonald's.

The story that had so upset the Tijuana folk of the coming necessity for citizens of Mexico to have their vehicles covered by an American insurance policy when they visit California, in order to comply with the Robbins-McCalister Financial Responsibility Act—the mandatory insurance law that was first passed in 1984 and on October 26 was affirmed by the state Supreme Court. The news reports spoke of heavy fines and the revocation of the privilege of driving in California if Mexicans were caught in "violation" of the law.

One of the two companies currently issuing American policies to Mexican drivers is Cal-America, which is allied to the Prevezco de Riego agency in Tijuana. Arturo Alamy, the international marketing director of the Mission Viejo-based Cal-America, says, "The Robbins-McCalister law requires anyone driving a vehicle in California to be in possession of a valid American policy and to be able to show proof of it in an official That's okay, whether they be from Alaska or Arizona or Mexico." Alamy also points out that Texas put through a similar law earlier this year and the customs and immigration police at the border were checking all Mexican cars entering Texas, to be sure the drivers were insured. "I've been told by an immigration officer here in San Diego that he might have his pencil at me the same thing here."

Carlos Penagos, who runs a Chula Vista agency and writes coverage for Mexican registered Sheehan, chief counsel of the Christe Institute, "We first heard of Daniel Sheehan on KPKE," said Winter. "I hope you all listen to KPKE, and I hope you'll buy our T-shirts and help support it." Then Sheehan was introduced. He received a standing ovation as he strode to the podium, and when he arrived, he explained that the title of his talk was "Prevezco and Reality in the Present Constitutional Crisis." He began with an exhortation of Ronald Reagan, attributing to him personally the tripling of the federal deficit, the failure of the "Bradley fighting machine," and the inadequacies of the M-1 tank, "which you have to take the engine out of to change the oil." After recounting several stories about Reagan's career as a "sportsman on radio," Sheehan asked, "So what should we expect from this administration?" Not much, he said.

He explained that the Christe Institute—which is described in its literature as "an interfaith, law and public policy center"—specializes in investigations, legal work, and public education. "I've filed a lawsuit in federal district court in Miami to expose what I believe to be a twenty-nine-year conspiracy involving the CIA, high government officials, the Mafia, and others to smuggle drugs and arms and to engage in political assassinations. Sheehan said the Reagan administration has a plan to "suspend the Constitution in the event of a unilateral military strike [by the United States] in Central America." It's hard to tell "if we're in Orwell's 1984 or in



vehicles through the second policy-issuing company, was quoted by the Tijuana press as saying that the new law did require Mexicans to carry proof of insurance in order to drive in California. However, Penagos later decided that he made such statements and said that he was either "misquoted or misunderstood."

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America is eight dollars a day—prohibitively expensive for most Tijuana who may wish to cross over only to do some light shopping or to buy a few hamburgers. "To control our costs," says Alamy, "we expect to sell to only about twenty percent of those who want insurance, just the responsible business people in the border cities." Alamy also said that since American insurance companies cannot legally advertise in Mexico, "we rely on the press to get the story told." He said that the Tijuana press got its information from the Department of Motor Vehicles in Chula Vista. Alamy acknowledged that he did send a press release to the Tijuana press and that his understanding of the law is the same as Alamy's—that is, that all vehicles stopped for traffic infractions in California, regardless of place of registration, will be required to show proof of insurance.

However, it seems just as possible that the alarms have gone off prematurely. Jim Catheart is the legislative aide to

Senator Alan Robbins, and in fact he wrote the bill that bears the name of his boss. He says that while technically it has always been the law that all drivers on California highways and streets must be insured, it was never enforced. The new law will be

"We have 28,000 Mexico-registered cars a day coming through here, and we already have enough to do," Catheart said. "I've been in California on those that should not be in this state for more than twenty days." Robbins, McCalister will not require a driver to show proof of insurance, says Catheart. If the vehicle is registered in another state or country. A spokesman for the California Highway Patrol confirmed that, saying the agency will begin enforcing the law on January 1, 1988, but only for California-registered vehicles. The Texas law mentioned by Alamy does require anyone driving in that state to provide

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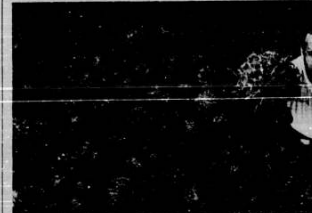
NO LACK OF CACTI

BY NEAL MATTHEWS

How did Dan Garren wind up with 300 rare barrel cactus plants in his back yard, and what's he going to do with them now? The cacti, ranging in size from chicken eggs to basketballs, were delivered to Garren's Mira Mesa home last week. They can remain there unplanted for about two months before they start dying, but Garren is hoping that a hillside on protected public land can be found for their rear. Otherwise, he's going to have one mean cactus cleanup.

The cacti (*Ferocactus wislizeni*) are sometimes referred to as San Diego barrel cacti. They're a different species from their stubby desert lookalikes and are known to exist only from the southern bank of the San Luis Rey River near Oceanside down as far south as Escondido. They extend outward only about to San Diego. To San Diego's ongoing development mania, the cacti are now candidates for the federal list of "threatened" plants.

Garren, a graduate student at SDSU, used to enjoy looking at



Dan Garren's on the theme of a dilemma

the barrel cacti while riding his bike in Los Peñasquitos Canyon, near his home. They were in a patch on a south-facing slope beside the bike trail. Then, one day two weeks ago, Garren noticed that some of the cacti had been torn from the ground by

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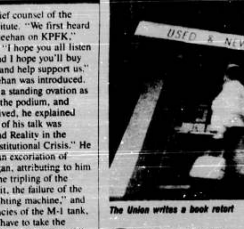
ADDRESS

BY KARL KEATING

"This is a historic occasion," began Tanja Winter of Friends of Nicaraguan Culture. "Sometimes I wonder if this is really a historic occasion. It's at 800 people crammed into USD's Canino Theatre on November 11 to hear an address by Daniel Sheehan. "This is a tribute to peace activists in San Diego." The audience applauded him. Winter compared local activists to Benjamin Linder, Daniel and Philip Berrigan, and the POWs and Light, and she emphasized that "there is no such thing as humanitarian aid to the

What was the real reason for sending arms to Iran? It had nothing to do with opposing "moderates" in the Iranian government, said Sheehan, and not even anything to do with securing the release of hostages.

comas—all aid to mercenaries is military aid." She also said how pleased she was to see so many people turn out to listen to



The Union writes a book report

One or two for the books

Each Monday morning in the San Diego Union, Cliff Smith, the paper's "reader's representative," cloaks his own newswoman in a giant sackcloth and sprinkles ashes on the heads of reporters and editors who have committed various journalistic infractions during the preceding week. He corrects inaccuracies, he responds to reader complaints with refreshing candor.



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Smith pointed his probing pen away from the Union newswoman for a change. He wrote that Peter Rowe, a feature writer for the paper who "also does an occasional book review," was "offended by a letter he had received from the Words and Music Bookstore in Hillcrest. The letter, Smith wrote, was an offer to buy books that had been sent to the paper for review—something he and Rowe considered unethical." "I called the store and learned that the same letter had been sent to many of our book reviewers," Smith wrote. "I explained that we

would be very upset with a staff member who sold review books to the store. Books are accepted from their publishers for review, but profiting from such an arrangement violates journalistic ethics." Smith ended his column by writing that he "felt like I was coaching Sunday School. The bookstore still seemed puzzled by my call."

The "bookstore" with whom Smith spoke was Victor Margolis's corner of the Words and Music Bookstore. And after reading the column, Margolis says, he thinks it's Smith who should be apologizing. "He's worried about the ethics of selling review copies," Margolis says, "yet he violated two other ethics: failing to report both sides of the story, and in a way making me in newswoman without much evidence of anything." The letter, he says, was merely an offer to

STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice:
I've got to do something to postpone my last favorite chore — mowing the damn lawn. And weeding, trimming, watering. And everything else that has to do with all that miserable vegetation around my house. So I'm writing to you. Who is the jerk who invented lawns? Who says a square patch of little bitty green blades all the same color and all the same height is the only thing you can have in your front yard? If I put in Astro turf or green cement, I know the neighbors would have me arrested. What would happen if I just let my front yard return to its natural state? What's wrong with weeds, anyway?
R.B.
Solana Beach

Not a thing wrong with weeds. R.B. it's an old Matthew Alice adage that a weed is just a flower in the wrong place. If it makes you happy, then just grab a beer, sit back, and watch that turf die. Soon enough you'll have a low maintenance dirt yard with a nice stand of weeds. Ignore those neighbors when they threaten you. They're just status-seeking conformists with no sense of independence or imagination. That may have something to do with how lawns became the tyrannical things they are.

Lawn, green lawns were originally an obsession with the English upper classes in the Eighteenth Century, but wild grasses have been part of the domestic garden scene since the days of ancient Greece. The Greeks liked small gardens of uncut wild grasses mixed with wildflowers. You probably would have done nicely then, or any time except twentieth-century America. For the most part, grasses were used as background elements for gardens, not things to be admired on their own until the English nobility decided it liked lawn bowling. In the early years of lawn bowling, the nobility required a very neat and carefully groomed grass court, and this seems to be when things took their insidious turn and the uniformly tidy expanse of grass around a house became the hallmark of class. It also indicated that the homeowner didn't have to plant his land



Illustration by Bill Gentry

to mow, they would let the very generous old others' labor. The British, of course, in the Eighteenth and Nineteenth centuries, had two things, we Californians don't have much of: rain and servants. The duke, unlike you and me, didn't have to post his fun to go out and mow and water the estate.

Middle-class American houses in the Eighteenth and early Nineteenth centuries generally didn't have front lawns. Homes were built close to the road and were surrounded by kitchen gardens, fruit trees, uncut wild grasses, and livestock. But late in the Nineteenth Century, because the fashion to set houses back from the street, and an appropriately high, green, English-style lawn became a necessity for every right-thinking, status-seeking suburbanite. Around 1920, somebody developed a weed-free, hybrid grass seed, and somebody else invented the gas-powered lawn mower, and we've been hooked ever since.

Dear Matthew Alice:
Why do I get car sick reading in the car but not on a bus or a plane? Is there any trick

to make me keep from getting seasick and nauseated while reading "Does Dramamine work? If so, how?"
Call Me Car sick
Talmadge

Man Alice once got an attack of the green weasels while stretched out in the bottom of a canoe quietly drifting in a lake. An acquaintance used to get car sick until he learned how to drive. After that, it never bothered him. Another pal went for a glide ride, soared along on the undulating currents, enjoying the silence, and then threw up in the pilot's hat. Yuck. Everybody has something, but send his stomach into a spin. People even get sick from watching car chase movies. If the footage is shot from inside the car.

It all has to do with the automotive nervous system, which governs our sense of balance. We hipsters have very sensitive balance systems that rely on continuous signals from our inner ears and our eyes to keep us from toppling over or reeling into trees or potholes. Everything's okay, as long as what our inner cars say agrees with what our eyes say. When the signals don't match, our automotive

system pushes the panic button and makes us seasick and car sick.

When you're reading in a car, your inner ears sense the motion and say, "We're moving." Your eyes, fixed on a printed page, say, "We're not moving." Your automotive system gets confused, and you turn green. Of course, at the first sign of queasiness, you promptly put down the book, stare at the passing scenery, and then all the messages to your nervous system are in synch. Your body's tricked you into resolving its dilemma.

Gentle, rolling motions seem to bother people more than sharp, jolting ones, which may explain why a car is more sickening than a bus. And large commercial jets, except on takeoffs and landings, don't cause much body movement, so the signals from your eyes and your ears match.

As for tricking your eyes and your inner ears into letting you read in the car, there probably isn't a reliable way. If you want to read and ride, the best thing to do is Dramamine or other medication that combats motion sickness. And be sure you use it before you start your trip. It won't work once you're feeling queasy. It's a preventive, not a cure. But believe it or not, no one's quite sure why Dramamine works. The best guess is, it dials the signals going to your brain from your balance system not getting enough information the distant horizon is far off objects don't provide the proper visual clues to match the boat's motion. And when you get sick on a carnival ride, your balance system is getting too much information from many rapidly changing movement cues, and you end up staggering off the ride feeling grim and disoriented.

And just for the record, seasickness is a case of your balance system not getting enough information the distant horizon is far off objects don't provide the proper visual clues to match the boat's motion. And when you get sick on a carnival ride, your balance system is getting too much information from many rapidly changing movement cues, and you end up staggering off the ride feeling grim and disoriented.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o The Reader, P.O. Box 90803, San Diego, California 92138.

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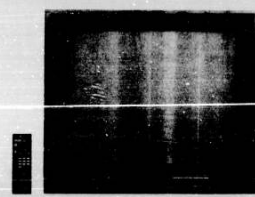
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525 15" MONITOR/RECEIVER

The 525 stereo monitor/receiver offers a picture of outstanding quality. Proton's exclusive Video Noise Reduction (VNR) system produces a picture of pure blacks and brilliant whites. A convenient RGB input makes the 525 a perfect choice for computer applications. The luxury-sized picture screen is housed in a sleek, pure black wood cabinet designed to complement any decor.

HOW OVERSCAN AFFECTS WHAT YOU SEE

The average television set crops as much as 20 percent from the original broadcast frame before you see it. The cropped portion is called "overscan," and some amount of it is necessary to compensate for changes in image size that occur when picture brightness fluctuates. Very bright scenes cause the picture to expand slightly, while darker scenes "condense" the image. To ensure that the television screen is always filled, despite these fluctuations, the edges of the picture are intentionally disregarded.



Proton video monitors provide up to 15 percent more viewable image than conventional televisions. This advantage is possible because Proton's sophisticated power supply actually exerts greater control over picture size, limiting overscan to a scant 5 percent. A Proton monitor does not have to sacrifice a portion of the image as a "safety cushion" against fluctuating demands on the power supply.

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The Proton 320 clock radio is a beautiful synthesis of advanced electronics and common sense. The 320 has been designed with a careful eye toward ease and convenience, because life is complicated enough at 5:30 am.

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WHY BLACK AND WHITE IS SO IMPORTANT TO COLOR TV

A color monitor is only as good as its black and white. The ability to produce very pure black, without losing brilliant whites or picture detail, is vital to the definition and subtle sculpting present in a quality image.



To judge a video system's black level, select an image containing both black and white. With most monitors, dark gray is the closest to black you'll get. In some cases, you may be able to achieve a dark black only by turning down the brightness control.

THE IMPORTANCE OF GEOMETRIC LINEARITY

Use any sports program to test a monitor's geometric linearity—that is, its ability to reproduce sizes and shapes accurately. For instance, basketballs should never look like basketballs. Straight lines on the field or court should never curve or distort near the edges of the screen.

ATTENDING TO DETAIL

Two monitor characteristics have an effect on the ability to reproduce clean, intricate detail: 1) the size of the picture tube's phosphor dots which are illuminated to create the picture, (often specified in terms of horizontal lines of resolution) and 2) video frequency response (referred to as video bandwidth).

VIDEO NOISE REDUCTION FOR AN IMAGE OF STUNNING CLARITY

Video "noise"—the visual analog of hiss in audio, is eliminated by Proton's exclusive Video Noise Reduction (VNR). VNR improves the picture's signal to noise ratio from any source (broadcast, video tape recorder, or laser disc), filtering minute specks of white in the dark areas of the image, and restoring picture integrity. With Proton's Video Noise Reduction you'll see sharp, accurate images without any sacrifice in detail.



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The size of the phosphor dots dictates the monitor's ability to reproduce detail. The sets of red, green, and blue dots are positioned in groups across the face of the picture tube. In order to illuminate 480 lines of horizontal resolution, there must be at least 480 lines of red, green, and blue dots across the screen. Though some manufacturers' specifications for horizontal resolution are based solely on the size of these sets of phosphor dots, sufficient video frequency response is also necessary to achieve good detail.

To create an image, electron beams scan the tube, turning on and off to light the groups of phosphorus dots with the specific intensity necessary to produce the correct picture. The beams scan the face of the tube in a fixed amount of time, turn off, and return to the left side of the screen to repeat the process until the entire picture is "painted" from top to bottom.

The number of times the beams can turn on and off during one complete scan from left to right is called video frequency response. The scanning time remains constant and the number of times the electron beams can be turned off and on is the variable that determines the number of individual dots that can be illuminated.

Proton's superior video frequency response is obtained through the use of high quality circuits, including a sophisticated enhancement circuit to provide an added degree of crispness to the picture.

VIDEO NOISE REDUCTION FOR AN IMAGE OF STUNNING CLARITY

Video "noise"—the visual analog of hiss in audio, is eliminated by Proton's exclusive Video Noise Reduction (VNR). VNR improves the picture's signal to noise ratio from any source (broadcast, video tape recorder, or laser disc), filtering minute specks of white in the dark areas of the image, and restoring picture integrity. With Proton's Video Noise Reduction you'll see sharp, accurate images without any sacrifice in detail.

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THE INSIDE STORY

By PAUL KRUGER

SAN DIEGO'S CITY COUNCIL MEMBERS PUT their noses in the feeding trough next Monday when they divvy up \$30 million in federal funds among about thirty competing neighborhood programs. This annual taxpayer-financed spending spree is supposed to provide the city's lower-income residents with new neighborhood parks and sidewalks, inexpensive housing, jobs, and spruced-up storefronts. But the best interests of the poor are sometimes overlooked as council members squabble among themselves for the biggest chunks of federal lucre from the Community Development Block Grant program.

The impoverished residents of Southeast's Hispanic barrio and San Ysidro will probably be the big losers this year. More than twenty percent of the city's low- and moderate-income families live in those and other neighborhoods encompassing the city's Eighth District, yet a council committee voted on November 4 to give the Eighth District just twelve percent (\$1.2 million) of the city's total \$30 million federal allocation. And a majority of the five-

member committee ignored the pleas of the district's representative, Cecilia Ballesteros, when it agreed that \$607,500 of the \$1.27 million be spent for a San Ysidro cultural center that Ballesteros says is a low priority for her district's residents. "They need a cultural center right now as much as they need a hole in the head," complains Ballesteros, who believes that the money would be better spent on new sidewalks in Barrio Logan, a family health center in Logan Heights, and an economic development program in San Ysidro.

Ballesteros has a final chance to rearrange those priorities when the full city council debates the matter next Monday, November 23. But there's little chance she'll prevail; her political clout is minimal because her term expires December 7, when she'll be replaced by Councilman-elect Bob Filner. "There's no doubt, it's the old lame-duck problem," Ballesteros says in explaining her inability to wrest concessions from her colleagues. So instead of going head-to-head against other council members, she hopes to draw some of the federal monies away from the city's



North Park Theater, recipient of city-allotted funds. Cecilia Ballesteros laments the loss of the theater to the city's housing commission. The commission now gets \$2.3 million from the block grant program. Ballesteros wants to use some of that money for programs in her district, but city officials have warned the council that taking back any of the \$2.3 million designated for housing commission programs could cause federal officials to withhold all \$30 million in block grant monies.

After cutting down the amount of grant monies that will flow into the Eighth District, the council committee agreed to spend more than a million dollars of the federal

funds. The McColl majority was also generous with Councilman Ed Struiksma, whose pet projects had been denied federal funds by the city manager's office. When the committee had finished rearranging the manager's priorities, Struiksma had picked up \$500,000 for the Indo-Chinese Mutual Assistance Association and \$85,000 for landscaping on Linda Vista Road. Struiksma, in turn, will be more willing to cast his vote in favor of the spending plan at next week's council meeting, an aide says. It was McColl, though, whose district fared best. The

city manager's office had recommended that four projects in her Normal Heights/North Park/East San Diego district receive a total of \$2.29 million. But the revised spending plan would give her district \$2.44 million divided among eight projects. The manager balked at giving any federal funds to a proposed "historic and architectural survey" in North Park, a midcity senior citizens' center, or the neighborhood YMCA, but the revised list pushed through by McColl gives those three projects a total of \$204,000. But she fought hardest on behalf of the North Park

Theater, a fifty-eight-year-old building on University Avenue currently owned by the Horizon Christian Fellowship. McColl's staff had originally suggested that the \$1.3 million theater purchase and renovation would be a good use of block grant monies. Though the manager's office recommended against spending a penny on the project, McColl's revised spending list includes \$1.1 million for the project. That meant cutting funds for other projects in her Third District neighborhoods, including \$1 million of the \$2 million that the city manager wanted to spend on new parks

and other physical improvements in the midcity. Also lost in the shuffle was a proposed \$62,000 grant to the City/County Reinvestment Task Force, which prods banks to make loans to prospective homeowners in low-income and heavily minority neighborhoods, and \$300,000 for new lights in Southeast San Diego's Martin Luther King Park. McColl aide Maria Marshall says the North Park Theater project is important because it would "provide a place for low- and moderate-income people to have community meetings." Assistant City Manager

Maureen Stapleton says the purchase and renovation of the University Avenue building is a proper use of federal block grant funds because the theater is "run down and in disrepair" and its rehabilitation would fulfill federal guidelines that allow the money to be used for "the prevention or elimination of slums or blight." But Martin Gregg, a local theater producer who until recently staged shows at the venue, says the building is in very good condition. While Gregg says a broken basement sump pump must be fixed and the electrical and plumbing systems should be redone, he

claims the building is hardly in the "blighted or physically decayed" state that federal guidelines require. The building's biggest problem, he says, is "currently asking \$1.5 million for the property. And though city officials say some of the neighborhoods surrounding the theater have many low- and moderate-income families, city-subsidized performances in the theater would no doubt involve some of the city's more prosperous residents. That could collide with federal guidelines that require a "majority of the beneficiaries" of a funded program be lower-income residents.

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TREATMENT

(continued from page 1)

her. Finally, her therapist gave her a choice: enter a psychiatric hospital or gamble on a "therapeutic community" in Chaland called the Cathexis Institute.

Fitzpatrick chose the latter, and today she says that within its authoritarian structure she began to recognize and express her feelings and needs. That one-year interlude confronted her with the greatest terror she has ever experienced, she says, as she struggled to wrest her soul from madness. Significantly improved, she finally left the institute and came to San Diego to enroll as a graduate student in the California School of Professional Psychology. But she says her personal psychological struggles were hardly over. First she was astonished to discover that her psychosis had robbed her of the ability to concentrate for more than about a minute at a time. Tenaciously, she forced herself to concentrate on study materials for one minute, then five, fifteen, thirty minutes, an hour. "One day, focusing arose spontaneously within me," Fitzpatrick has written of that experience. "The ability to focus my attention blossomed and the burden disappeared. I now had learning and school available to me."

Another roadblock sprang up before her. Under the pressure of her fast-changing life, she began hallucinating again. This time, however, Fitzpatrick was adamant that she herself could solve this "problem," as overwhelming as it might seem. Though stymied at times, she began to feel there were powerful links between stressful situations, strong emotional reactions that she sought to ignore or deny, and physical reactions in which she froze and trembled up her body. She says she painstakingly taught herself to relax, to concentrate on the world around her, and to deal directly with her feelings.

As part of her academic training, Fitzpatrick began working as a counseling intern at the Crisis House counseling center in El Cajon. Although she didn't initially reveal her own psychological history, she says psychotic clients seemed drawn to her, for which she credits her intuitive comprehension of their private hell. "I had been there," she says. "I could help them based a lot on my own experience."

Despite her preoccupation with graduate school, the counseling work, and her own continuing psychological development, Fitzpatrick says she began to miss having some deeper purpose in her life. Not that she lacked spiritual direction — she had by then become deeply involved with studies of native American religion and culture. But in search of a mission, she decided to follow the Indian custom of vision quest — called "hambéeyá" ("hah-bieh-chee-ya") in the Sioux language. She prepared herself through fasting and "various purification rituals" and then left for the mountains of



Mary Fitzpatrick

Colorado. "I had forgotten how peaceful it could be amongst the trees, the gurgling streams, the colorful wildflowers, and the songs of the birds. I felt tremendously happy and forgot about my purpose.... I felt like a child playing in the mountains and watching life unfold with wonderment and freshness. As I was nearing the top of one peak before descending to a lake, I sat back against a rock to soak up the rays of the sun and marvel at the mountains, majestically towering over me. My mind was at peace and I felt very much alive. All of a sudden, I saw a vision of a large home. There were many people in and about the house, embracing one another, working and playing together. I blinked to see if the vision would go away. It did not. I smiled to myself and surrendered into the experience. I... knew that my purpose was to create community, create the space for people to heal themselves and to discover their vision."

Eleven months would pass before Fitzpatrick and her first residents moved into the Lemon Grove house where her vision would unfold, but that interval was eventful. At Fitzpatrick's request, Crisis House agreed to serve as the administrative umbrella for the community-to-be. Searching for a building to house it, Fitzpatrick talked to realtors and porled over classified ad sections, and tensions within her little group of patients began to build; Fitzpatrick increasingly

began to hear comments about how the screaming, loud voices, and body work were scaring the other clients at Crisis House.

She continued doggedly searching for a house while experimenting with the small group of psychotic young people who looked forward to forming the new community with her. For example, Fitzpatrick worked on "regressing" these group members. She says many psychotic individuals can readily return to a younger mental state even without the aid of hypnosis. "Psychotics have the ability, because they've got so much energy in a very young part of themselves, that with permission they'll just go right into it," Fitzpatrick says she had been directing these regressions, under very controlled circumstances, for maybe an hour at a time, and prior to each session she had always made an arrangement with each patient that when she told them to return to their adult selves, they would do so. One day, however, when Fitzpatrick was working at Crisis House, she received a panicked call informing her that one person in the group, Linda, on her own had regressed to infancy. The group had no idea what to do with her.

Filled with trepidation, Fitzpatrick finished up her work and headed for the apartment. There she found the group gathered around a young woman in her late twenties who was lying on the floor, crying with the voice of a tiny baby and

displaying eerily infantile reflexes. "I tried to get her back into her adult, but everything I tried didn't work," Fitzpatrick says. "So then I asked the group what they wanted to do." With surprising calm, the group decided to take on the daunting task of caring for Linda, rather than sending her to a hospital. "So we became an instantaneous family," Fitzpatrick says today with a wry grin. The group members fed Linda, diapered her, held her, played with her, loved her, and after a week or so of this bizarre routine, Linda finally advanced to about the age of three. "That was much easier," Fitzpatrick recalls, and two or three days later, Linda returned to her adult self. But Fitzpatrick had learned a lesson. "I wanted to make it real clear that I didn't want everybody doing it," she says. She proposed that no one be allowed to regress without first explicitly arranging with the community to do so, and the group agreed.

Not long thereafter, Fitzpatrick and a male co-therapist decided that the community needed to live closer to one another, even if they still lacked a house. So they rented a couple of apartments in El Cajon. Fitzpatrick and her partner moved into one, while four women patients settled in as their next-door neighbors. They all would gather first thing in the morning, in Fitzpatrick's living room, then meet again at Crisis House in the afternoons. Again Fitzpatrick sought to lay down the law: no one

(continued on page 12)

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TREATMENT

was to engage in bizarre or destructive behavior in the apartments. They would have other outlets for dealing with their feelings. "I knew from the inside that you could stop acting crazy if you started to get your needs met, started releasing some of that old pent-up rage and terror," Fitzpatrick says. Sometimes the group members complied beautifully; other times things went less well. One evening, for example, one of the patients unexpectedly set a fire on the patio; fortunately, it caused no serious damage.

Finally, an ad for the house on Mt. Vernon Street surfaced in the newspaper. Fitzpatrick says she was captivated by the place the first time she laid eyes on it. It's located on a block that has no sidewalks but is shaded by luxuriant trees. Though it's large, there's nothing intimidating about this roomy, five-bedroom dwelling. It had a healing feeling about it," according to Fitzpatrick, and even better, its two owners actually liked the idea of renting it to the health-seeking community. (Eventually, they sold the house to the parents of three Hanblečaya residents, who in turn now rent the house to the community.) Fitzpatrick obtained the relevant state community care license, and the fledgling community moved in.

It can stand in the Hanblečaya living room today and easily imagine what it looked like then. The heavily carved wooden doors haven't changed, but the rough-hewn stonework of the fireplace facade. Light from many windows streams into the first-floor quarters, then as now.

It's almost impossible, on the other hand, to conjure up a ready image of what Fitzpatrick was like eight years ago. Today she dresses in tailored business outfits, and she wears her shoulder-length hair carefully coiffed. Friends say she's taken to coloring the premature gray that used to streak it. She seems so quietly concerned with the present and the future that she offers only the briefest, most dispassionate glimpses of her tumultuous past. When Hanblečaya opened, "I was like an ex-patient," she says, "in that I had just gotten out of a therapeutic community myself. I would run around in T-shirts and jeans and a headband." She blazed with a passionate commitment to keep her people off all medication and out of mental hospitals. In hospitals, she had come to believe, "They learn how to get attention by acting out. They learn how to be manipulative." Without these means of restraining the residents, almost every day brought some kind of "escalation" (psychological jargon for bizarre, destructive, and attention-getting behavior). In the first months, residents swallowed spoons, flew into rages. They escaped into the street. The runaways posed some of the scariest moments, Fitzpatrick says. "We'd all get together and we would comb the streets of Lemon Grove. And we'd generally find them." Even more terrifying was the time when one of the residents drenched her legs with lighter fluid and then put a match to them, suffering excruciating burns.

"I didn't have all the answers," Fitzpatrick says today. But she explains, "Whenever I didn't know what to do, I called a group, and we as a group came up with a solution. One of the basic principles of the community is that all problems are solvable, through the interaction of all the

group members." A meeting could be called at any time — by any staff member or resident — and that rule still prevails; it's not unheard of for residents to be routed out of their beds at two in the morning to deal with some sudden crisis. That's how families work, Hanblečaya staff members point out, and Hanblečaya aims at being a type of family.

But though Fitzpatrick shared authority in the community, she still, unquestionably, was the messianic parent. "I was willing to go above and beyond what typical therapists were willing to do," she says quite an understatement. She gave all her attention and energy, round the clock, to her little schizophrenic family; some nights she would even crawl into bed with this or that tormented person and sleep with her arms around them — not a sexual gesture, but a fiercely tangible act of mothering them through the crisis. "I thought she was a witch. Because she comes into your space so firmly," says Marlene Townsend, a six-year Hanblečaya resident who graduated from the program this past summer. Townsend remembers Fitzpatrick flying across the room, her (then) long, dark hair streaming out behind her. According to Townsend, Fitzpatrick would scream at her, "You are not the center of the universe!" Townsend says just recently she noted with awe how petite Fitzpatrick is. "I always thought she was bigger than me."

The forty-two-year-old Townsend says her own mental troubles began to surface in her early teens, when her grades and her relationship with her family started to decline. She ran away from home using drugs and alcohol. She first was admitted to San Diego's County Mental Health facility at eighteen, and by 1981 she'd been hospitalized more than a hundred times. Some

doctors diagnosed her as schizophrenic, but Townsend also was called sociopathic and manic-depressive. "There wasn't one that they didn't lay on me," she explains her state of mind in blunter language. "Most of the time, I was either an alcoholic or on drugs. I drank to anesthetize myself. I had no concept of reality; no concept of cause and effect. Things just kind of happened to me. I had nothing to do with them." She says when people touched her, she felt physical pain. "It burned. I would feel their heat." Also oversensitive to odors, she couldn't stand the way other people smelled. She was combative, filled with an unremitting rage. "There was no logic to the world. Everything was a potential threat; it was not safe to be here."

Often her own terror exploded into violence. She recalls one particular day when Fitzpatrick was confronting her over something. "And I moved into rage. I shoved her, and somehow she went flying over a dresser." Townsend says a few horrible seconds passed, and Fitzpatrick finally popped up and spat out the words, "You be careful!" Another time, Townsend pulled a knife on Fitzpatrick at the corner of Fifth and Robinson avenues in Hillcrest. "She backed off. She knew I was out of control. She knew I was terrified," the former mental patient says. She says Fitzpatrick calmly stated that she wouldn't allow Townsend to hurt her, then laid out several alternative choices (she could put the knife down and get into Fitzpatrick's van; Fitzpatrick could call the police, and so forth). Townsend says every time she came up with some outrageous statement, the psychologist would calmly reject it and come up with alternatives. "I would say, for instance, 'I want to kill you,' and she'd say, [fervently] 'Think again. That's no

good.' Little by little, she would take the power. "They loved me out of it. They gave me unconditional, undying love." Townsend continues, looking back on the years of gradual progress. "It's a step-by-step process, and you don't know you've finished one step until you've already started to take the next one." Townsend made the biggest advance this August when she ended her formal participation in the Hanblečaya program. She has returned to living with her husband of seventeen years, and this fall she began taking classes that will prepare her to work as a psychiatric technician. It's been a stressful time, she admits frankly. "All my life, the thing I did was to be a mental patient. I was good at it." She still lacks confidence in herself and says on occasion she's even slipped into psychotic thought patterns — but she describes catching herself and firmly backing away from the unhealthy reveries. "The cycles are still there. There patterns are still there. They just become more and more refined," Townsend says. "It's a constant recovery."

One step she hasn't yet taken is to stop taking any psychotic medication. "Whereas one Townsend was receiving a massive daily dose of a phenothiazine (the main category of the so-called neuroleptic drugs used to control psychosis), she now takes only a minimal amount and expects to be weaned completely in the next few months. Still, Townsend's experience with drugs reflects a major change that occurred at Hanblečaya within its first few years of existence. Fitzpatrick now says of her early total rejection of psychotic medication, "We were too extreme." With no medication at all, residents every day were in "a constant state of escalation," she says. Finally, she decided, "It was a lot easier for us and a lot easier on the residents to have that containment." Fitzpatrick says that Hanblečaya now uses medication "when people are so out of it that they need help in containing themselves, until they get the internal structure that they need to be able to cope with the feelings and stress." That may sound like a major change of philosophy, but Fitzpatrick insists there's still a big difference between conventional approaches to use of the antipsychotic drugs and her approach. "We use medication as an adjunct to treatment," she states, "whereas in most traditional systems, they use treatment as an adjunct to medication."

Fitzpatrick also has backed away from her early, radical carte blanche rejection of hospitalization; today the Hanblečaya staff doesn't hesitate to have any resident briefly committed to a mental institution if they feel the person poses an immediate threat to himself or to other people. Hospitalization can sometimes help the person to calm down. Fitzpatrick has come to believe. Still other times it can fail miserably. One day last month, for example, the Hanblečaya staff hospitalized one of its young manic-depressive residents only to get a call from the hospital saying that this man had taken another patient hostage and had threatened to hurt her unless she was released. So the hospital let him go, an act that outraged the Hanblečaya staff.

It had resident, a thirty-year-old man named Bobby, was still on a manic high when I visited the Hanblečaya residence two weeks later. Staff members say that when Bobby is having one of his periodic depressive spells, he hardly moves or eats. Even his body temperature drops. But during the manic periods, he's a powdering, intrusive, com-

She found Robert smoking in one of the bedrooms. When he saw her, he dropped the cigarette on the floor, crushed it, and put the butt in his mouth and started to chew it up.

bativ, insulting. He'll stay up most of the night, calling a telephone pornography service or picking fights with other residents. He's been known to unearth supplies of cocaine (strictly against Hanblečaya rules), and the drug, of course, exacerbates his wild energies. A big, good-looking man, he has a penetrating stare, which he turned on me when I walked into the Hanblečaya living room, just after seven in the morning.

Hardly slipping a beat, he assailed me with half a dozen questions. What was I doing there? What newspaper did I work for? Did I want to write about him? Did I realize he had been institutionalized 117 times? That he was the son of a East Coast Jewish millionaire? Grew up with the Kennedy kids. And on and on. I tried to

most difficult parts of a schizophrenic's day. "It's frightening," Ida says sagely. "It's just like being born. But we try to go around and talk to each of them — because who likes to be blasted out of bed?"

By 7:20 a few residents had appeared in the living room. Sarah, a thin, disheveled-looking woman, had joined Bobby. She looked half asleep, an expression that would persist throughout the morning. "Can I have some orange juice?" she asked Ida dully. "No, orange juice is for breakfast," Ida shot back.

Expressionless, Sarah wandered off. Two male schizophrenics, Dick and Greg, also materialized, prompting Ida to fetch from a locked kitchen drawer a nylon rope, which was then fastened around each man's

answer him but felt discomfort by the demanding barrage, and almost instantly he pounced on this, merciless. Why couldn't I maintain eye contact with him, he grilled me. Did I realize that Werner Erhard (the founder of EST) would instantly terminate a conversation with anyone who shifted their gaze during a conversation?

I finally managed to extricate myself from him and moved into the spacious kitchen, where a big, very black-skinned woman named Ida stood at the stove stirring a huge pot of oatmeal. Bachelors warmed in the oven. One of the "community therapists," Ida normally works from 3:00 to 11:00 p.m., but this day she was filling in on the early-morning shift for a sick colleague. During the night, the house had been supervised by a young woman therapist, she now bustled around the house, tackling the difficult chore of waking up the scattered residents. Hanblečaya staff members say revile is one of the

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Ida, one of the "community therapists."

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TREATMENT

Continued from page 15

intimate relationships, without medication. That belief sets her in sharp contrast to the psychiatric establishment. One local authority who articulated the orthodox view for me is Dr. James Morrison, the acting chief of psychiatry at the Veterans Hospital in La Jolla. Morrison says hard-core, chronic schizophrenia "almost never can be managed without medication."

Almost never can schizophrenics achieve complete restoration of their pre-disease faculties. Numerous scientific studies have demonstrated that "people treated without medication are miserable, miserable people," Morrison said.

Though he's never visited the facility, Morrison had heard of Hanbletaya. In fact, I was startled to learn that one of Morrison's patients has lived for years in the Lemon Grove house, and Morrison told me that all he's seen of the Hanbletaya staff has led him to believe that they are "very well motivated, very caring people. For the kind of material they work with — which is to say very, very ill people — they do a very good job." The psychiatrist even went so far as to state that in his heart of hearts, he thought his patient had probably benefited from living at Hanbletaya. But that doesn't lead Morrison to accept the theoretical foundation underlying the local therapeutic community. The doctor states unequivocally that schizophrenia "is a medical/biological process rooted in one's genetic inheritance and mediated through cellular/biochemistry." And even the most sincere, most loving intentions in the world won't enable one to talk that condition away.

Fitzpatrick retorts that talk alone isn't enough. She says, "It's real important for psychotics to be in what I call 'experiential therapy.' They have to experience releasing the feeling and then experience something new, something supportive, something nurturing. So we do such things as holding people. Or when they're working on connecting, they're on a nylon webbing where they're physically connected

with the therapist. It's real concrete." Fitzpatrick nonetheless takes a conciliatory tone toward the psychiatric establishment. "I agree with the medical profession that there is a biochemical problem. There is the mind/body split. Certainly the [schizophrenic's] sympathetic system is overactive. The patient doesn't know how to relax. It's amazing when somebody in this community first learns how to relax. How scary it is. Because they feel their body. They feel energy."

But if biochemical factors predispose some people toward becoming psychotic, Fitzpatrick has come to believe that certain experiences very early in life — either before birth or within the child's first year or two — also are crucial. "I've never met a schizophrenic who wasn't terrified. They're terrified to live and they're terrified to die. And every person that I've worked with has dealt with prenatal and birth issues. So that leads me to believe that that's the core of it." For some reason, they feel that their life is threatened, and then they continue to react similarly to stressful situations throughout their development — even though other people confronted with the same kind of stress don't react the same way. Fitzpatrick continues that she's seen "that people can recover in the sense that they can get back in touch with their bodies and react differently to stress. They can learn that their life is not threatened because someone yells at them. They have to gain a whole new repertoire of experience. And then something does change in the body. I have residents talk to me all the time when we're doing body work about the experience that something has changed in their brain. We don't know what that is, but they talk about it."

Fitzpatrick asserts that "if [we] [society] would concentrate our efforts on how to treat someone that's schizophrenic in a system that's integrated and stop spending so much money on brain research, biochemical research, we'd be a lot better off. Because regardless of whether the problem is developmental, if it's genetic, if it's biochemical, we've got one percent of the population out there that we need to do something about. And we can't put them

in state hospitals anymore. All we've done is, we now contain them in board-and-care facilities with no program. They escalate. They get in the hospitals, and we've got a revolving-door syndrome. What's the point?"

That may sound as though she's hinting that the government should fund programs like Hanbletaya, but Fitzpatrick says she learned her lesson about such aid. She says from 1980 through 1982, the federal government funded a Hanbletaya-run program in Encinitas called Morningstar. But when President Reagan started making budget cuts, the financial support was cut. "We did a cost analysis, and we found that one young man prior to coming to that program had already spent \$700,000 on treatment. He was looking at going back into the system. Now, because of who I am, there was no way I was going to let all those people go back onto the street. So I gave them all scholarships to Hanbletaya. But I vowed at that point I would never open a facility based on government funding again — unless they would guarantee it."

If the government took a longer view of psychiatric care, Hanbletaya staff members agree, it would find that the therapeutic community model actually costs less. "If you take a look at somebody who goes in and out of hospitals for twenty years, at \$400 to \$500 a day, plus psychiatric fees, versus putting somebody in a program like ours for four to six years at \$3500 a month, decreasing over time, it's going to be cheaper in the long run," Fitzpatrick asserts.

That's one view, premised, of course, on the notion that after a half-dozen years, the Hanbletaya graduate will forever leave behind the mental health system. I heard another view of the fees charged at the Lemon Grove community from one doctoral candidate who worked as a psychiatric counselor at the program but left it in disgust after a short time. "I think somebody's making a ton of money there," this person says. "I felt that overall it was a dumping ground for rich kids... I think their program is so much glibberish, really. It's kind of an R.D. Laing view of schizophrenia being a romantic journey."

No hard-nosed scientific work was being conducted at Hanbletaya, this person concluded.

I found that Fitzpatrick and her staff indeed don't make much pretense at being rigidly scientific about their results. Fitzpatrick told me she's had three true graduates from the program — but I found that figure included Marlene Townsend, who still was taking medication. The director said she didn't know offhand how many patients Hanbletaya had served over the years, though she guessed there have been about forty. If that success rate doesn't sound too impressive, Fitzpatrick adds that a number of residents from the early years who left but weren't fully graduated from all the (current) phases of the program also are doing "relatively okay." And she confidently says further successes will gradually quell questions of the program's efficacy.

Hanbletaya and places like it are part of a movement, Fitzpatrick believes, and she predicts that the ultimate force that will carry that movement along will be its graduates. "There will be people that graduate from this community, and then I want to go out and start other communities." When they do, "We can teach what works and what doesn't work. They don't have to reinvent the wheel." Fitzpatrick says she's already taking steps to insure that Hanbletaya itself continues far beyond her own individual leadership. "There've been a lot of communities that have sprung up from charismatic leaders and then have failed when the leader has left." So Fitzpatrick incorporated the organization about a year ago, and though she denies that it's making big profits, Fitzpatrick says, "We are operating in the black." She says she's now got a system for developing strong program leaders. "And I really believe that in a couple of years, this community can run without me." Still visionary, she says she can foresee that "alternative forms of treatment for psychotics will evolve in a similar way that Alcoholics Anonymous did; that we'll have recovered schizophrenics in the same way that we have recovered, or recovering, alcoholics."

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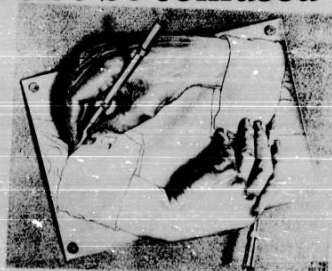
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GIVE THEM SHELTER

ALEX YNIGO BRINGS A HUMAN ELEMENT TO THE PLIGHT OF ANIMALS IN TIJUANA

BY BRAE CANLEN
Photographs by Miguel Contreras Salazar



Dogs tries to retrieve a homeless dog

A dog lying on the roadside, blood foaming from its muzzle and eyes blinking widely, affects some people more than others. Most will interrupt their thoughts for a second or two as they contemplate unassisted suffering. Then they resume their pace, remembering that the world is full of such misery. Alex Ynigo is not one of those people.

Alex belongs to the group that cannot be pragmatic, or even philosophical, about a dying dog. He would have to stop his car and examine the animal, then take it somewhere either to be treated or put to sleep. If he lived, it would probably wind up in his animal shelter in Tijuana. A retired social worker, Alex Ynigo sounds like "in you go" now heads the Tijuana SPCA. The two-year-old organization is formally chartered through the Mexico City SPCA, but in reality it is a one-man operation without any funding. A few volunteers help him, but lately they have all been busy. Most don't have the time, or the stomach, regularly to visit Tijuana's dog pound, slaughterhouses, and homes of abused pets. Nor do they want to check on the animals in the visiting circuses or clean up after the dogs in the SPCA shelter.

"We are trying to cover too many things with too few people and resources," Alex often says. "But everything seems important." So he does what he can, reducing the suffering by a small fraction that is, in his opinion, better than nothing at all.

HOUSE CALLS

What the Tijuana SPCA needs most of all depends upon when you pose the question to Alex. Sometimes it's a new dog shelter, sometimes it's a committee of volunteers, and sometimes it's just

money. When you talk to him about house calls, the answer is "a uniformed officer." What he means is simply a person he could hire and then send to a uniform store to pick up a serious-looking outfit. The job of enforcing the Baja state laws against animal cruelty falls, in a quasi-official designation, to humane groups. They have no real authority, but their purpose is recognized by the state and local police. If Alex wanted to buy a uniform and wear it, no one would object. But he would hate putting it on, and besides that, it would look funny on him.

Alex (full name: Alejandro Ynigo Soto) is a short, slight, fifty-five-year-old man. He grew up in Tijuana but was educated in San Diego. Alex is articulate and nervous, he hates to drive in Tijuana, but he doesn't feel comfortable as a passenger, either. His hair is gray and his hands are small. When Alex goes on house calls, he uses gentle persuasion. It is his best, as well as his only, recourse. The calls generally come from observant neighbors. "I don't know how they find me," says Alex, who really does know how they find him. His home phone (and therefore the SPCA's phone) is unlisted, but Alex is plugged into a network of animal lovers throughout the city. Some people get the number from Dr. Ramiro Thomas, a local veterinarian who runs a low-cost animal clinic. People report animals that appear to be neglected or abused. No call is too small for Alex. Three weeks ago, he felt sorry for some emerald baby pigeons that were starving to death. A woman called because her neighbor, who didn't like birds nesting in his roof, had nailed a small opening shut when the parent pigeons were gone.

Alex didn't expect a lot of pigeon empathy from the homeowners. "I said, 'My God, how am I going to do this one?'" he recalls. He put a ladder in the back of his truck, a beat-up Ford Courier with a white shell, and drove over to the animal. The wife answered. "She said that her husband is not there but he'll be there shortly," says Alex. "I thought, 'I hope he takes all day.' Sure enough, the husband appears, and he doesn't look too friendly." Alex explained how he was worried about the pigeons. "The husband said okay, and he handed me a hammer," recalls Alex, who got angry at the board and found an empty nest. He looked all around the roof with his flashlight and didn't see the chicks



anywhere. A cat might have climbed in and gotten them, he says.

Tijuana is a regular spot for traveling carnivals and circuses, especially in the warmer months. Alex tries to check on the living conditions of the animals at each one. When he inquired about two elephants at one circus with wounds on their backs, Alex was told that their truck overturned. Despite the excuse, he explained the animal cruelty laws and penalties to the circus owner. Last September he found five monkeys being kept in very small cages. The animals could hardly move, he says. Also, the horses and the elephants were tied up in the sun without any shade. The carnival operator said he would erect a cover over the animals and try to find another place for the monkeys. (Alex asked one of the SPCA members to go back to check, but the person never got around to it.)

People are rarely belligerent or cruel, he says. "I think they are surprised," he says, explaining the lack of resentment. "[This enforcement] is so new in Mexico that they don't know how to react." Laws against cruelty to animals were passed in the state of Baja in 1982. While by some groups were named as a means of enforcement, the only power they wield is the power to report suspects to the police. The police then decide whether to pursue the charges.

The Tijuana SPCA has never turned anyone in to the authorities, however. Alex did consider turning in a local bricklayer who got angry at a dog for stealing his lunch bag. The man got revenge by pouring turpentine on the animal and lighting it on fire. Someone

called Alex, who later confronted the man and got him to admit what he'd done. This was six months ago, while the Tijuana authorities were reviewing their animal cruelty fines. Alex, who has been lobbying for harsher penalties, didn't raise the fines. Instead of the current maximum of 10,000 pesos (about six dollars), it wants to tailor the fine to each offender: the minimum would be one day's pay, with a maximum being ten days' pay. This proposed change must now be approved by the state government.

A public education campaign is also on Alex's list, but for now, he spreads the word here and there through the local media. He has been interviewed on radio and is a frequent caller in to Tijuana's morning talk shows. (He even called Roger Hedgecock's show once, after being alerted to the topic — bullfighting — by an animal-rights activist he knows in San Diego. Alex corrected Hedgecock's pronunciation that a love of the sport is ingrained in Mexican culture.) *El Heraldo* allows him to place free ads that urge proper care and neutering of pets, and *Zeus* publishes supportive editorials along with his letters. But Alex is afraid of too much exposure because he is already turning down requests to investigate cases of animal cruelty. This really bothers him. "We get calls, but we have to say that we don't have the time [to visit]," says Alex, always preferring the populated "we" over the singular "I." "This is why we don't do more publicity. Because I know we'll get a flood of calls and we can't respond to them." When the SPCA can afford a uniform officer, things will be much better, he says.

THE DOG POUND

Alex tries to stop by the municipal dog pound on Fundadores Boulevard three times a week. The pound is run by Tijuana's animal control department, which is entrusted with protecting citizens from rabies. About one hundred dogs are captured each week, and ninety percent of these are exterminated, according to Alex's estimate. He claims that the majority have owners. "They are not mangy, scrawny dogs roaming the street," he says. The owners don't retrieve their pets because of a lack of money (five dollars for the fine and the rabies vaccine), a lack of transportation (the pound is on the southeastern edge of town), or a lack of interest (they can always get another dog).



Alex Ynigo

The public health department claims that regular runks are necessary because of the threat of rabies. To this Alex says, "What's the sense of picking up all those dogs when there hasn't been a case of rabies for twelve years?" He thinks the reason has more to do with public pressure from residents who don't like having their trash bags torn apart. The dogcatchers come around early in the morning, says Alex, when many residents are asleep and their pets are just ending a night on the town. Their job is an easy one. Put two or three dogs in the truck and let them bark for a while. Every other dog in the neighborhood will come to investigate. Impounded animals are held for two or three days before they are euthanized.

Alex and the public health officials have different views of a dog's position in this world. The pound sees its job as catching strays, not running a dog resort. Its funds, which come from the federal government, go toward gasoline and not dog food. What sense is there in buying food for animals that will probably be dead in three days' time? The pound collects garbage scraps from Tijuana's general hospital (also run by the public health department), but Alex claims that the workers sometimes forget to pick up the

food or feed it to the animals. He thinks the dogs should not be crammed together in a feces-covered pen. Every animal should be treated humanely, until the moment that it leaves this world. But Alex does not argue his case at the dog pound. He just checks to see if the dogs have been fed, if there's water to drink, if some puppy has gotten its head stuck between the bars of its enclosure. The pound workers see Alex as a force to be placated, a good spirit they should try not to cross. He can be both accommodated and ignored. They have given him a key to the gate of the outdoor shelter so he can come and go as he pleases.

A few years back, the animal control department got rid of stray dogs by feeding them poisoned meatballs on the street. It was quick and efficient, but it resulted in a lot of dead dogs rotting along the roadsides. Animals were then brought to the pound to be reclaimed or gassed. The method was to herd them into a small concrete enclosure and fill it with exhaust from the tail pipe of the pound's truck. Alex bought a contraption that cooled the carbon monoxide with water, making it less painful for the animals to inhale. The workers installed the machine but then forgot to keep the

water chamber filled. Then the pound switched to strychnine injections, which is preferable to carbon monoxide but is still painful for the animals, Alex says. He wishes they could buy the same substance that veterinarians use, a depressant that truly puts an animal to sleep. When he talked to public health officials about it, they pointed out how costly the drug is. (An average day of euthanizing would require at least fifty dollars' worth.) One of the things on Alex's list is to find someone, maybe in the United States, to donate the sedative. A new director is coming to the dog pound, a young veterinarian, and Alex has already met the man. "He impresses me as being more sensitive than previous directors," says Alex. "I think he feels sorry for the animals. But of course, he has to do his job."

Because of his working relationship with the pound, Alex does not want to take them there. They would not appreciate his showing up with someone from the press, he says. (On another day, when we visit the slaughterhouses, he wants everyone to know that I'm a reporter. Alex knows his audience.) So I go to Fundadores Boulevard myself.

Tijuana's pound is a small, squat building that sits next to nothing on a

highway leading to the old Rosarito road. It is in the Valle del Rahu (Ruth Valley) section of Tijuana. Attached to a little office is the outdoor shelter, along one wall are stacked concrete cubicles holding dogs that have bitten someone. They are being observed for rabies. I count twenty animals, three of them pit bulls. In the center of the yard are rectangular pens with cement floors and cinderblock walls. (The pens have roofs, but the roofs leak whenever it rains. Animals must then sit in puddles of water. The SPCA, in an agreement with the new director, is going to build platforms for the dogs, according to Alex.) Most of the pens, which are labeled with the days of the week, are empty. Today is Thursday, and Thursday's pen is filled with twenty-two dogs. Some are mongrels and others look like poodles.

Shelter dogs on both sides of the border greet visitors with that same mixed expression of fear and a wincing combination of puzzlement, fear, and hope. Most of them bark at first, and then they grow strangely silent. They are waiting. These particular dogs all face the front of the metal-barred enclosure, their backs turned on two piles of

Continued on page 20



ANIMALS

(continued from page B1)

garbage mush in the corner and three containers of water thick with algae scum.

On the way into the shelter, I saw a duty dog station wagon parked next to the office. The front seat was empty, but four children stood on the back seat, staring out the rear window. Inside the pound were their parents, the mother pointing to a shaggy dog in Thursday's pack. A pound worker reached over and grabbed the animal by the scruff of the neck, banging the dog's legs against the iron gate as he pulled it over. The animal yelped and then whimpered when it was dropped to the ground. I looked at the owners, expecting a reaction to the rough handling, and saw the mother smiling as she watched her dog scampering away. The father was thinking about something else, maybe a soccer game on TV. A minute later I heard the children

squealing, and the dog, no doubt, was just as happy.

A CHILD OF MEANS

Alex Yigo was born in Tijuana in 1932. His father was a successful local businessman who started as a truck driver and ended as the owner of two motels and three gas stations. Alex's mother worked as a bilingual secretary at the Agua Caliente racetrack. Their business acumen made it possible, a generation later, for Alex to open a school of social work and then an animal shelter.

An only child, Alex was sent to school in the United States starting with the sixth grade. (Mexican families could use the schools if they paid tuition.) He was not too pleased about having to repeat a year in order to learn English. Alex and his friends, who also belonged to middle-class Tijuana families, rode their bikes across the border to Southwest Junior High School in Nestor. At the age of fifteen, he got a car from his father and began driving (without a license) to



San Ysidro, where he boarded a school bus to Chula Vista High School.

Alex's father, in his opinion, Alex enrolled at San Diego State University and spent two miserable semesters studying chemistry. "I felt like I had a big light on me," he says of his parents' looming expectations. It became apparent that Alex's brain had the wrong molecules for chemistry. "It's a very strong D," he recalls one professor saying to him of his grade. Alex smiles at the vain reassurance. "How strong can a D be? I was getting such poor grades that I went to a counselor. He gave me all kinds of tests, and the tests showed I had some inclinations to do things with human beings. That man advised me correctly. Social work was very gratifying."

After obtaining a bachelor's degree in social work at SDSU, Alex continued his studies at the University of Southern California in Los Angeles. He graduated with a master's degree at the age of twenty-five. Following a year-long job search, he was hired by the Travelers Aid

Society in San Diego, where he assisted stranded visitors and runaways. Then he moved to Los Angeles as a tour manager aide for gang members, a job he does not remember fondly. When his work visa expired, Alex returned to Tijuana and became one of the first male social workers in the city. For the next seven years, he worked for the department of public health, supervising other social workers in the Tijuana, Ensenada, and Mexican region.

In 1970, a small group of doctors, teachers, and other local professionals founded the Tijuana School of Social Work. Alex was one of them. There was a need at the time for trained social workers in the Baja region, but no college nearby offered a course of study. The school borrowed classroom space from a private kindergarten and then built its own facility in the La Mesa district. Alex's father donated the land and also the construction funds. The school charged a low tuition and had financial problems for many years. In 1984 it lost search, he was hired by the Travelers Aid

(continued on page 22)



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ANIMALS

(Continued from page 23)

Alex's dream is to build a feed store and veterinarian clinic that can make a profit and support the shelter. He owns an empty lot (next to the motel), and he has also looked at a piece of land near Rodriguez Dam that is selling for \$3000. Alex knows a number of Tijuana businessmen and individuals willing to donate money, and recently he had receipt forms printed up with the SPCA letterhead. He is hoping for funds from a nonprofit humane organization based in New Jersey. Alex met a few lawyers two years ago, while they were visiting the Tijuana dog pound and Alex happened to be there. The group gave him one hundred dollars at the time and talked about helping him build a future animal shelter. Alex called them recently about his feed store/vet clinic plan. The

executive director, the same one he met at the dog pound, reminded Alex that the offer was an old one. He said he would check with the board of directors. Someone would get back to him. Alex is not counting on any donations from the shelter's neighbors: a restaurant, a labor union, a hospital, and some houses. "Everybody has complained about the noise," he says. "I don't really blame them." The barking dogs probably kept the motel guests awake, says Alex. "I'm sorry about that," he says. Earlier this month, an angry resident took her story to Zetu. The newspaper printed an article that put the blame on Alex and didn't mention the SPCA. The public health department has already issued warnings about the noise and is preparing him to close the unauthorized shelter. "The only thing that saves me is that I know them so well," says Alex of his former co-workers. As soon as Alex hires some help for the shelter, he says, there will be more

time to concentrate on building another facility. The money will come, he hopes, but the most important thing he needs right now is new blood in the SPCA, people who will form committees to handle various duties. "What do you call them... go-getters?" he asks. Recently, at the meeting of a local cultural group, Alex spoke about his work with Tijuana's animals. Some people seemed very interested in helping, so Alex invited them to an SPCA meeting. He is optimistic about their involvement.

THE SPCA MEETING

It is a Thursday night in early October, and the SPCA is meeting for the first time in two months. The organization has twenty-five members, but only six or so are active. Alex is the only male, an admission he makes sheepishly, remembering his curly dogs as a social worker. Tijuana once had two animal welfare groups (Mexico City has at least ten), but the Sociedad Humanitaria de

Tijuana (the Humane Society) is not very active. Says Alex, who was once a central figure, Dr. Ramon Thomas was also a prime mover in the Sociedad Humanitaria before he got busy with his animal clinic. But Thomas still offers low-cost spay operations (about five dollars per animal), which are subsidized by a grant from a philanthropic couple in Los Angeles. (It is not customary in Mexico to neuter male animals, says Alex, who opposes the procedure for purely empathetic reasons.) Dr. Thomas also sells unwanted kittens for fifteen cents on the theory that people will get better care of an animal they had to pay for.

We gather for the meeting at Alfredo's Motel, in a tiny office with orange carpeting. The walls are covered with mirrored panels and dark cardboard. The theme of the decor is owls: owl pictures, owl figurines, macramé owls. A few yards away, the dogs bark at intervals. The people from the cultural group

haven't come, nor have any of the regular members. Only a middle-aged couple shows up. Alex knew the man years ago and ran into him recently. He is an attorney, but mostly an artist, as he works only part-time to support his painting. The woman is his wife. Together, they have five cats.

Since we don't have a quorum, Alex says, the meeting will be informal. We talk about dog fights that are held clandestinely in Tijuana. Alex doesn't usually find out about them until they're over. Cockfights are illegal, according to Baja state law, but are allowed under the authority of a federal agency commonly translated as the Department of Internal Administration. Alex notes dryly that the agency collects revenues from betting. A cockfighting tournament, held in Tijuana this past summer, featured a popular female vocalist between matches.

The Tecate pamplonada is an issue about which Alex feels his group has been successful. In 1985 the Tijuana Humane Society, joined by the San Diego chapter of PETA (People for the Ethical Treatment of Animals), staged a demonstration at the annual running of the bulls in Tecate. The protesters claimed that the young bulls were

mistreated by drunk and rowdy participants. They received media coverage on both sides of the border. The next year, the activists monitored the event and reported a man who tackled a bull and ripped off its horn. The man's arrest and the surrounding controversy was again reported in the newspapers. The Tecate organizers promised Alex that the crowd would be better controlled this year, and it was. There were no injuries to the bulls.

Alex may also be responsible for shorting pamplonadas in Tijuana and Ensenada. When Alfonso Bustamante, head of the Tijuana tourism bureau, announced plans last year to stage additional bull runs, Alex went on the offensive. He spoke to the Rotary Club in Ensenada, two other service organizations in Tijuana, and the mayor of each city to express his concerns. He also stirred up local sentiment using Tijuana's call-in radio shows and the editorial pages of local newspapers, which denounced the event as a money-maker that would only tarnish the city's reputation. Both mayors visited reservations about pamplonadas in their cities. The idea has apparently died. Bullfighting is one cause that the

SPCA has sidestepped. To protect bullfighting publicly is futile, as well as being dangerous, according to Alex. He knows an animal rights activist in Mexico City who was abducted and beaten up because of his organized opposition. Alex does have a plan, however: educate the youth of Mexico about the treatments bulls receive before they go into the ring (eyes smeared with Vaseline, noses stuffed with wet newspapers, kidneys battered with sandbags), and maybe young people will grow up disliking the sport. The SPCA could give talks in the schools, once they get better organized. "Right now the more urgent things are the condition of the dog pound and the slaughterhouse," says Alex. Just today he found a nearly unconscious dog at the pound, its head wedged between the bars. The artist has an idea to present the SPCA as a cause funds by selling his posters in Mexico, the United States, and maybe even Canada. He shows an example of his work, a poster of a beautiful woman with long, flowing hair looking down on a collage of Tijuana tourist attractions. "We need to do something in the international language, and art is the international language," he

says. "A whale in China is the same as a whale here." He will design an animal poster that the SPCA can sell for five dollars. It will cost the group \$2000 to print the first 2000 posters, but after that the production costs will be cheaper. Art is the key," the artist says, elaborating on the marketing possibilities. Alex listens attentively to the proposition, offering little comment. The next day he says that the artist and his wife seemed genuinely interested in helping animals. He apologizes for the poor turnout, explaining how the group loses momentum when it doesn't meet for a while. Plus, he didn't get a chance to call all the people who might have come. He was too busy with the dog shelter. "There's no end to it," he said on an earlier occasion, relaxing over a glass of beer. "We're trying to do a million things, and we're not doing them right." Then why does he do it at all? Why not turn his attention to his other interests? "Maybe that's the best thing," he agreed, and became silent for a few seconds. Then he said, "If I drop it, then I've failed. I'll be giving up on something that's very important to me. I just can't look the other way."

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No Answer



Jonathan Swille

JONATHAN SWILLE

The Alliance Française brought a visiting production of Marguerite Duras's play, *L'Amant anglais*, to Sherwood Auditorium last week. The company was the Théâtre populaire de Lorraine, and the three actors (Coco Pellegrin, François Clavier, and Christian Drillaud) were directed by Charles Tordjman, with set and costumes by Yannis Kokkos and lighting by Gérard Pail. The production was of the original text, with the occasional accompaniment of absurdly inadequate subtitles for those in the audience who did not know French.

Some theatrical productions are largely accessible to audiences who cannot understand their language. These are plays in which there is a great deal of action, in which the passions of the characters are directly and flamboyantly expressed, and in which the visual and kinetic elements of acting and staging

Claire Lannes murdered her husband, dismembered his body, and distributed the pieces among railroad cars going in different directions, which soon brought them — to the puzzlement of police authorities — to distant parts of France.

come much of the essential meaning of what is going on. *L'Amant anglais* lies at the exact opposite end of the theatrical spectrum (if it really lies on the theatrical spectrum at all). It consists of the interrogation of a murderer and of her husband, in a featureless room. The characters scarcely move. They do nothing but talk. The action consists entirely of conversation — no, not even conversation, but only replies to questions. Nothing happens. The theatrical medium, in fact, is intentionally ignored; this might just as well be a radio play, or — even more distastefully — a short story, to be read in silence, for other than in its language this play does not exist. Non-speakers of French were therefore thoroughly out of luck at Sherwood Auditorium.

Those who did understand French were only marginally better off. It was possible, indeed, to appreciate the consummate brilliance of the acting. Forced to stand or sit and merely follow their lines, with an ab-

solute minimum of expressive movement, the actors were driven back to that fundamental element of the French classical theater, the word, demonstrating at every point their superbly disciplined mastery of rhythms and intonations, as though they were engaged in a production of Racine. The challenge of making this language the unique medium of expression was actually much greater than in Racine, for one of the basic characteristics of the provincial bourgeois couple being interrogated in *L'Amant anglais* is their inexpressivity, their lack of contact with their own feelings, and their oppressive control of their speech so as to avoid revealing anything of their inner selves. The role of the interrogator, who has no specific character and no definite social function (psychologist? officer of the court? the author? the audience?), for he serves exclusively to ask questions probing the others' actions and motives and is otherwise nobody, poses an equally daunting challenge to the actor. It is always invigorating to see highly skilled and talented actors coping with overwhelming challenges; but one might certainly wish that the playwright had been less fanatical and more humane in her demands upon them — and upon the audience.

The retrospective investigation of a crime is a theatrical theme of venerable antiquity, having given rise to such diverse successful plays as *Oedipus the King*, *Phantom of the Opera*, and *The Murderer*. The crime in this case is a murder actually committed by a woman named Claire Lannes in 1949, and widely reported in the press at the time. Claire Lannes murdered her husband, dismembered his body, and distributed the pieces among numerous railroad cars going in different directions, which soon brought them — to the puzzlement of police authorities — to various distant parts of France. Duras altered these historical facts, placing the date of the murder in 1966, and changing the victim from Claire's husband to her deaf-mute cousin, who is supposed to have lived with the couple as a cook and housekeeper. The facts of the murder have been established, what remains unclear is Claire's motive; and the interrogator's attempts to uncover that motive constitute the through-line of Duras's play.

poems, where silence, and solitude, and leisure, and pensive reflection, and space for lengthy associations of ideas are the conditions in which one confronts the work of art, along at a brisk pace, one has to get somewhere, and a playwright is obliged to take responsibility for his or her material — which is just what Duras has refused to do. It is not as though this playwright were investigating a mysterious event that actually took place and recognizing, as a considerably better author has phrased it, that "the heart is deceitful above all things, and desperately wicked — who can know it?" The deaf-mute cousin is Duras's invention; so are the other episodes in Claire's past; so are her thoughts,

her preoccupations, her quirks; so are the conditions of her household life. Whatever impetus was given to the creative act by the original newspaper report, it is Duras who has substantially invented this character and her story, yet she refuses to take the ultimate step and to invent the motivation that would make sense of what her invented character has done.

It is true enough that human motives are obscure and complex, that it is difficult to see into the soul of another, that our acts are surrounded by mystery. I am not at all sure, however, that these truths are susceptible of theatrical treatment. The theater, by its very nature, is a way of knowing, not a way of not knowing. But if Duras's view of life

necessarily denies us any certain knowledge of human motives (I do not mean a rational explanation, or even a plausible account, but simply the possibility of seeing those motives), and she insists on embodying this notion of radical unknowability in dramatic form, then she must find other sources of theatrical energy that will make her play a play rather than an abstract illustration of a rather uninteresting epistemological thesis. If we cannot have an understanding of Claire's motives, we should have at least a vivid, concrete, immediate experience of her life, her circumstances, her self. If we cannot know her, at least we should be able to touch her. *L'Amant anglais* gives us virtually nothing of this vividness and immediacy. The descrip-

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Six Appeal



Six Women with Brain Death

Just who was that deer in fatigues and a Stallone-sized grimace, carrying a Tommy gun and scaring the bejebers out of poor Thumper?

JEFF SMITH

Recently, some friends and I were engaged in the seemingly perennial subject: the current, tenebrous state of American letters. Our collective fretting had fixed, in particular, on the decline of truly imaginative writing, since the vogue nowadays is minimalist prose, minimalist Hemingway, this in itself a series of stories determined to unlay everything. So where have our imaginative writers gone? "Science fiction," one claimed and a few others, "Consciousness," offered another, who earned a nod or two. "Headlines on supermarket tabloids," I blurted out, undamned by the looks of horror suddenly surrounding me. "Hey, c'mon," I added, rising to my theme, "where's the writing that's getting away with murder. Not the copy, just the headlines, like 'SURROGATE BRAT: NEW PARENTS WANT REAL MOM TO TAKE BACK TERRIBLE TYKI,' right? Or ANCESTOR MIMMY: I GIVE: BIRTH TO ELVIS'S BABY." I didn't get too many takers. Possibly because, in my zeal, I forgot to mention the most audacious headline I have ever seen. It was on the cover of the Weekly World News and

was so out beyond the zone, I had to buy a copy for posterity. It reads, simply, "I FLEW MY PLANE INTO HEAVEN." The story itself isn't all that much. Something about a pilot flying in the Bermuda Triangle and... yawn. But the headline's keeper. And it's typical of those headline-writers that scream for attention at the loudest counters and promise the music pop on this or that standard star. They practice a form of journalism so yellow, it must have malaria. They can also lead, in the words of a rambunctious musical comedy playing at the San Diego Repertory Theatre, to "abandon dementia," a condition of disorientation overlaid so severe and funny, in the words of the show, that it makes tiny trifles seem enormously important, falsehoods seem true, and whoever is in control seem completely out of control. In extreme instances, the disoriented person can no longer distinguish between, say, BamBI and Rambo (just who was that deer in fatigues and a Stallone-sized grimace carrying a Tommy gun and scaring the bejebers out of poor Thumper?). At present, there is no cure for TD. And I fear, as long as the media and the advertisers that support them bombard us into the pabulum with their shrill prodings. About the

best thing one can do is go to the Rep's Lyceum Space and see a hilarious articulation of the problem, called *Six Women with Brain Death*, or *Expiring Minds Want to Know*. The show was devised, so sayeth its PR, at a kitchen table in Kansas City, where six women and a composer named Mark Houston decided to declare satirical war against the incessant barrage of images, empty slogans, and unbridled hype that assaults Americans daily. Using the fictitious *National Examiner* as the foremost offender among equals, the show pokes serious fun at a civilization, it says, "determined to entertain itself to death." Some of the skits work less well than others. There is a running gag, for example, about a classically trained choir trying to make it big in other markets that isn't funny the first time and becomes less so. But most come up to the surrealistic absurdity and quality of *"All My Hospitals"*, in which a woman in curlers slugs down Tanqueray and shouts obscenities at the characters in a soap opera. At least until one of them comes out of the TV and they sing an anti-duet at each other called "You're Not Real." The song asks: Which world, the "real" one of the soap opera, is a "cheap imitation" of the other?

The skits are a bit uneven, but the Rep's production of *Six Women* is first-rate. This show fits snugly into the Rep's tradition of staging contemporary musical revues with both humor and satirical bite. The first was their mega-hit *Working*, then *Rap Minor*, *Ronnie*, and now *SHWED*—all three directed by Sam Woodhouse, who has a special knack not only for finding these shows, but also for keeping them running at full throttle. Credit must certainly go to Woodhouse, but he has put together a solid group of performers and designers who also merit much praise. Mark Houston, the composer-flutist in about fifteen different musical styles in the show, has served as musical director with an excellent group of backup musicians: Bill Doyle, Jim Mrooney, Lawrence Nas, and Will Parsons. Another plus is Rob Murphy's gonzo set. It tells by Peter Nordley's designs, which puts us inside an "expiring mind." Literally, the stage is the interior of a enormous brain whose frizzled synapses have become so clogged with graffiti and clanking headlines that it can't distinguish between sacred (God, the pope) and secular (the Constitution, MTV) ones.

Dressed in Sally Cleveland's wonderfully imaginative, shirred-cord costumes—and usually, wearing at least three different scraps of outfit—are all six women in the cast performing with panache. So much so that the media and the advertisers that support them bombard us into the pabulum with their shrill prodings. About the

actresses must not only make us laugh, they must create characters out of practically nothing, dance (choreography by Bonnie Johnston), and sing, often in multiple harmonies and, sometimes, a cappella. No problem for Linda Libby who throws her heart into every move she makes), Melinda Gills, Geraldine Joyce, Kire Kiley, Serrah Carol, and Sharon Murray. They do more than merely make their complicated tasks look easy; they make them look like fun.

Although this is truly an ensemble show, with the sum of the whole larger than its parts, a few individuals do stand out. Libby's Rambo is a howl. It begins as a Disney cartoon and ends, well... go see for yourself. Equally outstanding is Serrah Carol's soulful "Get Proud of Me," which she sings to the severed but still breathing head of the woman who beat her out for prom queen twenty years ago (in the second act, the headlines have come to life). And Sharon Murray's "All My Hospitals" is both a kick and, on reflection, rather disturbing when one tries to amuse the question raised by the song she sings. Melinda Gills opens the second act with a similarly comical quagmire. She plays a woman who has read so many self-help books, with each claiming to be the final word on the subject, that she has lost all points of reference, including her ability to trust anything or anyone. Her "Erroneous Zones" is a "Fear of Flying," and even though "You're OK," all she can answer, when she takes multiple-choice tests in magazines, is "none of the above." Her plight is funny, at first.

And disturbing later on. Which is how this show works. On the surface, *Six Women with Brain Death* is a collage of funny skits and musical styles that fly past in a jiff and leave abundant laughter in their wake. But beneath the satire lurks a profound sense of moral outrage against the ways our era has deconstructed the normal emotions of human living so severely that spots on the forehead, in TV commercials, are greeted with the kind of bone-chilled horror one would reserve only for the sight of cruise missiles aloft. "Bibled dementia" is a joke, one that points, however, to a rootless anarchy and ethical confusions that are quite real. One telling example of late is the "Joe Izard" commercials. Here's this obvious whacko saying his car can outrun a bullet or climb Mt. Everest and other incredible things. And now they have to print "He's lying" at the beginning of each ad because so many drivers believed he was telling the God's honest truth. Telling the... Hey, I don't know where our imagination's barriers have disappeared to, but I sure hope they come back soon because we're going to need them all to invent ways of getting out of this wilderness of disinformation.

Notes & Notables



John D'Agostino

Nixon promotes his own brand of "reason," and his industrial-strength invectives have been known to short-circuit weaker turntables and radios.

You might never see his face on the cover of *Rolling Stone*, and even at a time when the nostalgia for all things Sixties is at a peak, his former band is more likely to be overlooked than looked over. But Bob Mosley's place in rock and roll history is secure. As a founding member of the late-Sixties San Francisco band Moby Grape, the talented bassist/vocalist/songwriter helped midwife a Bay Area scene that produced some of that era's most memorable music, and the Grape's self-titled 1967 opus is widely recognized as one of the best debut albums in rock's history. Today the forty-five-year-old San Diego native is virtually broke and, in his own words, "doing almost anything" to scrape up money for food and to pay rent on a closet house in La Mesa. He's also wondering why Led Zeppelin's Robert Plant, Jimmy Page, and John Paul Jones allegedly ripped him off.

The bone of Mosley's contention is "Since I've Been Loving You," a slow blues tune from the 1970 album *Let Zeppelin III*. Mosley claims that the song's lyric boldly borrows from "Never," a slow blues tune he contributed to the Grape's 1968 album, *Win-Grape Jam* (although the songs are chorally nearly identical, their traditional blues structure precludes copyright infringement on musical grounds). One finds it hard to believe that prolific, multimillinaire superstars like Plant, Page, and Jones would unnecessarily risk professional discredit and even legal action by brazenly stealing lines from another major label act. Yet in listening to the songs side by side, one concedes that Mosley might have a point.

In the first verse of "Never," Mosley sings, "working from eleven to seven every night oughta make a drag-day, and I know that ain't right." In the Zeppelin song, Plant sings, "working from seven to eleven every night really makes life a drag! I don't think that's right! I feel I've been the best of fools..." Considering the similarities, one wonders who Mosley didn't bring up the matter seventeen years earlier. "I had never heard the [Zeppelin] song until someone played it for me a couple of months ago," he said last week. "And now I don't know exactly what

to do about it." Certainly there are avenues to explore; copyright infringement has become a profitable legal adjunct to the music industry in recent years, with mostly obscure or forgotten songwriters having sued such famous recording stars as the Bee Gees, Michael Jackson, Steve Wonder, Fleetwood Mac, and George Harrison for millions of dollars in damages. Frequently, such cases get thrown out of court before ever going to trial, only rarely does the litigant win, as in the cases against the Bee Gees and Harrison. And while there is precedent for one recording act suing another—Huey Lewis and the News took Ray Parker Jr. to court a few years back, claiming that his "Ghostbusters" was a direct rip of their "I Want a New Drug"—Mosley isn't saying in so many words that he's willing to go that far. As for Plant, Page, and Jones, they're all ahead, working on separate projects, and were unavailable for comment. A spokesperson for Atlantic Records, the defunct Zeppelin's label, declined to speculate on the matter.

While he's pondering what, if any move to make, Mosley is trying to latch on with one of the big guys who still remember him from way back when. "Few people know that I was asked to join Buffalo Springfield when [original bassist] Bruce Palmer left," says Mosley. "At the time [1967], I was pretty happy with Moby Grape, so I turned them down. But I got pretty tight with Stephen Stills and Neil Young, and lately I've been calling them to see if they can use me. They're up in the Northwest right now, and they said they'd get back to me, but my phone hasn't rung yet."

Meanwhile, Mosley sings his bluesy repertoire in occasional gigs at places like the House Wreck in Cardiff and the Texas Teahouse in Ocean Beach. It's a tough way to make ends meet, but Mosley keeps the gears well oiled just in case something better comes along. "My friend the late Richard Zohnke, respected a capella choir director at Kearny High School, which Mosley attended in the early Sixties, told me always to keep the voice in good shape, and I am," said the man many—including me—feel is one of the best white blues rhythm and blues singers in the world. "I've got new

equipment, and my chips are as good as ever. I just need to find the right gig." Or the right entertainment lawyer.

Deborah Liv Johnson, the local singer/songwriter whose deep-nubogy alto and light-musical tunes have made her a stand-out on the local acoustic folk scene, is taking a stylistic left turn with her latest project. Since the 1985 release of her album of distinctive acoustic ballads, *Mahogany Whispers*, Johnson has been performing new and old songs, both locally and on an East Coast tour this past spring that saw her open a show for the popular Spizz Gypsy. But Johnson's next release might catch even her staunchest fans off guard. It's a single that features her tune "Eight O'Clock Journey" on one side, and "The Beatles," a collaboration with jazz guitarist Peter Sprague, on the other.

The poignant "Eight O'Clock Journey" earned special notice last February when Johnson performed it at a multimedia arts gala held downtown, proceeds from which went to the fight against AIDS. Although it was specifically written with that catastrophe in mind, the song is more generally about the therapeutic effects that the use of imagination and storytelling can have on those homebound for any reason. "The Beatles," on the other hand, is a lyrical chamber-pot piece composed and arranged by Sprague for his string trio. Thanks to Johnson, it won't be an instrumental much longer.

"I've been a fan of Peter's for some time," said Johnson recently, "and I guess he's liked my music, too. I heard him play the fantastic piece 'all the Beatles' at an Elario's gig not long ago, and afterward I told him that the tune would be great with lyrics. As it turns out, he'd been thinking of asking me to write some words for it."

The two are trying to coordinate their schedules to accommodate a recording date, on which sessions the judicious use of such instrumentation as xylophone, drums, and a string section will make the results unlike anything Johnson has done so far. Johnson will have several thousand copies of "Eight O'Clock Journey" and "The Beatles" pressed and

to do about it."

to do about it."

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plans to earmark some of the proceeds from the sale of the record for AIDS-related causes.

But she also hopes that the single itself will become the kind of hit that could land her a stationery label. The master-president producer of Eagle Records, the Texas-based label that released *Mahogany*, *Whisper*, packed up and split not long after the record's release. "It's hard to collect royalties from a 'no forwarding address,'" quipped Johnson.

Earlier this week, MTV on air promotions producer Mark Pellington flew into town to

shoot a series of "ID" (network identification) spots featuring the irrepressible Mojo Nixon. In general, the concept is not a new one for the music-video network, over the years, a number of rock and young show-biz celebrities have taped brief cameo IDs in which they must about anything or nothing at all. The personality spots are usually tagged with the MTV logo. But then, Nixon doesn't do anything in a "general" way, and his segments promise to be "different" even by MTV's ultracool standards.

Contacted at the network's New York offices, an MTV spokesperson confirmed that Nixon would be given relatively free rein in the spots, whose taping is scheduled to begin

today (Thursday) at various San Diego locations and which will be anywhere from ten to thirty seconds in length. "From what I've heard, he's going to be speaking out on a variety of topics, ranging from Michael J. Fox to censorship," said. "They're going to let him say whatever he wants... within reason, of course." Of course, only judging from his recordings and interviews, Nixon promotes his own brand of "reason," and his industrial-strength inventiveness have been known to short-circuit weaker turntables and radios.

So far, Fox has gotten off easy, in "Elvis Is Everywhere," the recent hit from Nixon and Skid Roper's *Be-Do-Do-Do* album, the

diminutive, white-bread star of television's *Family Ties* is skewered with the ultimate Nixonman put-down: "Elvis is in everybody out there... Everybody except one person, that is — the evil opposite of Elvis, the anti-Elvis. Michael J. Fox."

Fox might not be so lucky this time around. Given his own sobriquet for social criticism, the self-described minister of "the Screaming Church of the Epileptic Jesus" can be counted on to deliver the more pungent kernels from his screwy scriptures. As for censorship, it will be interesting to see how far the run-of-meter swings before MTV pulls the plug on the reverend. The Nixon spots are slated to begin airing in early December.

Hope Dimmed



Hope and Glory

Boorman seems most himself, or most like the self of his that we are familiar with from *Zandor* and *Exorcist II* and so on, in the moments of "magic."

DUNCAN SHEPHERD

Hope and Glory, a film about a London family in the Blitz, has been getting hearty congratulations for what it is not. It is not *Mrs. Miniver* and *The Battle of Britain* and still-upper-tip and *There'll Always Be an England* and *Our Finest Hour* and all that. You cannot, however, build too high a pyramid of praise out of negatives. And what the movie actually, positively is, meanwhile, has a great deal to do with such lower-case but not at all foreign concepts as British understatement and carrying on and coping and keeping a sense of humor and jolly good sportsmanship and afternoon tea on schedule. It is not, in other words, so much a whole new slant on wartime London as simply the only slant on it we've had in a longer span of time than most commentators' memories are able to stretch across. And the larger idea of a view from the ancestral and imaginative perspective of a child should not seem terribly eye-widening to anyone whose memory will stretch merely as far back as *The Night of the Shooting Stars*. It isn't a matter of the one coming sooner; it's a matter of it widening eyes wider.

The child in question in *Hope and Glory* is the pseudonymously but autobiographical stand-in for director John Boorman himself, who evidently had a high old time of it during the Blitz, looking upon the air raids as grand fireworks displays (although somehow not as satisfying as those close-up doglights on the cinema screens), picking through the rubble afterwards to augment his shrapnel

collection, joining up with a band of like-minded young scavengers whose initiation rites consist solely of the mainly recitation of swear words, and rejoicing about the lengthened summer vacation when a bomb lands on the school building the first day of fall term. All of this rings perfectly true, and the slight stylization or caricature of the adult actors, while not allowing such capable players as Sarah Miles and Ian Bannen to perform at full stretch, is entirely in concert with it. (The young Sebastian Rice Edwards, fittingly enough, remains placidly understated as the protagonist of the piece, and Sammi Davis, as his teenage sister, just a little more turbulently undisciplined.) None of this background-as-playground observation goes anywhere as far or as deep, however, as, say, Elizabeth Bowen's *Heat of the Day* in facing up to the precedence during the Blitz of personal interests over proper patriotic ones. But then, that wasn't a movie, was it?

Boorman seems most himself, or most like the self of his that we are familiar with from *Zandor* and *Exorcist II* and so on, in the moments of "magic" — the launching of a barrage balloon above a row of semi-detached middle-class residences, or the subsequent runnings of a "troop balloon" loosened from its moorings and brought down by firing squad, or the nose-dive over the houseposts of a Messerschmitt followed by an enemy paratrooper's touch-down in the vegetable patch, or even the womenfolk's shopping spree during which the dragged-along hero runs through the clothes racks with his eyes at just about brassiere level. For the most part, however, Boorman eases into an un-

characteristically honey style, with cory and cory camera set-ups, perfectly suited to sitting around the parlor for the turning-over of anecdotal leaves from the family album: the conflict itself can be seen in the German jam and then met with stiff resistance on the grounds of its possibly being poisoned or possibly being unparietic to eat it even if it isn't. Other bits are less personal, more public, maybe just more universal, in their presence, like the X's of masking tape across the window panes or that sure-fire scene of Where Were You When War Broke Out. And such bits as the blood-curdling man from the rubble that turns out to be just the vocalization of a future lover, or the classroom lesson from an old-maidish imperialist on What The Wars All About, are no better than hand-me-down. Altogether, in any case, this has been welcomed as a softer, gentler, sweeter, mellower, lighter side to Boorman. It is all of that and more — or, according to taste, all of that and less. And the streamlining of the welcome this needs to be gauged in proportion to the one's and tiredness of his other side. I for one am in favor of knocking off the brass band and the four-foot-high banners.

Warts, an adjective that can serve even better as an intertextual critique of the whole show, has an interesting premise to do with an accused murderer who must fight against the best-meant advice of lawyers and parents in order to prove her mental competency to stand trial. All initial interest, though, has to scramble out of the path of the all-sophisticated, gale-force, gamut-running, Academy Award-lusting lead performance of Barbra Streisand. The heavyweights supporting cast (Richard Dreyfuss, Karl Malden, Maureen Stapleton, James Whitmore, Eli Wallach, Robert Webber) can but turn up their coat collars and tilt into the wind. Nor is it the least bit gladdening to see a man of the stature of Martin Ritt reduced to a sort of house director for *The Stretland Franchise*. (His past association with Sally Field may have softened him up for it, or targeted him as an easy mark, or something.) The only resulting tension, in any event, is in watching this old-time liberal trying to sneak some democratic glances at the lowest members of the cast while at the same time trying to meet the insatiable demands of the star — and, not just incidentally, the producer too. The misreading of the central rule and the self-delusion of the star/producer who selected it for herself become most painfully evident when the character — a \$500-an-hour call girl — turns on her professional charms, which means among other things turning on the ocillator in her waterbed tips, for the District Attorney under cross-examination on the witness stand. An actress of doubtful patchwork even when fifteen or twenty years shy of middle age — even when playing the deodorized hooker of *The Owl and the Pussycat*, for instance — and too highly, glintingly, blindingly polished a star ever to disappear inside any role, she is now only adding another definition to her already scroll-length elucidation of the concept of *catwalk*, when she passes herself off as a woman to make a man "hate" all other

women. She doesn't mean that in the way you would assume she must mean it.

All interest in the basic premise would have wandered away in the course anyway, even without the catwalk of the star to hurry it along, as it became apparent that the movie was to be just another reworking of the reality-sanity line of argument, and that the Chicago Seven-type courtroom etiquette of the protagonist is supposed to be nothing but a blast of common-sense fresh air. The flashback to the actual murder scene identifies her early on as the real victim in the case, and in doing so it gives the green light to the Streisand cherishing section, and shows off any crag of ambiguity to which any shred of interest might still have clung. This and other flashbacks also give some small ventilation in the musty, brown-and-yellow confines of the judicial corridors, as well as in the even narrower confines of the original stage play by Tom Topor (it is possible an "it" was dropped from the first syllable of his surname). They also afford the star a chance to get all dolled up once in a while and remind her fans what she looks like when not coming on like Hurricane Jane. She does indeed look pretty good considering who she really is, as very much opposed to who she's only pretending to be.

John Sayles's *Motown*, at the Ken through Saturday, is a memorial to the bloody union movement among West Virginia coal miners in the 1920s. It has snippets of folk music, slightly more, or longer, snippets of folksy narration ("So push come to shove, and pretty soon we had ourselves a war down there in Mingo County"), and a cast-in-bronze folk hero in the person of a drop-faced and academy-nominee-cupped itinerant "baptist" (As antagonists, it has a couple of imported company men in pinstripe suits who fully live up to the job title of "gonns.") You can be sure, at any rate, that it's politically "all right," because Haskell Wexler has agreed to be the cinematographer of it. But whatever value it may have as a remedial primer for the uninitiated or as a pep rally for the already committed, it is too deeply, scraggly, crawlingly soporific to be counted with any certainty as even so much as "sincere" — the customary last line of defense of the low-budget out-of-the-mainstream independent moviemaker. And it is too technically inept — no worse than stiff and boring in the talky scenes, actively sleepy and unwatchable in the action climaxes — to be counted as that, even with the benefit of doubt. (And here would be an appropriate opportunity to remember the above-mentioned Martin Ritt's better days, or one of them, when he made the politically risky and financially disastrous but visually splendid union film, *The Molly Maguires*.) Sayles, of course, has always been able to depend on his maladroitness, been seen as a sign of virtue — as a sign, specifically, of abstinence and fragility and whatnot. But in *Motown* he has all the production values — all the sets and props and costumes — any director could decently ask. And what he has done with them is a very far cry from abstinence and fragility. It is a very near cry, a virtual whisper, from a shame and a waste.

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Tables of Content



Illustration by Don Saperstein

ELEANOR WIDMER

Thanksgiving!

The best news about Thanksgiving dinners is that they have held their price. Café del Sol (Sheraton), Moser A's, the Island Restaurant, Imperial House, Le Fontainebleau (Westgate), Maître D', Remington's, Fredrick's, and Fendler's Quail's Inn have prices identical to last year's. Jorg's and Vic's lowered their prices, and most increases are between one and five dollars per meal. Thanksgiving Day dinners remain great bargains, and almost every restaurateur with whom I spoke said the dinner was a form of paying back their steady clientele. Restaurants serving white turkey tableside with leftovers to go are: the Dansk Tea Room, the Prince of Wales Room (Hotel del Coronado), Bayview Pavilion (San Diego Marriott), formerly the Hotel Inter-Continental; Maître D', Vic's, and Remington's. Those serving all-you-can-eat buffets are: the Ballroom (Hotel del Coronado), the Abbey, Las Cascadas (San Diego Marriott);

garden salad, smoked turkey breast, wild mushroom dressing, chili-crusted potatoes, snow peas, pearl onions, cranberry-orange relish, apple tart, coffee, tea, espresso. **Corned Beef.**

Hotel del Coronado, 1500 Orange Avenue, 435-6611 x1240. Three rooms will be serving. The Ballroom, noon to 8:00 p.m.; adults \$26.95, children \$15.95. All-you-can-eat buffet. Menu: salads, cold meats, cheeses, ham of beef, turkey, ham, shrimp and scallop Newburg, squash, yams, corn bread, muffins, assorted cakes, pies, and pastries. **Crown Room, noon to 2:30 p.m., 5:30 p.m., 8:15 p.m.; adults \$28.95, children \$16.95.**

Menu: acorn-squash soup; green salad; choice of roast turkey, ham, or prime rib; baked stuffed fish; fresh garden vegetables; pumpkin or mince-meat pie; persimmon pudding cake; coffee, tea, milk. **Prince of Wales Room, 1:00 p.m. to 9:30 p.m.; adults \$33.95, children \$17.95.** Menu: choice of pumpkin, leek, or consommé soup; salad; whole turkey for party of four or more; stuffing; vegetables; pumpkin-cheese cake; green apple tart, chocolate-pecan pie. Or salmon, baked ham, leg of lamb, coffee, tea, cappuccino, espresso. Leftovers to go. **San Diego**

The Abbey, 2825 Fifth Avenue (lower Hillcrest), 291-4779. 11:00 a.m. to 7:00 p.m.; adults \$12.95, children \$5.95. All-you-can-eat buffet. Menu: salads, turkey, cornbread sausage stuffing, fresh cranberry relish, smoked ham, baron of beef, mashed potatoes, yams, fresh vegetables, pumpkin or lemon-meringue pies, apple, cobble, custard, beverages à la carte. **Horizon Grand Hotel, 101 Baily Restaurant, 311 Island Avenue (downtown), 544-1886.** 1:00 p.m. to 7:00 p.m.; adults \$16.75, children \$7.95. Menu: chicken-vegetable soup or apple-pumpkin soup, green salad, turkey, wild rice stuffing, vegetables, choice of pies, pear tatin, homemade ice cream. Roast saddle of venison, \$19.95; braised rabbit, \$16.50; roast beef, \$18.95; smoked ham, \$15.95. Beverages à la carte. **Hyatt Island Hotel, Islandia Restaurant, 1441 Quivira Road (Mission Bay), 224-1234.** noon to 9:00 p.m.; adults \$17.95, children \$7.95. All-you-can-eat buffet. Menu: salads, tortellini with shrimp, Russian meat salad,

Cajun egg salad, seafood Newburg, fresh oysters, turkey, stuffing, round of beef, smoked ham, vegetables, fruits, cheeses, dessert table, and ice cream sundae station. **Imperial House, 501 Salmia Street (lower Hillcrest), 234-3525.** 11:00 a.m. to 7:00 p.m.; adults \$14.95, children \$11.95. Menu: fresh fish cocktail, choice of French onion soup or creamed chicken soup or tossed salad, turkey, stuffing, beans, snowflake potatoes, sweet potatoes, pumpkin pie, Black Forest cake, tea or coffee. **Ham dinner, lamb, omelette, roast New York cut beef, all \$14.95.**

Mister A's, 2550 Fifth Avenue, 239-1377. 4:00 p.m. to 10:00 p.m.; adults \$12.50, children \$6.50. Menu: soup or salad, turkey, dressing, whipped potatoes, fresh vegetables, choice of pie, apple strudel or ice cream, tea, coffee, milk. Regular menu also available. **Doubletree Hotel, Monterey Whaling Company, 901 Camino del Rio South (Mission Valley), 541-9000.** adults \$14.95, children \$6.95. Menu: choice of clam and corn chowder, pumpkin or oyster stew, salad, choice of mixed wild rice, roasted or sweet potatoes, vegetable, pumpkin-chesecake, carrot cake, hot apple cobble, chocolate decadence, coffee, tea, Rainbow trout. \$14.95; roast goose, \$18.95; seafood, \$18.95; elk loin, \$22.50.

Omai Hotel, 910 Broadway Circle (downtown), 239-2200. Two restaurants serving. **Restaurant Festival, 11:30 to 9:00 p.m.; adults \$25.75, inquire about children.** Menu: saffron shrimp and scallops, glazed-ginger turkey, sausage apple-pie stuffing, fresh vegetables, acorn squash stuffed with cranberries, pies, walnut ice cup, tea, coffee. **Café San Diego, 11:30 a.m. to 10:00 p.m.; adults and children, \$9.95.** Menu: roast turkey, dressing, cranberry sauce, green beans, yams, choice of pumpkin, mince-meat or bourbon-pecan pie. Glass of wine included.

San Diego Marriott Hotel, 333 West Harbor Drive (downtown), 234-5555. Three rooms serving. **Bayview Pavilion 11:00 a.m. to 9:00 p.m.; adults \$21.95, children under four, older children \$12.95.** Menu: soup; salad; whole turkey, broccoli, asparagus; yams; mashed potatoes; corn; mince-meat, pumpkin, or apple pie; fresh pastries.

Las Cascadas, 11:00 a.m. to 9:00 p.m.; adults \$12.95, children \$6.95. All-you-can-eat buffet. Menu: soup, salads, turkey, vegetables, desserts as above. **Molly's Pub, 1:00 p.m. to 10:30 p.m.; \$18.95 for all.** Regular menu available at both Las Cascadas and Molly's Pub.

Sheraton Harbor Island Hotel, 1380 Harbor Island Drive, 291-2001. Two restaurants serving. **Café del Sol (Sheraton East), 11:30 a.m. to 8:00 p.m.; adults \$14.95, children half price.** Menu: salad bar, turkey, dressing, yams, mashed potatoes, squash, pumpkin bread, bread pudding, spiced-apple cobbler, cranberry upside-down cake, sweet potato and pecan pie. **Sheraton West, 692-2777.** 11:30 a.m. to 10:00 p.m.; adults \$15.95, children half price. Menu: choice of appetizers: eggplant bisque, grilled quail, sliced pears and figs, roast turkey, cornbread stuffing, cranberry relish, braised sprouts, plated carrots, potatoes, desserts same as Café del Sol. Roast pork loin, \$19.95; grilled duck breast, \$17.95.

Silas St. John, 4270 Kensington Drive, Kensington, 283-8343. 3:00 p.m. to 8:00 p.m.; adults \$45.00, children's price negotiable. Menu: choice of appetizers, prime and prime-crown, smoked salmon and leek and pea soup, smoked salmon and leek and pea, crisp corn cake with prawns,

mixed cheese ravioli, acorn squash soup, salad, choice of quail, garlicky bowl, loin of lamb, salmon and scallops, wild turkey; a half-dozen desserts, free sparkling wine, and surprises.

Radisson Hotel, Sweetwater Restaurant, 1433 Camino del Rio South (Mission Valley), 360-0101. adults \$13.50, children \$7.95. All-you-can-eat buffet. Menu: turkey, ham, stuffed loin of pork Florentine, roast beef, sole, potatoes, peas and onions, yams, cranberries, pies, pudding ganache cake, beverages à la carte.

U.S. Grant Hotel, Grant Grill, 326 Broadway (downtown), 232-3121. 11:00 a.m. to 7:00 p.m.; adults \$17.95, children \$12.95. Menu: choice of appetizers, crab and scallop cakes, roast duck salad, fresh fruit salad, green salad with julienne vegetables, ham shrimp, choice of pumpkin or mock-turtle soup, roast potatoes, pumpkin mince-meat and pecan pies, coffee or tea. **Ham dinner, \$18.95.** prime rib, \$21.00; roast duckling, \$21.95. **Westgate Hotel, Le Fontainebleau Room, 1055 Second Avenue (downtown), 238-1808.** 1:00 p.m. to 9:00 p.m.; adults \$18.95, children \$9.95. Menu: bay shrimp or fresh fruit cocktail, soup or salad, turkey, walnut apple, duck soup, peas, baked squash, fresh vegetables, cranberry relish, pumpkin pie, ice

cream or sherbet. Regular menu available. **Chateau Orleans, 926 Turquoise Street, Pacific Beach, 488-6744.** 5:00 p.m. to 10:00 p.m.; adults \$20.00, children \$10.00. Menu: salad, popovers, roast turkey, stuffing, mashed potatoes, yams, spinach, squash, bow choy, chocolate-pecan pie, pumpkin pie, or chesecake. Free glass of wine, coffee, tea. Blackened fish or blackened prime rib dinners also \$20.00.

La Jolla George's at the Cove, 1250 Prospect Street, 454-4244. 1:00 p.m. to 9:00 p.m.; adults \$15.95, children \$8.95. Menu: sausage, cabbage, and corn soup, salad, roast turkey breast, apple stuffing, mashed potatoes and artichoke casserole, focaccia bread. Honey-baked ham, yams, Santa Fe mixed-bean casserole, \$14.50; turkey-and-ham combination, \$15.25. King salmon, \$18.50; tenderloin of beef with foie gras and Siltion cheese soufflé, \$18.95. Desserts à la carte.

La Valencia Hotel, Mediterranean Room, 1132 Prospect Street, 454-0771. noon to 8:00 p.m.; adults and children \$20.50. Menu: choice of oysters Rockefeller, Pilgrum mussels (steamed scallops, clams, mussels) or cream of broccoli soup, salad, turkey, pecan dressing, fresh cranberries, pumpkin pie or apple tart, coffee or tea. **Filet mignon,**

\$24.00; fresh salmon, \$22.50; baked ham, \$20.50.

Maître D', 5523 La Jolla Boulevard, 456-2111. 4:00 p.m. to 9:00 p.m.; adults \$18.00, children \$9.00. Menu: cran-fish chowder, salad, whole turkey, even for a party of two, pecan dressing, individual pumpkins stuffed with apples, oranges stuffed with orange slices, pineapple and cranberries, vegetables, banana Foster flambé, pecan or sweet potato pie. Or fresh sturgeon from Seattle, baked in beurre blanc. Leftovers to go.

Manhattan Restaurant, Empress Hotel, 7766 Park Avenue, 454-1182. 11:00 a.m. to 9:00 p.m.; adults \$14.95, children half price. Menu: gourmet fruit salad ambrosia, salad, corn chowder, turkey, Grand Marnier dressing, oranges (Italian powder), yams (raisins), cranberry sauce, all desserts from regular menu, including cannoli. **Filet of sole, \$12.95; rack of lamb, \$21.95.** And many last-minute innovations and surprises. Regular menu also available. **Summer House Inn, Elatio's, 7953 La Jolla Shores Drive, 459-0541.** noon to 9:00 p.m.; adults \$16.95, inquire about children. Menu: cream of mushroom soup, pecan dressing, fresh cranberries, pumpkin pie or apple tart, coffee or tea. **Filet mignon,**

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Vi's, 7525 Fay Avenue, Merrill-Lynch Building, 456-1797; adults \$24.95, children under ten free. Menu: pumpkin soup, salad, roasted range turkey, herb and oyster stuffing, mashed potatoes, both acorn and spaghetti squash, cranberry-orange relish, pumpkin and pecan pie, pumpkin cheesecake. Advanced reservations for six or more — whole turkey with leftovers to go. Prime rib, live Maine lobster, all \$24.95.

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Fredrick's, 128 South Acacia Street, Solana Beach, 755-2432; two seatings, 5:30 p.m. and 7:30 p.m.; adults \$18.00, children half price. Menu: squash soup,

turkey stuffing, fresh vegetables, potatoes, mashed cranberry pie. Fresh lobster (approximately \$25.00). Wine included in price of entrée. And some surprises.

Frolander's Quail's Inn Dinnerhouse, 1035 Bonita Drive, San Marcos, 436-2445; 11:00 a.m. to 10:00 p.m.; adults \$50.95, children \$8.95. All-you-can-eat buffet. Menu: seafood salad bar, turkey and dressing, sweet potatoes, corn, green beans, assorted pies, beverages à la carte.

Rancho Bernardo Inn, El Buzocho Room, 1750 Bernardo Oaks Drive, Rancho Bernardo, 777-2446; 10:30 a.m. to 8:30 p.m.; adults \$22.50, children \$15. All-you-can-eat buffet includes gourmet entrées. Menu: roast turkey, baked ham, Belgian beef stew, sea bass, sole rouille with salmon mousse, pork loin stuffed with dried fruits, yams, mashed

potatoes, creamed onions, six salads, imported cheeses, pie, apple strudel, pan-fried chicken, fresh fruit. Free champagne and fresh orange juice.

Remington's, 2010 Jimmy Durante Boulevard, Del Mar, 755-5103; adults \$26.50, children \$12.00. Menu: lobster bisque, stuffing, salad, roast turkey with cornbread stuffing, mashed potatoes, yams, green vegetables, pumpkin or mince pie. For four or more, entire turkey with leftovers to go.

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Benjamin's, 145 South Highway 101,

Solana Beach, 259-0733. Turkey to go includes chestnut dressing, gravy, sweet and mashed potatoes, fresh garden vegetables, cranberry relish. Please give orders in advance. They will be ready for pickup on Thanksgiving Day, 11:00 a.m. to 1:00 p.m.

Piet M's, 897 First Street, Lumberyard Shopping Center, Encinitas, 942-5152. Full Colonial dinner or parts of it are available: cream-of-peanut soup, baked ham, sweet potatoes with currents and haretails, creamed onions, fresh green beans, Thomas Jefferson's cornbread, Southern chocolate-pecan pie. Other à la carte entrees, salads, side dishes. If you would like these at the Piet M Restaurant in La Jolla Village Square, give forty-eight-hour notice.

My family joins me in wishing you a happy Thanksgiving.

TWO CONCERTS

The Guarneri Quartet has been performing for more than two decades, to widespread acclaim. Arthur Robinson, whose judgment in such matters was doubtless authoritative, chose them as collaborators in a number of recordings of chamber music. The Guarneri has appeared regularly in UCSD's quartet series at Mandeville Auditorium, and the audience has shown warm enthusiasm for them, year after year. Every critic being entitled to a few idiosyncratic tastes, I myself have never cared much for the Guarneri, blaming my dislike mainly on the overly sentimental style of first violinist Arnold Steinhardt. But although Steinhardt, currently recovering from surgery, could not join his colleagues at their most recent Mandeville appearance, I still found their performances of Mozart, Beethoven, and Schumann disatisfying.

The Mozart and Schumann work, very plain quartets in which John Dalley, Michael Tree, and David Seyer were joined by pianist Steven DeGroote, but in the Beethoven — the rarely heard Op. 4 Serenade for violin, viola, and cello — the string players were heard alone, and they exhibited the same

Guarnieri traits that have characterized the group since its inception. There is a smoothness and suppleness of articulation in this playing that deprives it of all bite, and a hesitant, ambling quality in the rhythm that precludes tightness and drive. Some listeners value these qualities as indications of sensitivity and civilized values, but I find them overripe, overly refined, and generally conducive to lifelessness and boredom — which was rather oppressively the case in the Beethoven performance. This is not at all as dull and polite a work as the three Guarneri players made it sound. In addition, both violinist Dalley and cellist Seyer seemed to have severe intonation problems at times, both in the Beethoven and throughout the rest of the program.

The Guarneri's recordings with Robinson — for example, of the Schumann Quintet and the Brahms Piano Quartet — show the Guarneri players at their very best, for Robinson's style, mixing the surety they live with the vocal energy they lack, galvanized them and forced them to adopt a more incisive approach to the music. In the recent performances of the Mozart Piano Quartet No. 1 and the Schumann Piano Quartet, pianist DeGroote had quite the contrary effect, for his style of playing is wooden, his

phrasing square, and his interpretation thoroughly cardboard. Furthermore, the Guarneri's habitual seamless (and, to my mind, insufficiently articulated) legato contrasted unpleasantly throughout with DeGroote's insistent staccato or non-legato, as though he had acquired his technique on a harpsichord. The Mozart, one of the composer's supremely dramatic works, was pallid and sluggish; the Schumann suffered from an absence of a true romantic pulse, and the gorgeous cello melody in the slow movement was played pianissimo out pitch. Nevertheless, as always, the audience seemed to love everything. Am I peculiarly deaf to this group's virtues? Or was the audience really listening?

I felt much more in accord with the audience's appreciation of the concert given by the Los Angeles Philharmonic at the Civic Theatre, the first in this fine orchestra's series of visits this year. André Previn, always one of our best conductors in the late romantic repertoire, has during his brief tenure with the orchestra transformed it into an instrument wonderfully responsive to his shapely, lyrical, well-balanced style. One heard this concert to especially good effect in the performances of Bloch's *Schelomo*, with the orchestra's

associate principal cellist, Daniel Rothmuller, as soloist, and of Rachmaninov's Second Symphony. Previn struck what was to my mind exactly the right note in these works. The Bloch is essentially brooding, somber, and meditative; the Rachmaninov is above all an embodiment of a yearning for happiness, tinged throughout with the inevitable presence of sad nostalgia and stoical melancholy. Both pieces can be played with much more intensity and heat, in a tighter and more driven manner, but Previn's approach brought out their essential nature with far greater faithfulness than gaudier and more flamboyant performances do. Rothmuller's playing was equally exemplary, although the sound of his cello suffered from the bass-shy acoustics of the Civic Theatre.

In addition to the Bloch and the Rachmaninov, standard, familiar works justifiably loved by the audiences who regularly attend symphonic concerts, the L. A. Philharmonic program offered a contemporary (1996) work by American composer Steven Stacky, *Dreamwalkers*. One ought always to be grateful for the chance to hear a piece of new music at such a concert, well played and sympathetically conducted. This is the case even when the piece itself is not terribly impressive. *Dreamwalkers*, a work for large

orchestra, turned out to be made up of a series of beautifully orchestrated liminal and textural effects, among which, from time to time, fragments of Viennese waltzes (by Brahms and Richard Strauss) vaguely emerged. The work evidently did not embody a dramatic program, such as that in Ravel's demonic *La Valse*, nor did it offer any discernible formal transformations of waltz themes, rhythms, or structures. Any individual moment tended to be absorbing, but it was difficult to hear any principles of continuity that would tie together the waltz fragments and the composer's own fragmentary thoughts. Even in a more cogently composed piece of this sort, it is always perilous to mix quotations of older music with the composer's own resolutely nonmelodic inventions, because the vast majority of the sort of music lovers who attend symphonic concerts are bound to like the quotations a lot more than the original material surrounding them. How many people at the Civic Theatre the other evening, if given the choice between Stacky's *Dreamwalkers* and waltzes from Strauss's *Der Rosenkavalier*, would not prefer the Strauss? A contemporary composer has enough to contend with without reminding his less than enthusiastic listeners of the competition.

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more sophisticated than ever," he says. "And if certain people in the military want to get you, for whatever reasons, they'll get you."
Obviously, Phil is a thorn in the news side, adds to Casady, "but then why the hell don't they just kick him out? The way the navy operates, if a captain thinks someone's a troublemaker, he can harass the hell out of him and nobody can do anything about it. And that simply isn't right!" ■

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Feldstone's project manager, John Barone, responds, "We weren't obligated to do anything with these cacti, but we've been a good guy in all this. Now if there's more to be done, other people are better suited than us to do it." ■

POLICY ISSUE

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Mexican vehicles had been...
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ADDRESS

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Frank Carlucci, Casper Weinberger's replacement as Secretary of Defense, was said to have protected Shuckley and Thomas Clancy, "a major contra arms supplier," from prosecution. It is important to keep in mind, said Sheehan, that "the contra were created and run by this Secret Team. Oliver North didn't create this group - that's a big fat lie." It is the thesis of the book, said Sheehan, that the "findings" of the Iran-contra hearings are largely inaccurate. The Iran episode was not an isolated event, developed by a lieutenant colonel and kept secret from the president and other high government officials. Instead, it was merely the latest of the Secret Team's escapades. Sheehan related that the federal district judge in Miami was told by the attorneys for the Justice Department that the Justice Department's whole thesis was untenable. "If this had been described as a 'cover-up' to an assassination can organized by Shuckley," he noted that Shuckley "was a top assistant to George Bush, who was [former] head of the CIA.... [If Gerald] Ford had been elected president," said Sheehan, "Shuckley would have been director of Central Intelligence."

FOR THE BOOKS

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LETTERS

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CD SOUNDS

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Feldstone's project manager, John Barone, responds, "We weren't obligated to do anything with these cacti, but we've been a good guy in all this. Now if there's more to be done, other people are better suited than us to do it." ■

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EXQUISITE TOURS

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Wise Guy

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2 FOR 1 TROPICAL FISH

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The message is that real people sat down and really thought out a car for you this is the first time anyone's ever done that and really addressed the important issues that's what it looks so radically different from last year's. Snides aside, we are invited to believe that this little section of the human race is on the cutting edge of Modern, as we cut to Nissan owners from entirely lower social strata, probably to make the car more desirable.

Can you imagine the director, chastising the blonde for her submissive body language? Jesus, Samantha, dominate these bastards! Gesticulate, cut them off. You're the woman! Oh, and Geoff, we're going to have the knowing smile then you give us your left side, but you're got to chop her down, dead, okay? Like, assen, you know? This isn't correct. I need Gerry's hair mussed up now please. Stefan, Gerry, look, relax, okay. Just slump, pick your teeth or something. You're a programmer, to me.

A lot of vehicles for newness empty this essential, breezy modernism — late-style sitcoms for example. Such formats borrow so heavily from their recent past as to have no intrinsic flavor or kindly statement. This is the "hands-off" world, where you don't need to have understood yesterday to know all about today; don't need credentials to back up what you assert.

We've had the "fresh-production-section" testimonials with real people for so long now that it required the epitaph of rapid cut-room video to create "realer than real" people for us. Something we would expect to come out of a TV and know it was new.

We signal ourselves as cool (or not) by the speed with which we recognize and log into these ciphers of our passion-free logical Eighties and the new emptiness. And the catcher-uppers will maybe grasp the whisper about sounding like a cliché. They'll click their fingers, nodding to one another in mutual acceptance of cool.

Clicks, after all, were something people like us used to use back when we were glib. Now, at least, we know everything.

I detect commercial because I will not be cool at your bidding. And yesterday is important to me, and innocence is all the more precious if it stay mummified in the whatever humility I have left.

To work, Mr. Perkins. Yours is a much needed talent.
John Murnick
Ocean Beach

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The entry rocks should have read: "Rancho Palm Springs." With blistering Santa Ana winds and temperatures that soared past 100 degrees, Rancho Santa Fe recently was doing a fine imitation of that famous California hot spot.

Honestly, it's like a kick out here," said one Village merchant. "And look what it's done to my town, she said with a man, pointing to a painful group of battle-weary beggars outside her office.

Blatant-furnace winds kicked up at mid-morning, wreaking havoc with electrical wiring all over the Ranch. According to Capt. Bill Lutz of the RSF Fire Department, electrical lines "arc" in the wind, causing lines threaded through trees to spark nearby dry leaves and grasses, or to fall altogether.

I'm afraid and the consequent grass fires resulted in a busy weekend for RSF firefighters.

But some of the calls seemed to be nothing more than false alarms. "We got an investigation call from someone who reported smoke coming from a neighbor's chimney," Lutz said. "But she was just burning wood in her fireplace. She was cold."

—Rancho Santa Fe Review

Most of the time, she stops at The Mercantile, a ladies' boutique that has been there since Eisenhower and then some.

"The girls in there, they're just wonderful," she says, hugging one of their shopping bags in a loving embrace.

Ms. Marie and a number of others are happy here. Down town is a place where a gal can still find a griddle and get her wig washed and set.

Across the street at The Big Wig, a customer in a pink jump suit holds open the door with her ample hip and talks to the person inside. Her hair is a dazzling swirl of amazingly lifelike burgundy curls. She holds a bald Styrofoam head in one hand and a big purse in the other.

"That'll knock 'im right off his chair," she says with a tip of her lower.

—Times-Tribune

2:11 a.m., Vehicle Accident, 3900 block Willows Rd. Accident found near 1:45 ramp. Car was on its side with driver still inside, asleep. We woke him up and he got out of the car. He was not injured. CHP took him into custody for DUI.

Alpine Fire Department Fire and First Aid Report
—East County Weekly

Arvie Degenfelder sits in a desk chair in the office of Alvin Kims, a business she and her husband, John, own in Ramona. She has on a faded, lavender sundress, Birkenstock sandals and make-up. She runs her hands through her thick, short hair which is cut in a no-fuss, layered haircut. This

—Newsline

LOCAL COLOR

Cuts and clippings from around the county.

is not a woman who has time to spend in front of a bathroom mirror armed daily with a curling iron.
—Rancho Sentinel

It's 7:35, Friday evening, and I find myself at Spectrum Gallery. Normally, I would be holed up on the couch watching "Barney Jones," reruns, but the idea this week was to catch an art show by two San Diego artists.

Anyway, here I am and here is "MOODS," drawings and constructions by Rosemary Woods and "SACRED BEAST," paintings by Lou Stecker.

Now, I've been to quite a few of these things—openings—and they've always seemed more opportunities for the local art crowd to get together and start their plunger, drink a little free wine and engage in that, well, artless babble which most insular communities of professionals descend to when come across in packs.

I had a friend introduce me to Mr. Boost. I wanted to ask her what all of this meant. She said she had been very involved in anti-war efforts but had "burnt out on it" and turned to this sort of voodoo, which I took to mean she was attempting to cast spells out our leaders through her art to get them to change their ways.

Well, it's no secret there's some sort of hour-pour adding the boys in DIC, but it only seems to be driving them madder at this point. My advice would be, "Go, Rosemary, maybe you ought to can the juju and keep those cards and letters going to Pete Wilson."

—Newsline

For the group with sodas of modish and a fancy for fun, the FunDay RV Service and the Gentlemen's Choice Catering Service want you — in a recreational vehicle sipping champagne and dining by candlelight.

The two companies have started an RV limousine service with a twist — for \$1,495 for a party of eight for eight hours, they will cook you and your friends up at home in a luxurious 17-foot RV. Take you to one of the many scenic spots in San Diego County has to offer and then wine and dine you until your waistband bulges euphorically to Tucson.

As you eat and drink, you and your friends can watch one of the RV's two televisions, catch a movie on its video cassette recorder or listen to your favorite music on the RV's stereo system.

You can also take a bath or shower, take a snooze in the queen-size bed, grab a soda from the refrigerator or zap a frozen pizza in the RV's microwave oven.

"We sell fun," said Jack Grenier, owner of FunDay RV Service. "And I know that when I have fun, I want to have it in style."

Part of its attraction, Grenier said, is its unique nature. He said he knows of no other service similar.

—Blade-Tribune

Sherry Sallee's home in Alpine has a few surprises for the unwary. The small, square, wooden coffee table sitting sedately in the living room. With a grin, and a lift of the lid, Sallee reveals the truth beneath the tabletop — an antique comode complete with ceramic bowl. Pull out the

side panel and you'll find a magazine rack.
—Alpine Sun

ATTRACTIVE, very young 55 year old tall, blond female, well educated, socially adept, financially independent, who enjoys travel, leisurely long walks along the ocean, sailing, snorkeling, music, films, plays, dining and is learning golf and tennis and is a good cook when inspired, is looking for a permanent relationship with laughter, sharing and without smothering. The respondent must be strong enough to be interviewed by her adopted brother.

Singles Connection
—Times-Advocate

It's not the "things that go bump in the night" but rather the ones that go bump in the day that upset Norbert Manley.

Manley said he bought his home two years ago not knowing that a driving range would be located near his house. Since then, he said, more than 200 golf balls have landed near and on his home.

—Blade-Tribune

The 4th District Court of Appeal has refused to decide whether calling a woman "Ratty" rather than "Pussy" is libelous.

The court rejected an El Cajon woman's appeal of the 1986 dismissal of her libel lawsuit, which said her husband's former wife altered the plaintiff's name on correspondence.

Writing for himself and fellow Justices Edward T. Butler and Patricia Benke, acting Presiding Justice

I begin with an explanation because the level of trust between Nielsen executives and Transcrip editors reached a low ebb earlier this week, and I don't want anyone, least of all Nielsen executives, thinking we're trying to pull a fast one by putting this story on Page 1B rather than 1A.

Corrections and Confirmations
—San Diego Daily Transcript

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EVENTS THEATER MUSIC & FILM

THE SWIMMERS

Underwater photographers Valerie and Ron Taylor once hunched a five-mile ride on a placid, fifty-foot, plankton-eating whale shark. The fish had a head as big as a double bed. For three hours, they rode the immense fish like fleas on an elephant as the shark smoothly undulated through the water. At one point, Valerie made the mistake of grabbing the shark's tail fin and somehow found herself nosedived through

the water, her face mask ripped from her head, from the force of the powerful, sidling whip by the slowly cruising fish.

Sharks are such strong and efficient swimmers, they are the subjects of studies by marine design engineers. But a shark's movements are in some ways more like a plane than a boat. Lacking gas-filled swim bladders to provide and regulate buoyancy, most sharks must constantly move forward or sink like a stone. The strong, side-to-side undulations of the shark's tail and slight rotation of the trailing edge of the tail, plus the

planing action of the broad, thin pectoral fins, and the wedge-shaped jaw create fore-and-aft lift that overcomes the weight of its body. A swimming shark is a delicate vector pattern of lift and drag forces that produce the smooth, seemingly effortless forward motion and adapt it well to abrupt changes in speed and direction.

One by-product of the sleek, efficient design of the shark is the lack of turbulence when it swims. Sensitive underwater microphones pick up no sound

(continued on page 16, col. 1)

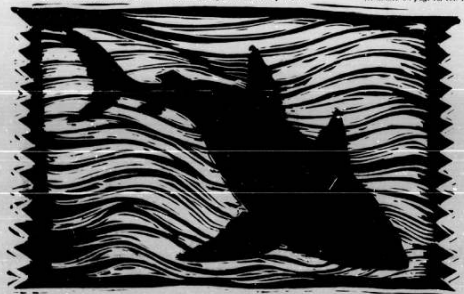


Illustration by David Dine

BRING UP THE RARE

"If ever a composer was a slave to inspiration, it is Olivier Messiaen," said a critic, speaking of the twentieth-century French composer/educator, whose profound religious spirituality infuses all his work. But his musical inspirations are broad ranging and eclectic, and if he is a slave to his spiritual

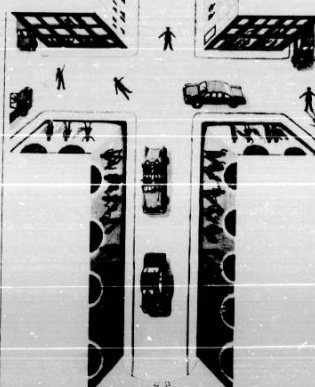
inspiration, he has hardly been a slave to conventions of rhythm or tone. Messiaen's sense of musical experimentation in the service of spiritual ideas rescues his work from being purely didactic and idea-obsessed.

Messiaen is one of seven composers (across six centuries and a philosopher) represented in a three-part program of musical oddities, which has as its title "Music and Mysticism." The event is sponsored by the UCSD department of music and the

La Jolla Civic/University Orchestra and Chorus and will be held this weekend on the campus of UCSD. Each of the composers included in the program had as his goal the communication of spiritual or mystical ideas through the profound power of music.

Although Olivier Messiaen is by far the most influential and respected among them, the program offers a chance to hear a few rarely played pieces by others who occupy unusual or obscure niches in music history

(continued on page 16, col. 1)



"Assassination Crucifix," Roger Brown, 1975

CURRENT IN ART

Among the objects in painter Roger Brown's home in Chicago are Persian miniatures, cow skulls, a hat made of flattened Coon beer cans, a life-size plaster bust of Christ, a sheet-metal ornament from a city hall or courthouse in Wisconsin (including bullet holes), and work by folk artists Joe the Welder, Joseph Yeakum, and others. They represent some of the diverse influences on this artist, who is the subject of a major retrospective exhibit that includes fifty paintings and four painted constructions and spans the years 1968 to 1986. The time frame is particularly significant to Brown's work

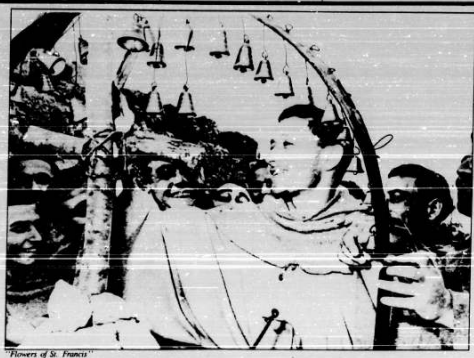
because, in company with only a handful of twentieth-century artists, he takes the themes for many of his paintings from current events. Brown has used as his subjects the massacre at Jonestown, the Attica prison riot, and the assassinations of John Kennedy and former Italian Prime Minister Aldo Moro. He has also brought a similar narrative approach to paintings of events that have not occurred but which occupy our fears and fantasies — tropical storms and earthquakes destroying high-rise apartment buildings, nuclear war, and, in a whimsical vein, the entry of Christ into Chicago.

Brown has said, "There has to be complexity in a painting, but to make things instantly readable is very important." Some of his paintings include text, like *Goats and His Friends*.

(continued on page 16, col. 1)

THE SOUL, THE LIGHT

Roberto Rossellini, one of the great innovative artists of the cinema, is unfortunately remembered by the casual moviegoer in this country only for his adulterous affair, in the late Forties, with Ingrid Bergman. More dedicated film students reveal him as a co-founder (with Visconti, De Sica, and others) of the Italian postwar neo-realist movement. His groundbreaking trilogy, *Open City* (1945), *Paisan* (1946), and *Germany Year Zero* (1947), introduced a new humanism to world cinema and a new gritty immediacy as well as the director's documentary-style, on-the-street photography and use of nonprofessional actors. Indeed, many critics have suggested that had Rossellini died after the completion of these three films (and before meeting Bergman), his place in



"Flowers of St. Francis"

film history would be assured.

But even by the late Forties (with the film *L'Amore*, a segment of which, "The Miracle," gained a censorship controversy in this country), Rossellini began moving away from the trappings of neo-realism toward a more spare, pure emphasis in the spiritual aspect of human endeavor. His relationship (and collaboration on six films) with Bergman certainly compelled him to move further in this direction; but by the time they were married in 1949, he had already begun his quest for the transcendent with the rarely seen *Francesco — Guadalupe di Dio* (Flowers of St. Francis).

Written with Federico Fellini (Rossellini's "Miracle" collaborator), *Francesco* is a down-to-earth look at the thirteenth-century Italian saint and the group surrounding him, and it tries to fathom the contradictions of living a spiritual life in a corrupt and materialistic world. Likewise,

(continued on page 17, col. 1)

READER'S GUIDE TO LOCAL EVENTS

Contributors to READER EVENTS must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Do not phone. The Editor reserves the right to edit all material. Send complete information, including a description of the event, the date and time it is to be held, the price/admission, where it is to be held, contact phone number, and a photo number for public information.

READER EVENTS EDITOR
P.O. Box 80263, San Diego, CA 92168

OUTDOORS

Brilliant Venus, now fairly conspicuous in the low southern sky after sunset, passes within two degrees of much fainter Saturn tomorrow night, Friday, November 20. Two days later, Sunday evening, November 22, a very thin crescent moon lies near both planets.

Bird Walk, bring binoculars, wear sturdy shoes, and join the Friends of Los Encinos Canyon in an early morning bird walk, Saturday, November 21, 7:30 a.m. Meet at the parking area for the preserve on Rock Mountain Road, 1.5 miles north of Mira Mesa Boulevard. Mira Mesa. Free. 214-6110.

Late Fall Migrants, a few stragglers may be left at the end of the southern migration. Join leader Claude Edwards on a trek around Cabrillo National Monument.

Punta Loma, last time out, the highlights were a male Williamson's sapsucker, clay-colored sparrow, palm warbler, and flickers. Bring binoculars and meet the group at the visitor center, Saturday, November 21, 8 a.m., with a report walk at 1:30 p.m. The walk is easy, the trails are all paved and level. Reservations are required. The walk is free, but there is a parking fee at the monument. This is the last scheduled walk for this fall. Call 557-5452.

Oaks, Elderberry, and Sycamore are in their fall foliage in San Clemente Canyon. Naturalists from the Canyon group will lead a nature hike through the canyon (officially, Matco Boat Memorial Park), Saturday, November 21, 10 a.m. Wear sturdy shoes and protective clothing, bring binoculars, and meet the guide at the parking lot of the park, Lake Highway 52 and Chinese Avenue south to the top right. Turn east into the parking lot. Free. 252-3821.

Tidepool Exploration, naturalists from Scripps Institution will describe the intertidal life along the shore of Sea Cliff County Park, 1001 Street, Carlsbad. Meet at the park, Saturday, November 21, 2 p.m. Advance reservations are required. Call 544-7278 for information.

The Highest and Lowest Tides in San Diego this month happen on the same day, Sunday, November 22. The highest tide, 7.2 feet, occurs at 8:58 a.m. The lowest tide, 1.3 feet, occurs at 4:25 p.m.

Tijuana Trek, another Walkabout hike through the back streets of Tijuana leads off at a new direction. The group explores the neighborhoods in the area of the racetrack in a twenty-two mile walk, Sunday, November 22, 9:30 a.m. to 5:30 p.m. Meet at the trolley stop in San Ysidro. 252-3683. Free.

Shore Birds and Land Birds Rossmore. About 100 birds walk around San Diego Lakes in search of insects, golden eagles, terns, gulls, and a variety of land birds. The hike is one in a series, sponsored by the Nature Company. Meet in front of the Nature Company store in the Fashion Valley shopping center at 9:30 a.m. Sunday, November 22, for camping or canoeing to the site. Free. 297-9012.

Roaming Tarantula Spiders are occasionally seen this time of year through some of San Diego's canyon-birding neighborhoods. Dugally searching for a mate, a male will try to hold its mate despite your best effort to deflect or hinder him. Dedic to temperament, most tarantulas will tolerate gentle handling, but may, however, if provoked. Despite their fearsome reputation, tarantulas can be quite powerful when a bug is

DANCE

"Nutcracker", the first of the holiday season at the interpretation by the San Francisco Ballet. This new setting of an old favorite marks the first appearance in San Diego by the company since 1984. It is also the opening event in a planned three-part series of appearances here by the company. Seven performances are scheduled, beginning Wednesday, November 23, 8 p.m.; next Friday, November 25, 8 p.m.; and Saturday, November 26, 2 p.m. and 7 p.m., Civic Theatre, 202 A Street, downtown. For tickets call the box office 236-6123.

FILM

Spirituality and the Cinema, this eight-week series of feature-length films examines ideas of religion and spirituality from various points of

view. The second film in the series, *The Forest of St. Francis*, is a very special screening of a 1982 film by Robert Rossellini. This is the first showing in twenty years. The exhibit is on right behind the Rissell family. Only in the last month has the family granted permission for public screenings. The event is set for Friday, November 22, 7 p.m., Salomon Lecture Room, DeSoto Hall, USF, Alcala Park, Linda Vista Road, Linda Vista. Free. 262-8888. Parking is available. Behind Immaculate Church, across the street from Santa Hall and next to the law school. Use the "events highlight" on page one of this section for more information.

"Speaking Our Peace" is a documentary film about women who are dedicated to attaining social justice and world peace, and the Yonkers Peace Treaty. A record of high school student activism during the New York teacher strike in the late Sixties, are scheduled to be shown in the ongoing film series sponsored by the Committee for World Democracy, Friday, November 20, 7 p.m., room 107, Ford Lecture Hall, USCD. Free. 534-8751.

"Fantastic Planet", this 1973 French science-fiction animation is the story of a planet on which men are dominated by a sophisticated, mechanized race. The film screens Sunday, November 21, noon and 2 p.m., Natural History Museum, Balboa Park. The films are free with museum admission. 252-3821.

"Gene Surfin'", Scott Dirr's newest feature-length film, second in the series of "Amazing Sex Stories," has new footage of band surfing, body surfing and wind surfing and skateboarding shot in Hawaii. Run California 4 a Little to Santa Cruz, La Jolla. Tickets are available through TicketMaster 274-6270 or at the door. 454-2267.

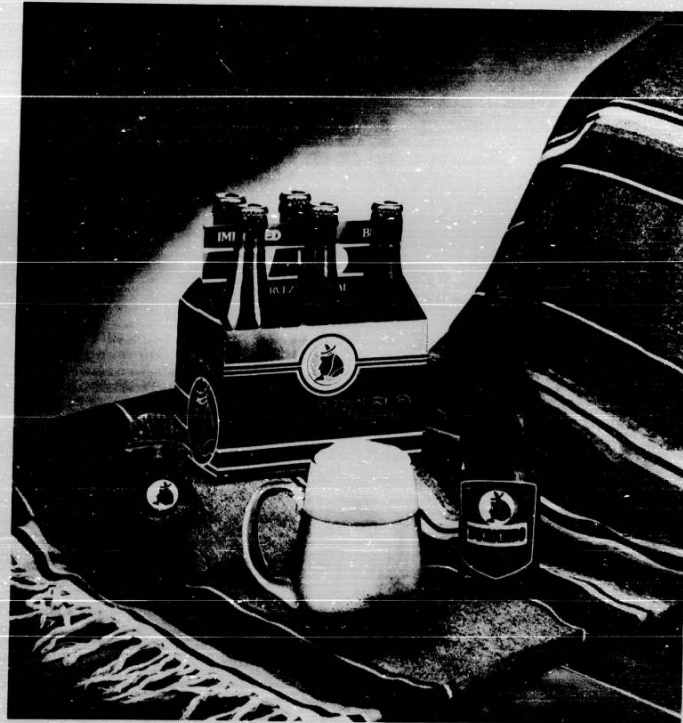
"Mickey One", Arthur Penn's 1967 film about a nightclub comedian searching for a new life and new values stars Warren Beatty and Hard Hatfield. It screens Monday, November 23, 7 p.m., third floor auditorium, San Diego Public Library, 825 F Street, downtown. Free. 696-3927.

"Sera Possible di Sare", one of South America's most popular musical stars, Mercedes Sosa of Argentina, is filmed during her return to performing on the continent after being exiled in 1972. Sosa and her husband, Chito Manes, were active in the Nuevo Cancionero Argentino movement of the early fifties, a song style that combined popular, native Indian, and social protest elements. The film is the first in a series of three.

"Veronica Lamm", a 1972 contemporary Latin American film and screen, Monday, November 23, 8 p.m., room 107, Harper Hall, SDSU. Free. 265-6685.

New Hong Kong Cinema, the weekly series of the best new films by Chinese filmmakers from Hong Kong continues with *Banana Cops*, a police investigation story based on the American film *48 Hours* and set in London's Chinatown. It screens at 10 p.m. At 9:15 p.m., actress director Sylvia Chang's film *Panther* will be shown. It is the story of two friends who get together and

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READER'S GUIDE TO LOCAL EVENTS MUSIC

"Music and Mysticism," Part One, a special series of concerts and recitals sponsored by UCSD's music department takes a new theme: the quest for spirituality through music. Works by composers inspired by Eastern philosophies and mysticism are featured. Tonight, Thursday, November 19, at 8 p.m., pianist Cecil Lurie performs three unusual works. Scores of the Tenth is a selection by the composer, G.I. Gaudin, a social-warrior and renaissance philosopher whose work influenced

people as diverse as Frank Lloyd Wright and contemporary popular musicians Robert Fyrr and Keith Jarrett. Aleksandr Scriabin believed that the mystical powers possessed by the ancient Greeks, Romans, and Egyptians could be restored to modern man through music. The composer's Seventh Piano Concerto is included in the program for this recital. The third selection is Tenebris by a composer of the 1920s, Daniel Chennetiere, also an astrologer and devotee of Oriental philosophies who adopted the Sankhya pseudonym Dane Radhakar. The performance by Cecil Lurie will be held in Marksville Recital Hall (UCSD). The event is free. \$34-3434. (See the "events" highlight" on page one of this section for more information.)

Symphonies Concert, the San Diego Symphony presents the first of its Chautau Series of concerts today, Thursday, November 19, and Friday, November 20, at 8 p.m. Lawrence Leighton Smith conducts the orchestra in Ned Rorem's *Leaves*, Bruck's *Violin Concerto in G Minor*, and Beethoven's *Symphony No. 3* (Eroica). Robert

McDuffie is soloist in the Beethoven concerto. The concert is held in Symphony Hall, 1245 Seventh Avenue, downtown. 699-4232.

Opera Selections, music and drama students who make up the SDSU Opera Theater perform a variety of operatic selections. One featured work is a song opera, *Gallathea*, by Douglas Moore. Other selections on the program are excerpts from *Humanae* and *Grand* (Humperdinck), *The Creation of Pappa* (Monteverdi), *The Bartered Bride* (Smetana), *The Consul* (Memmi), *Orfeo* (Verdi), and *The Rake's Progress* (Britten). The performances will be in full costume with live music accompaniment. Friday, November 20, and Saturday, November 21, 7 p.m., South Recital Hall, SDSU. Tickets will be available at the door. 263-6731.

Open-Air Concert, Frank Almond conducts the San Diego Master Chorus in the "Hallelujah Chorus" from Handel's *Messiah*, and the La Jolla Chamber Orchestra performs selections from Tchaikovsky's *Nocturne*. Friday, November 20, 7 p.m., at the

Brookside City Center in the Horton Plaza downtown. The concert is free, but donations to purchase a candle for the candle lighting ceremony will benefit the Community Service Center for the Disabled. 330-9185.

Recorders, at a regular meeting of the San Diego Recorder Society, the musical program will feature Christmas music, including John Gorn's "Variations on a Bagdad Carol" and Maurice Whiteman's "A Christmas Book for Recorders." Friday, November 22, 7:30 p.m., Mandeville Center. 333-5831. Free. 222-4666 or 228-8226.

Choral Concert, the Pacific Music Chorus, under the direction of Bob Buehler, offers a varied program including works by Palestrina, Brahms, Ravel, Tchaikovsky, Frank Loesser, and others. Featured soloists are Jeremie Bentz, David Schrage, and soprano Hana Dickens. The chorus' still concert is set for Friday, November 20, 8 p.m., Church of the Inner Light, 9940 Mesa Rim Road, Mira Mesa, and Saturday, November 21, 7:30 p.m., Chamberlain Hall,

National University, 4283-A Camino del Rio South, Mission Valley. For information call 944-0206. Tickets will be available at the door.

Classical Guitar, Robert Wetzal appears in recital performing works by San Geronimo, Albeniz, and others. Friday, November 20, 8 p.m., Fine Arts Hall (room 220), Cassimoto College Drive, El Cerrito. Tickets are available at the door. 465-1705.

Pops Concert, the USLU International Orchestra performs a program of American music, including Scott Joplin's "A Ragtime Souvenir," Gershwin's "An American in Paris," and "The Little Prince" by Kern. Date, musical director of the orchestra, Zoltan Rozsa conducts the program. Friday, November 20, and Saturday, November 21, 8 p.m., Light Berneburg Theatre, 1381, 12455 Flanders Road, Scripps Ranch. For ticket information, call 693-4613.

"Music and Mysticism," Part Two, the second musical event in the series is a concert and

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with Dr. William Stillwell. Saturday, November 21, 9 am-12 noon, \$30.00. Center for Studies of the Person, 1125 Torrey Pines Rd., La Jolla • 659-3861.

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santa sails into seaport

Santa arrives on Friday, November 27 at 2 p.m. Tree Lighting Ceremony at 5 p.m.

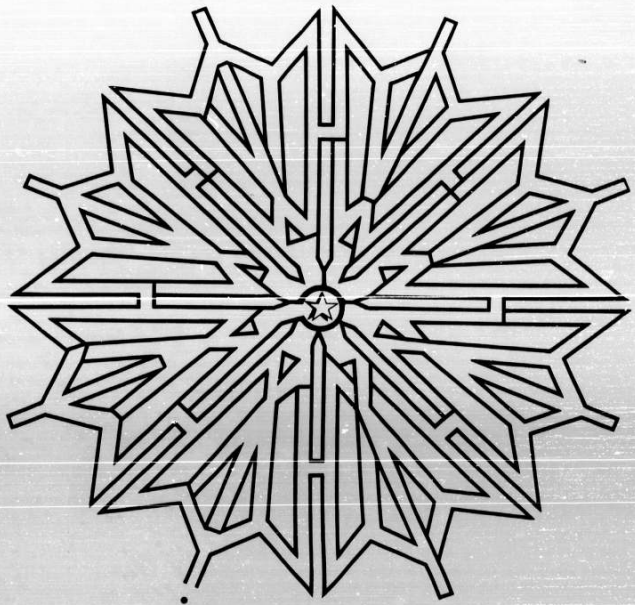
The holiday fun begins this Friday at 2:00 p.m. when Santa sails into Seaport Village. The Seaport Village Band and all the Village entertainers will welcome him. Join the parade to his workshop where he'll appear daily through Christmas Eve. Every child who visits Santa receives a free ride on the carousel. **Save \$1.00** in any item photo or greeting card package when you present this coupon at Santa's Workshop in the West Plaza. One of the few that offers Santa Photos in professional film packages and greeting cards. A special promotion by opt in Image Tree Lighting Ceremony with Seaport Village Band and Christmas tree lighting at 5 p.m. at Seaport Village.

Santa's hours: weekdays 2 to 8 p.m. Sat. 11-4, Sun. 11-4

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Start Here

Santa's Arrival Saturday, November 21st at 11 AM

Welcome Santa to San Diego as he arrives in the North parking lot on the Sea World Fun Ship among costumed characters, minstrels and mimes.

All children who visit Santa receive balloons and delicious Mother's Cookies PLUS a coupon to visit "SNOW VALLEY"—forty tons of snowy fun!

Saturday 11-4 pm Sunday 12-4 pm

All children must be accompanied by parent or guardian, and Mom, don't forget their mittens and gloves!



Photos available with Santa throughout the holiday season. Exit I-8 at Mission Center Road.

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READERS GUIDE TO LOCAL EVENTS

next Thursday, November 26 (Thanksgiving day), also at 9 p.m.

Thanksgiving Day Parade. Macy's annual extravaganza from Fifth Avenue in New York will be seen here on Thursday, November 26, at 1 p.m. KCST, Channel 32.

SPORTS

CIF Girls' Volleyball Championships. The 1A, 2A, and 3A championships will be determined in playoffs this Saturday.

November 21. The 1A finals are set for 1 p.m.; the 2A at 3 p.m.; and the 3A at 7 p.m. University City High School, 4949 University Avenue, University City.

5K Walk and Run. The International Association of Runners and Walkers, a group organized to encourage and train people in all phases of endurance sports, will have funds for its program with a walk and run competition, Saturday, November 21, with the 5K walk beginning at 7:30 a.m.; the 5K run at 8:15 a.m.; and a junior Olympic cross-country event starting at 7:15 a.m. Day-of-race registration

begins at 6 p.m. at the start/finish point, Pan American Plaza, Balboa Park, 322 N. 16th St.

Police versus Priests Basketball. The annual fund-raiser game between San Diego's Catholic priests and members of the San Diego Police Department benefits the San Diego Seapoint Project, a federation of community charitable groups that work at improving living conditions in neighborhoods around the county. The priests have recruited two teams for this year's game, along with Willie Buchanan, former A's, and a Charger star. The tip-off is at 7:30 p.m. Seapoint, November 21, in the USD gym, Alcala Park, Linda Vista Road, Linda Vista. For information call 236-5248.

Benefit 10K Run and Walk. Home of Guiding Hands residence facility for troubled children, benefits from a run and walk around San Diego Harbor. The event is set for Sunday,

November 21, 7:30 a.m. Participants can choose from a 10K run or 2K run and walk beginning behind Seapoint Village, downtown, and following a marked course along San Diego's waterfront. Day-of-race registration begins at 8:45 a.m. For information, call 236-5242 or 446-1500.

"High Five for the Homeless." A benefit 5K walk is sponsored by the Epworth Interfaith Service Center. Proceeds go toward resource programs of services and referrals for the homeless. The event begins at the corner of Park Boulevard and 15th Avenue, University Heights, Sunday, November 22, 7 p.m. Participants should seek sponsors to donate money (or miles walked). For information call 236-8877.

Sockers Soccer. Minnesota is the socky opponent Sunday, November 22, 6 p.m., San Diego Sports Arena, 224 S. 4th St. (See Radio & TV, in this section for broadcast of the Sockers' game this week.)

IN PERSON

Comedy, as headlined this weekend are Jeff Marder and Pat Hazell, with Willy Randolph opening the show, tonight, Thursday, through Sunday, November 22. Rosie O'Donnell, Bob Nickman, and Larry Skinner begin a six-day stay on Tuesday, November 24, at the Improv, 832 Garnet Avenue, Pacific Beach, 483-4520. Show times are Sundays, 8 p.m. and 9:45 p.m.; Mondays, Tuesdays, and Wednesdays, 8 p.m.; Thursdays, 8 p.m. and 10 p.m.; Fridays, 8 p.m., 10 p.m., and 11:45 p.m.; and Saturdays, 7:30 p.m., 9:30 p.m., and 11:15 p.m. Monday night has been rescheduled. Box of San Diego

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PAT HAZELL
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STOREFRONT NIGHT

November 23, 8:00 pm

A benefit for Storefront—a shelter for teenage runaways. \$5.00 donation at the door.

HOLIDAY EVENTS

THANKSGIVING NOV. 26

1 show only
8:00 pm
Special Thanksgiving dinner package
\$11 includes dinner & show

CHRISTMAS EVE
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CHRISTMAS NIGHT

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READERS GUIDE TO LOCAL EVENTS

night, with local comics featured, along with amateur audiences. The proceeds from the show on Monday, November 23, will be donated to the Shorefront emergency shelter for young people on the streets.

Comedy. Leo Bonfield, Steve Moore, and Rick Rugh entertain nightly through Saturday, November 21, with World With

Parsons added to the bill on Friday and Saturday. Brenda Ferran, Charlie Hall, Cilla Joe Tatum, and Tim Jones begin a four-day stay on Wednesday, November 23, at the Comedy Store, 916 Pearl Street. La Jolla, 434-9176. Show times are 8 p.m. Wednesday and Thursday, 8 p.m. and 10:30 p.m. Friday and Saturday, and Sunday, amateur night, 8 p.m.

Poetry and Prose Open Reading. All writers are invited to bring their work. Friday, November 20, 7:30 p.m. Writers' Backstage and Haven, 3341 Adams Avenue, Normal Heights. Free. 282-3363.

Mystery Authors. Three authors will participate in a round table discussion, Susan Dunbar (Not Exactly a Husband), The Bowman Connection, Nancy Eckard (No Body, General Death, San No: Murder), and Julie Smith (True Lie

Automotive, Tameo Fight are hosted by Grounds for Murder book store on Saturday, November 21, 8 p.m. to 1:30 p.m., at the store on the CMT on Mirada, 2727 Congress Street, Old Town. Free. 294-0427. The discussion is provided by a book-signing party that begins at 2 p.m.

"Informance." Tommie Harris Stewart, actress and educator from Jackson State University (Mississippi), has appeared with the University of California-Torring Company and in movie television productions. She will appear in the total presentation in the South Coast Community Theater's series of three one-act plays, scheduled for Sunday, November 21, 8 p.m. and Sunday, November 22, 7:30 p.m., at the theater in the Educational Cultural Complex, 4343 Ocean View Boulevard, San Diego. 534-3573, 282-2917, or 284-3573.

"Spirit of the Barrio" Luncheon. A series of luncheon fund-raiser of the Logan Heights Family Health Center and 1987 State of California Woman of the Year, is the honoree at a "celebrity lunch" luncheon, Friday, November 20, 11:30 a.m. at the center, 1829

Poet and Author David Grigby reads from his work. Monday, November 23, 7:30 p.m. to 9 p.m. 1100 Willy Book, 7327 La Jolla Village Road, La Jolla. Free. 436-1855.

Author Gail Stein (Bridges) will close the fall series, a new writer presentation, sponsored by the Authors for New Books. She will read from her poetry on Tuesday, November 24, 4:30 p.m. Revelle Forum Lounge, UCSD. Free. 534-2533.

SPECIAL

Book Sale. the friends of the University Heights Branch Library will hold a fundraiser book sale, Sunday, November 21, 9 a.m. to 4 p.m., at the library, Park Boulevard and Howard Street, University Heights. 531-6810.

Teddy Bears, Dolls, and Quilt. both contemporary and collectible items will be displayed. Doll and teddy bear artists will hold

National Avenue, Logan Heights. The seven seven-year-old artists have published the others, both establish and to maintain the community book center, one of the most comprehensive in the area. Call 214-4171 for reservations.

Rabbis. the San Diego-Leg Readers will be showing off their long card sets. Saturday, November 21, and Sunday, November 22, 8 a.m. to 5 p.m., 1001 W. Del Mar, Free. 254-1555.

Book Sale. the friends of the University Heights Branch Library will hold a fundraiser book sale, Sunday, November 21, 9 a.m. to 4 p.m., at the library, Park Boulevard and Howard Street, University Heights. 531-6810.

Teddy Bears, Dolls, and Quilt. both contemporary and collectible items will be displayed. Doll and teddy bear artists will hold

instructional demonstrations and slide presentations. Saturday, November 21, 10 a.m. to 5 p.m. and Sunday, November 22, 10 a.m. to 5 p.m., Northside Rite Temple, 1495 Camino del Rio South, Mission Valley. 434-7444.

Head-Striking Demonstrations. Shinto Lesson from the San Diego Gem and Mineral Society demonstrate professional techniques for creating necklaces. The informal workshop is set for Saturday, November 21, between 10 a.m. and noon. From noon to 5 p.m., Naves Politec demonstrate the Japanese art of fish printing that's printing with fish, not printing on fish. Both demonstrations are free with admission to the Natural History Museum, Balboa Park. 232-1821.

Cultural Arts Weekend. the Lesbian Community Cultural Arts organization is sponsoring a weekend event of dance, music, drama, mime, and poetry reading, continuously through the evening

from 11 a.m. Saturday, November 21, and from 1 p.m. on Sunday, November 22. Centro Cultural de la Raza, Paper Grove, Park Boulevard, Balboa Park. 232-4234 or 436-2432.

Benefit Powwow. Palomar College's American Indian Organization, a campus and community group that serves as a liaison between the local Indian and the general communities, holds an intertribal powwow featuring dancers, traditional native American games, food, and arts and crafts. The event is scheduled for Saturday, November 21, 2 p.m. with the formal powwow ceremonial entrance and dancing beginning at 6 p.m. The event is held at the campus of Palomar College, 1140 West Mission Road, San Marcos. Free admission. 744-1152, 2423 or 2671.

Clean Water and Household Toxins. an informal lecture and demonstration is scheduled for

Sunday, November 22, between 10 a.m. and noon. The presenter is David Harris of the Environmental Health Coalition. He'll show you on the safe disposal of household toxic substances, recommend some less toxic alternatives, and discuss the state of San Diego's water supply. The presentation is free with museum admission. Natural History Museum, Balboa Park. 232-1821.

"The Taste of Bird Rock." San Diego County's Child Abuse Prevention Foundation benefits from an appetizer tasting party in which nineteen Bird Rock area restaurants will participate. These include Milligan's, Clay's Barbecue, L'Escoffier, Marie D', El Chulo, Di Carlo, and Bully's. The event is scheduled for Wednesday, November 25, 6:30 p.m. to 9:30 p.m., along La Jolla Village Road between Camino de la Costa and Midway. Bird Rock. For information call 562-6146.

FOR KIDS

Folk Singer Nancy Raven performs tonight, Thursday, November 19, 7 p.m., Carlsbad City Library, 1250 Elm Avenue, Carlsbad, and again at the Wednesday morning preschoolers story hour, November 25, 10:30 a.m. and 11:30 a.m., Harding Center, Carlsbad. Raven specializes in song-and-story presentations with participation by the audience. Free. 434-2851.

Puppets. Turkey in the Straw is this week's production by the Marie Hitchcock Marimonte, Friday, November 20, 10:30 a.m. Saturday, November 21, and Sunday, November 22, 11 a.m., 1 p.m., and 2:30 p.m. Marie Hitchcock Puppet Theater, Balboa Park on the Palisades area near the Aerospace Center. For information call 466-1128.

Family Entertainment. a benefit program for children's programs at the St. Vincent de Paul center will be held for folk singer Dave Baumgarten, mime Jo Miller, clowns, and puppets. The stage show is set for Saturday, November 21, noon, Gadlump Quarter Theater, 545 Fourth Avenue, downtown. Call 233-8797 for reservations.

Parade. Glenn Ford is the grand marshal for this year's Mother Goose Parade, San Diego's biggest and most popular Marchers step-off on Sunday, November 22, 12:30 p.m. from the corner of Madison Avenue and Magnolia Avenue in El Cajon. They head south to Main Street, east to Second Street, and north to Madison Avenue. For best viewing locations, arrive early. The streets in the parade area will be closing around 11:30 a.m. Spectators in Madison will not be able to view the whole parade. 444-5771.

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Join Mr. and Mrs. Claus and Sea World Characters, Penny Penguin and Shamu, at La Jolla Village Square on Saturday, November 21 from 1-4 PM.
Color this ad and bring it with you to the Center Court on Saturday, November 21 from 1-4 PM and receive a special FREE ornament from Santa's free (while supplies last) and discount Sea World coupons. You'll also enjoy FREE Mother's Cookies and milk

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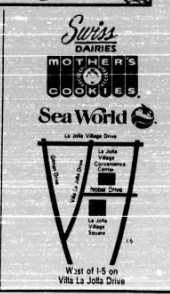
NOV. 16-DEC. 31 Delight in the fantasies of the International Santa Display. Each Santa has it's own mystical story to enjoy.

NOV. 21-DEC. 31 Enter to win an exciting, exotic, 7 day Hawaiian cruise for two at any of the La Jolla Village Square or the La Jolla Convenience Center stores. No purchase necessary, some restrictions apply.

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Moms and Dads, there is festive fun and excitement for you too. Browse through over 40 unique stores including May Company and Bullock's Wishire. There are also many fine restaurants to enjoy.

For additional holiday shopping, visit the La Jolla Convenience Center located directly across from The Square on Nobel Drive. For all your holiday needs, visit The Square Within the Golden Triangle, La Jolla Village Square - San Diego's most sophisticated indoor mall.



LA JOLLA VILLAGE SQUARE AND CONVENIENCE CENTER

READER'S GUIDE TO LOCAL EVENTS

John Stubbs. There will be a special musical program during the reception. Gallery hours are Saturdays, noon to 5 p.m.

"Artists by Themselves." Sub's second annual artist self-portrait festival show opens with a reception, Saturday, November 21, 7 p.m. to 9 p.m. This invitational show comprises self-portraits in all media. Each artist was given a standard sheet of white paper, which could be used as the ground for the work or modified in any way and incorporated into a more elaborate piece. Sub is located at 852 Eighth Avenue, downtown.

For this show, gallery hours have been extended to Wednesday, Friday, and Saturday, noon to 4 p.m. The show concludes with an auction of the works on Saturday, December 12, 7 p.m. to 11 p.m. 235-8466.

Industrial Items, an exhibit of paintings, sculpture, and photography that comment on our consumer culture as on display at a reception Saturday, November 21, 6 p.m. to 8 p.m., and remain on view through December 17. Works in the show are by artists from Los Angeles, New York, and Geneva, Switzerland, including John Amidei, Sarah Chafetzworth, Tim Ebner, Maxwell Hendler, Larry Johnson, Jeff Kovic, Louise Lawler, and Donald Lipsky. SIDSU Art Galleries, Gallery hours are Monday, Thursday, and Saturday, noon to 4 p.m., Tuesday and Wednesday, 10 a.m. to 4 p.m. 265-4941.

Group Show, works by Martin Farber, Marlene Gregoire, Steve Hart, Kenneth Johnson, Peter Lamm, Anne O'Connell, Patricia Parthenon, Greg Rosen, Ernest Silva, and David Wilson will be exhibited from Wednesday, November 25,

through December 17. The show opens with an artists' reception, Saturday, December 5, 6 p.m. to 8 p.m. The show is at the Los Angeles Contemporary Exhibitions, 664 North Avenue, downtown. 238-8592. Gallery hours are Wednesday through Saturday, 11 a.m. to 5 p.m.

Faculty Crafts Show, the annual exhibition of works by the crafts faculty of UCSD remains on view through Saturday, November 21. Grove Galleries, UCSD, 534-2637.

"The Truth Paintings," the abstract expressionist oil-on-wood paintings of Los Angeles artist Ken Kaminsky are displayed through Saturday, November 21. Novada, 428 Brookes Avenue, Hillcrest 798-2411.

Paintings and Sculpture, the work of Steve Hart and Kenneth Johnson are displayed in the inaugural exhibit of a new downtown gallery. The exhibit remains on view through Saturday, November 21. Dieter's Jerns Gallery, 664 North Avenue, downtown. 238-8592. Gallery hours are Wednesday through Saturday, 11 a.m. to 5 p.m.

"Visceral Devotions," recent paintings, drawings, and

sculpture by Lynn Schaefer, visual artist and director of San Diego's Studio gallery, will be displayed through Tuesday, November 24 at the Cosmopolitan College Art Gallery, 5820 Cosmopolitan College Drive, El Cajon. Four large-scale acrylic paintings are of human and plant-like forms and abstractions of the human torso. Twenty pastel drawings, one silk screen print, and small constructions follow the theme of sensual, visceral images. 465-1703.

"Define Redefine Challenge," an installation by Ellen Phillips, is a sociological study of art as it then relate to change in their art. It can be viewed through November 25. Spectrum Galleries, 244 G Street, downtown. An integral part of the exhibit are photos of and statements by artists concerning change. Gallery hours are Wednesday through Saturday, 11 a.m. to 5 p.m. 232-9743.

Recent Works, paintings and sculptures by Richard Haggerty and Barry Dismore are on display through November 28. Haggerty is a Cornish artist whose acrylic

paintings have been displayed in the U.S. and Europe. Dismore is from New York but works now in San Diego. Gallery hours are Tuesday through Friday, 10 a.m. to 6 p.m. Tuesday through Saturday, and Sunday through 9 p.m. 436-5737.

Outdoor Sculpture Exhibition, throughout the city of Carlsbad, through November 29, the diverse work of ten Southern California artists will be exhibited. At Holden Park, on P.O. Pico Street, are two works by Kenneth Carps. At the city hall and library at the corner of P.O. Pico Street and Elm Avenue are works by Max Demos and David Beck Brown. Works by Christopher Lee, Ron Tatro, Rod Barr, Evelyn Linger, Mary Lou Tursick, Ron Lemmon, and Michael Johnson can be seen at Stages Park on Mission Estancia off the eastern end of La Costa Avenue. A special project by Christine Orman and residents of La Costa Heights Elementary School can be seen at Stages Park on Saturday and Sunday, November 21 and 22. Call Carlsbad Cultural Arts for information, 434-2922.

"Discovery," a display of contemporary Japanese graphics

remains on view through December 4. Keller Art Gallery, Point Loma Nazarene College, 1800 Lomaland Drive, Point Loma. Gallery hours are 9 a.m. to 3 p.m., daily.

Three Artists, recent figurative works by Leo Robinson and David Ruiz and landscapes by Carol Furr, all of whom work in oil on canvas, are exhibited through December 9. Southwest College gallery, 500 Ohio Lake Road, Chula Vista. 441-6700. Gallery hours are Monday through Friday, 10 a.m. to 2 p.m., and Wednesday and Thursday evenings, 5 p.m. to 9 p.m.

Toys, a selection of 137 toys from the 5000-piece Lawrence Scraps Wilkerson Collection will be displayed through December 11.

The exhibit includes children's books, board games, blocks, electronic cars, mechanical banks, pull toys, teddy bears, puzzles, and even categories of child's toys. The pieces date from 1810 to 1980 and have been selected from the collection housed in the Detroit Antique Toy Museum and represent thirty years of collecting by Lawrence Scraps. The toys can be viewed at Mandeville Gallery, UCSD.

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

Faculty Exhibit, works in all media by the faculty of Mesa College are displayed at the Mesa College Gallery, 2125 Mesa College Drive, Claremont. 362-5429. The twenty artists exhibited include Lynn Engstrom, Tom Frankovich, Cliff McBurney, Barbara Seaton, Barbara Slavick, and Ross Stockwell. Their work can be viewed through December 19.

"Corporate Crime/Malicious Mediation," twenty artists from San Diego, New York, San Francisco, and Los Angeles exhibit works that reflect their commitment to social change and transformation. They address issues of power and polarization in a variety of media, including paint, video, sculpture, collage, mixed media, installation, drawing, and the written word. Among the artists are Guillermo Gomez-Pea, Amanda Robinson, Harry Chabota, Ivan Iwan, Christine Tamblin, Mark Van Poyen, and Stephen Westall. Installation, 943 S. Stuart Boulevard, 232-9915. Gallery hours

are 11 a.m. to 5 p.m., Wednesday through Saturday. The current exhibit can be viewed through December 19.

Student Exhibit, Palomar College's Bachelors Gallery has a selection of works by graduate art students and recent graduates of UCSD, programs at SDSU, and UCSD. The exhibit of paintings, drawings, sculpture, video, and installations remains on view through December 19. Artists represented are Victoria Beaudin, David Engstrom, Verda Freeman, M. Lora, Regina Mendel, Toni Nakatani, Stephen O'Beir, Greg Reiser, Roberto Salas, Jacy Salomon, Jason Simon, and Leah Tronker. Gallery hours are Tuesday, 10 a.m. to 4 p.m., Wednesday and Thursday, 10 a.m. to 2 p.m., Friday, 10 a.m. to 2 p.m., and Saturday, noon to 2 p.m. Bachelors Gallery, Palomar College, San Marcos, 744-1152, 62584.

New Exhibit Works by Marlene Dismore are exhibited through December 24. Dismore, a painter for pop-oriented, figurative style, explores a new painting style, a new way of seeing the world. Installation, 943 S. Stuart Boulevard, 232-9915. Gallery hours

are 11 a.m. to 5 p.m., Wednesday through Saturday. The current exhibit can be viewed through December 19.

Sculpture and Paintings by Peter Mancuso and murals and painted textiles of Susan Snyder will be displayed at Roadworks Galleries, 425 Market Street, downtown. 232-7129. Mancuso details street scenes of Mexico in a style reminiscent of the Mexican folk painters. His bronze sculptures include many studies of horses. Ms. Snyder is an artist and textile designer and works in silk, suede, and canvas. The gallery will organize occasional shows of local artists but is mainly available as a space to be rented by artists seeking professional display space. The current exhibit will be on view through December 31. Gallery hours are Tuesday through Thursday, 8 a.m. to 10 p.m., Friday, 9 a.m. to 5 p.m., Saturday, from 9 a.m. to 1 p.m., and Sunday, from 1 p.m. to 5 p.m. 624-0413.

"The Container Unleashed," traditional vessels are the source of inspiration for twenty-three artists who work in a variety of media from ceramics to fiber. Lynn

Schaefer is among the artists exhibited. Vira Gardner Gallery, 515 Fourth Avenue, downtown. 231-2366. The exhibit can be viewed through January 9, 1988.

"Art of San Diego," over the years, many paintings and artworks have been donated to the City of San Diego. For the first time, selections from the city's collection will be displayed as a group. The exhibit runs through January 12, 1988. Included in the exhibit are paintings, woodcuts, engravings, watercolors, and linographs. Many created during the days of the WPA in the 1930s. By artists such as Alfred Mitchell, Maurice Braun, and C. A. Free. One piece, a photograph by Werner Bucher, appeared in the "Family of Man" exhibit at the Museum of Modern Art in New York in the 1950s. The exhibition can be seen at the gallery of USU, 10455 Pomerado Road, Mira Mesa. Gallery hours are Monday through Thursday, 8 a.m. to 10 p.m., Friday, 9 a.m. to 5 p.m., Saturday, from 9 a.m. to 1 p.m., and Sunday, from 1 p.m. to 5 p.m. 624-0413.

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READER'S GUIDE TO LOCAL EVENTS

THE SWIMMERS

(continued from page 1)
at the torped-shaped fish slides along. A tuna could easily outswim most sharks but will

occasionally be caught in a silent, stealthy surprise attack. For people who care to see beyond the live image, marine biologist and research physiologist Jeffrey Graham of Scripps Institution of Oceanography will present a slide illustrated lecture on sharks at a regular meeting of the local chapter of the American Cetacean Society tomorrow, Friday, November 20, 7:30 p.m. His talk is titled "Sharks Put Their Heads into Swimming (And It's Not a Fake)". The meeting will be held in the Otto Center in Balboa Park, just south of the main entrance to the zoo. Admission is free. For information call 799-1937.

— Jay Rader

BRING UP THE RARE

(continued from page 1)

The first program, a set of pieces for solo piano, is scheduled for Friday, November 19, at 8:00 p.m., in Mandeville Recital Hall. Cecil Lytle will perform works by Aleksandr Scriabin (his Seventh Piano Sonata), Daniel Cherniavsky (Lengua), and G.I. Gurdieff (Sticks of the Faith). Gurdieff is far better known as a religious philosopher than as a composer. And in fact, he was more a collector of songs or a contractor of melodies than a composer per se. The mysterious Armenian spiritual teacher gathered music during his wandering through Central Asia and the Middle East and incorporated the songs and dances into his program of instruction. His Russian disciple, composer Thomas de Hartmann, took the basic musical ideas that Gurdieff gathered and turned them into full compositions. Some of the better known followers of Gurdieff's teachings are Pierre Schaeffer, an early experimenter in the world of electronic music; Robert Fripp; King Crimson's adventurous guitarist;

and pianist Keith Jarrett, who has recorded an album of Gurdieff's Hartman songs. Or perhaps the farthest edge of mystical inspiration is the Frenchman Daniel Cherniavsky, who adopted the Sanskrit name Danc Radhaur in the early 1930s. Another composer better known for his philosophical pursuits than his musical ones, Cherniavsky eventually turned full-time to his interest in astrology and Oriental mysticism. The evening's third selection, the Scriabin piano sonata, will be a warm-up for the finale of the musical weekend, which features the composer's most ambitious and overwhelming work, based on the Prometheus legend, that embodies all the elements of Scriabin's grand philosophical designs.

The second program in the three-part event features Karl and Margaret Kohn performing Olivier Messiaen's Vision de l'Amor, a work for two pianos based on seven mystical interpretations of the word "amen." The Kohns will perform and discuss the work on Friday, November 19, at 8:00 p.m., also in Mandeville Recital Hall. The work is characteristic of Messiaen's unorthodox rhythms that produce a feeling of continuous, rather than metered sound. Although they build in intensity, the bell-like modal melodies have no strong sense of beginning/middle/end, and each piano follows its own rhythmic and melodic direction. The final part of the "Music and Mysticism" series features a mind-boggling work for piano, orchestra, "apocalyptic choir," and light machine, Prometheus: Pagan of Fire. This work came to be the culmination of the Russian composer Alexander Scriabin's grandiose, a mantic ideas about the impending rebirth of a new race of nobler men, and a new philosophical order of life, which he dubbed the "Mystery." Scriabin himself considered Prometheus only the first step in his mission to lead domed mankind into the final "unification with the Cosmos," but he died without producing a sequel to the magnum opus.

The composer felt his message was so important that he had to use any means at his disposal to inspire his audiences.

Prometheus, then, includes not only instruments and voices, but a color-and-light machine synchronized with the music to further envelop listeners in the message. The piece is rarely performed with the full lighting effect (in fact, lighting was not included in its premiere in Moscow in 1911). But the La Jolla Civic University Symphony Orchestra and Chorus have enlisted the aid of optics specialist John Fokker and his symphony luminarium to lend full authenticity to this weekend's performance. The concert is set for Saturday, November 21, 8:00 p.m., and Sunday, November 22, at 1:00 p.m., in UCSD's Mandeville Auditorium. Thomas Nee conducts the 200-member orchestra and chorus. Cecil Lytle is piano soloist. Other "mystical" selections in this third program include Richard Strauss's Death and Transfiguration; Charles Ives's Unanswered Question; and Gustav Holst's choral works based on the Sanskrit writings of the Rigveda.

The first two programs, today, Thursday, November 19, and Friday, November 20, are free. But tickets for the final program on Saturday, November 21, and Sunday, November 22, call TicketMaster (378-8487) or the Mandeville Center box office (314-6467).

— Lydia McRae

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Author of "Ecstasy is a New Frequency" and "Time is an Illusion"

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La Paloma Theatre • Encinitas

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For more information on Chris Griscom call NICHOLAI, her international day and boarding school for gifted consciousness, call or write NICHOLAI, Route 4, Box 50, Galveston, N.M. 87540 (505) 982-8263.

detail, and these are features that appear in his paintings. In his landscapes, rounded hills are layered upon each other, and successive regular curves of color create clouds (Brown says he drew many landscapes with clouds during his Alabama childhood). His patterning is so precise and seductive that it can set up a disturbing contrast with the subject of the painting. For instance, *Charm Reaction (When You Hear The Sound You Will Be Dead)* shows a mushroom cloud rising from a semi-urban setting where people are fleeing the center of the blast. The painting is dark, and there is a feeling of danger, and yet the layered mushroom cloud, as intricate as an artichoke, and the surrounding reddish sky come across almost that never entirely as pure, delightful patterns. In *Known*, the eye is first drawn to the immense gray-blue sky. Only after following the curves of the clouds, the bottom of the picture does one see the bodies lying on the ground.

Roger Brown has exhibited twenty-three solo shows and over sixty group shows. The retrospective exhibition was assembled by the Hirshhorn Museum in Washington, D.C. It will be at the La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, from Saturday, November 21, through January 10. Museum hours are 10:00 a.m. to 5:00 p.m., Tuesday through Sunday (until 9:00 p.m. on Wednesday). On Tuesday, December 8, at 7:30 p.m., Roger Brown and the exhibit curator, Sidney Lawrence, will present a slide-illustrated lecture on Brown's work. For more information, call 454-2267.

— Janice Steinberg

THE SOUL, THE LIGHT

(continued from page 1)
melding of Russell's style of observation. The realistic griot is still there, but the characters' developments are outgrowths of their spiritual aspirations, rather than simple reactions to external events. The early anger is gone, but the contradictions within his style — between impassioned involvement and detached contemplation — can be seen in a struggle that the filmmaker would spend the rest of his life trying to resolve. He died, still working, in 1977.

"What matters to me is man," he wrote. "I have tried to express the soul, the light that shines inside people, their reality, which is an absolutely personal, unique reality, secured by an individual, with a sense of the things around them. These things have a meaning since there is someone observing them."

Released in 1950, *Panorama* received little if any commercial distribution in this country, and it has been seen rarely since then. One of the few remaining prints is in the possession of the Museum of Modern Art in New York, from which it has been borrowed to screen as part of the series "Spirituality and the Cinema" at the University of San Diego. The seventh film in this eight-week series, *Panorama* will screen this Friday, November 20, 7:00 p.m., in the Salomon Lecture Hall, De Sales Hall, in the USD campus. Tickets: \$5.00. Tickets are available at Alcala Park, Linda Vista Road, Linda Vista. The event is sponsored by Blaine Pascal Group. Admission is free. For further information, call 260-4000.

— Rick Geary

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READER'S GUIDE TO THE THEATER

respectively last time in the play, which returns us to the surface and to more issues of love/hate. And Ross Richards' efforts as Sam, whom the play unites like an enigma, are as effective as anyone could be with a role built for three. One can have few complaints with the Galapagos production. The work of the designers is first rate. And Jean Hauer's direction makes a valid attempt to deal with a script as interesting as it is flawed (what Shakespeare once wrote, "No man is lord of anything," he communicates his parts to others, Russell Davis is probing the ways that communication can become garbled, both intentionally and un-). Top often, however, his own play suffers from the same problem. (Sm)

Galapagos Quarter Theatre Company, 547 Fourth Avenue, San Diego, through December 19. Wednesday through Saturday at 8:00 pm. Matinee Sunday at 2:00 pm.

MOMENTS TO REMEMBER

The Lawrence Wells Village Theatre presents this new musical revue that celebrates the 100th anniversary of the times that make life worthwhile. Written, directed, and choreographed by Andy Taylor, this festive show promises the unforgettable tunes that bring back memories and a hug at the heart. Mary Lou Metzger is featured in the production. The Lawrence Wells Village Theatre also offers a special dinner theater package with cocktails and the meal being served between 5:30 pm and 7:30 pm. Call the theater for more information. 740-3448 (Sm)

Lawrence Wells Village Theatre

through January 2, Tuesday and Thursday through Saturday at 8:00 pm. Matinee Sunday at 2:00 pm. Thursday and Sunday at 1:45 pm.

THE NEW TON FOOLERY

The Frasier Dinner Theatre's popular hit of last year returns for more antics. The show is a musical melodrama that combines humor, tons of music and high-speed slapstick as it documents the adventures of innocent Tom Foolery, played by

Bernard Altman, and the dastardly Steve Cuddy, played by Jim Lavin, writer and director of the show. New cast members include vocalists Jody Downson and Joanne McGowan. The show was produced originally by the legendary Fred Hickory. Fun, many of whose musicians play backup at the Fiesta (Sm)

Fiesta Dinner Theatre, through Saturday, dinner at 6:30 pm, curtain at 8:15 pm. Sunday dinner at 5:30 pm, curtain at 7:15 pm. Matinee Saturday and Sunday, buffet luncheon at noon, curtain at 1:15 pm. Play written in 1935 in which the hopes and dreams of an American middle class family are shattered by the depression. Dudley Knigh has directed the production. Cast members include: Steven Benson, Stacy Ross, Jack Greenman, Leslie Gray, Julie Brabham, Ron Hastings, Jennifer Russell, Jim Downson and Mark Nash. New Fine Arts Village Theatre, UCI through Saturday at 8:00 pm. For information call 856-5000

PASSING THROUGH

The Lawrence Wells Village Theatre Ensemble presents the Saton Company's in the San Diego premiere of Peter John Bailey's drama. Set in the 1930s and 1940s, the play is a musical melodrama in theme, the play explores multiple love relationships as a group of people seek to fulfill their dreams. The play is directed by the production. Cast members include: Steven Benson, Stacy Ross, Jack Greenman, Leslie Gray, Julie Brabham, Ron Hastings, Jennifer Russell, Jim Downson and Mark Nash. New Fine Arts Village Theatre, UCI through Saturday at 8:00 pm. For information call 856-5000

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Thursday, November 19, through November 26, Thursday, November 26, through Saturday, November 27, and Friday, November 28, at 8:00 pm. Matinee Sunday, November 22, at 3:00 pm. For information call 295-2733

THE ROBBER BRIDGE

SDSC's department of drama is presenting the "country-blended musical" book and lyrics by Alfred Uhry. Set in Boston, Massachusetts, the musical spins a yarn about the unlikely romance between a robber, Jamie Lockhart, and Roseamund Maynes, the daughter of one of the richest planners in the county. James J. Christian has directed John Bell plays Lockhart. Alice McManis plays Roseamund. Other cast members include: Laura Kane, Bob Korbett, Michael Detroit, Baroni Alabine, Wendy Frangione, Ed Coma, Kim Hendrix, Jeanette Thomas, Jerry Sue Lathrop, and Michael Row. Justin Gray is the musical director. Jeff Auer is the scenic designer. Stacy Rae the costume designer. The play is written by the designer and Lisa Unang the makeup designer. (Sm)

Experimental Theatre, San Diego State University, through November 21, Thursday through Saturday at 8:00 pm

SCENES FROM AMERICAN LIFE

A theatrical mosaic, interwoven with humorous and dramatic vignettes, has been announced as the inaugural production of the recently established Matter of Fine Arts program jointly offered by the City of San Diego and the University of San Diego. The play is by A.C. Gurney, Jr. is a tribute to the social development of this country between the 1930s and the 1970s. David McCorden has directed the production, in which each actor has been cast in several contrasting roles to demonstrate his or her versatility. Cast members are: Mark Edwards, Mark Gurn, Sterling Mayer, Barry Mann, Richard Ortega, Deborah Pearl, and Elizabeth Sponer, young

THE VENETIAN TUNES

The United States International University's "International Company" is presenting the commedia dell'arte farce by Carlo Goldoni, titled "The Venetian Tunes" — one clever, witty, and self-loathing Italian, who, in a series of mistaken identities, Andrea Baricco has directed the production. Cast members include: Larry Kelly, Louis Scuderi, Danielle Lo Presti, Thomas Kierstead, Sean Mayow, Adam Peto, Kate Miller, Verne Austin, Kevin McBride, and Thomas Varnucci. John Berger is the scenic designer. Juan Lopez the costume designer. Deborah Rosenberg the

lighting designer, and Tim Osborn the sound designer. (Sm)

The Theatre in Old Town, Friday, November 20, through November 29, Tuesday through Sunday at 8:00 pm. Matinee Sunday at 2:00 pm.

THE WONDER YEARS: A BABY BOOM MUSICAL REVUE

This musical revue about the "Baby Boom" generation — which has been revived by the Galapagos Quarter Theatre — is interested in entertainment, not understanding. As entertainment, it's all right. The generation that is the subject of these energetic and shallow songs and skits consists of Americans born between 1946 and 1961. There are 76 million of them, now between twenty-six and forty-one years old. That is a tremendous potential audience for a show about themselves, and in order to appeal to as many of them as possible, the creators of *The Wonder Years* have sought to find the most widely shared experiences, the memories everyone in the audience will have in common, which means chiefly pop culture and consumerism — lots and lots of props of which supply a vast majority of the material. The show has six actors, singers, who may in some cases maintain a fairly consistent characterization from the first scene (Baby Boomer) to the last (middle-aged baby boomers today). The Galapagos Quarter Theatre, through November 13, Friday and Saturday at 8:00 pm. Sunday at 2:00 pm.

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READER'S GUIDE TO THE MUSIC SCENE

Please send concert information and photographs to Reader Music Scene, P.O. Box 80861, San Diego, CA 92138.

BY JOHN D'AGOSTINO

Singing out metal bands for faint praise is a lot like judging the merits of presidential candidates: it comes down to which are the least offensive of the bunch. **Def Leppard** leads into the category of metallic, hard-rock bands who at least make a token gesture at writing and playing songs, as opposed to merely stuffing words into the clichés of arena-stripped Spinalks pants, wearing backstreet-girl make-up, hitting heavily distorted power-hands and thrusting index fingers (and any other available profane) at audiences. Because of that, admittedly negligible difference, then, it doesn't automatically follow that a fan of the Def guys will be equally enamored of such guitar-punk groups as McFall, Pylon, Whitehouse, Ratt, or Mötley Crüe. But your money probably would be safely placed on that bet.

Of course, the degrading rock on would not mean expect to read a carefully considered analysis of the comparative musicality of metal bands than a venomous welcome a discussion of liquid medicines in *Time* Country magazine. So suffice to say, Def Leppard overestimates their fans' discriminatory powers by writing songs that flirt with melody, that

offer a textual change of pace in the occasional use of acoustic (gasp) guitars, and that frequently are about subjects other than rape-and-pillage sex and pathological brutishness. Inevitably, however, Def Leppard's dissimilarity to the more egregious metal bands are outlined by their shared characteristics. The band's latest album, *Hysteria*, offers what a true Def fan would want of a record that was four years in the making: pretty much the same stuff that was on their last opus, 1983's *Pymmetry*, only more of it. An overseas sticker on the album cover proclaims that the platter inside contains "12 songs, 63 minutes" (the average album is about forty minutes long). To Def Leppard, that's been twenty extra minutes of ecstasy. An

unimpassioned reviewer, however, reacts to the notice about bonus time like a condemned man who just been told that the firing squad will use BB guns until the job is done.

If one has never heard of Def Leppard, he could still get a good idea of the kind of music to be found on *Hysteria* simply by reading the song titles, which include "Women" (this is one tribute that won't be adapted as a theme song by supporters of the ERA), "Rockin' 'Arama", "Love Bites", "Pour Some Sugar on Me", "Gods of War", "Don't Shoot Me Down", and "Run Riot." If he were inclined to proceed to the vinyl itself, he'd hear the usual menial of metal-rock tricks, among them a predominance of buffalo-butt guitar riffs singing by a lead vocalist (Joe Elliott) who sounds

like he's got his manhood caught in a turnstile; all-around alloy-gang chanting; and shrill, dumbed-out background harmonies (I'd swear that the same four guys sing background on every metal recording).

When the Leppard tries to change its spots, the digressions are as short-lived as they are derivative. "Animal" wouldn't raise any eyebrows if it were slipped onto an early Cars album, and "Hysteria" borrows so much of its tone and arrangement from the Pinks' "Every Breath You Take" that it could as easily have been titled "Every Song You Take." But even in those cases, the Defers remain true to themselves, their fans, and their genre by backing off and resorting to trick devices whenever the music threatens to become interesting.

Aside from infrequent flashes of inspiration, Def Leppard has in the last few years distinguished itself by surviving a series of ordeals that would have prompted Job to throw a tantrum. In the process of assembling a follow-up to *Pymmetry*, the British quintet went through four different producers including themselves; weathered the trauma of a December 1984 car accident that claimed drummer Rick Allen's left arm; treaded water through Elliott's unusual and potentially serious bout with the mumps; and producer "Mutt" Lange's subsequent broken kneecap; ended up scrapping sixteen months' worth of recorded material, due to wear and tear that rendered the master tape unusable; and, finally, emerged in January of this year with the finished *Hysteria*. Now to see that in the band's prolonged absence a number of metal-rockers (including those mentioned above) had usurped the Leppard's throne. One's admiration for such dogged determination is almost enough to suppress one's reservations about seeing Def Leppard perform this Friday night at the Sports Arena.

Perhaps the most altruistically motivated of these weeks, bringing a number of azzblues acts to the Pacha for a concert to benefit the San Diego City College art station, KSDS-FM. On Tuesday night, Tobacco Road, "Tomcat" Courtney, Pro Brigham and the Preservation Band, the Ray Crawford Trio, and Power Source will perform.

(continued on page 27)



DEF LEPPARD

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(continued on page 27)

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PSEUDO ECHO 12/16 MARTHA DAVIS 12/21
B.B. KING 1/3

(continued from page 20)

what's being billed as the "True Blue Revue." Local music stores Music Mart and the Guitar Center will provide equipment to enable acts to perform with a minimum of interruption and delay, while TicketMaster is donating ticket services and Xerox is underwriting a souvenir program. This is one gig that is both a worthy cause and an attractive concert package. For a complete listing of other artists in town this week, see "Concerts" on the following pages.

CONCERTS

John Kirkpatrick: Old Time Cafe, tonight, Thursday, 7:30 p.m., 1464 North Highway 101, Lencuza 436-8100.

Eek-A-Mouse and Nightshift: Rock, tonight, Thursday, 8 p.m., 4258 West Point Loma Boulevard, Loma Portal 225-9559.

Sassy Brown featuring Kim Simmonds: Bachanal, tonight, Thursday, 8 p.m., 8022 Claremont Mesa Boulevard, Claremont 560-8022.

Lonnie Mack and Ian McLagan's Leon: Billy's Tavern, tonight, Thursday, 9 p.m., 163 South Leidos Avenue, Solana Beach 481-9022.

Eddie "Cleanhead" Vinson with the Randy Porter Trio: Elanos, Thursday, November 19 through Sunday, November 22, 9 p.m., Summit House Inn, 2905 La Jolla Shores Drive, La Jolla 459-0441.

Del Lppard and Tada: Sports Arena, Friday, November 20, 8 p.m., 278-TIXS.

Lions and Ghosts: SFOS's Backdoor, Friday, November 20, 8 p.m., Antec Center, San Diego State University campus, 265-6562.

Hank Ballard: The Inn at Pine Valley, Friday, November 20, all day long, 29944 Old Highway 80, Pine Valley 473-8727.

Sam Hinton: Words and Music, Saturday, November 21, 8 p.m., 3006 Fourth Avenue, Hillcrest 298-4011.

Warren Zevon and X: Symphony Hall, Saturday, November 21, 8 p.m., Seventh and B streets, downtown, 278-TIXS or 224-4376.

Dave Alvin and the Blighters and the Wild Cards: Rick's Saloon, Saturday, November 21, 8 p.m., 4258 West Point Loma Boulevard, Loma Portal 225-9559.

Dwight Yoakam and the Lonesome Strangers: Civic Theatre, Saturday, November 21, 8 p.m., 202 C Street, downtown, 236-6510 or 278-TIXS.

John Kay and Steppenwolf: Bachanal, Sunday, November 22, 8 p.m., 8022 Claremont Mesa Boulevard, Claremont 560-8022.

The Moon Dogs and Colours: Club Mirage, Sunday, November 22, 8 p.m., 104 Mission Valley Center West 924 Camino de la Reina, Mission Valley 261-5251.

Leon Russell and Edgar Winter: Bachanal, Monday, November 23, 8 p.m., 8022 Claremont Mesa Boulevard, Claremont 560-8022.



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PLUS SPECIAL GUEST
LONESOME STRANGERS

SATURDAY • NOVEMBER 21 • 8 PM
SAN DIEGO CIVIC THEATRE
TICKETS: 116.50 RESERVED



TICKETS AT: CENTER BOX OFFICE 236-6510, MAY COMPANY, MAD JACK'S, TOWER RECORDS, PERKINS BOOK WORM & ARTS TIX. TICKETMASTER CHARGE (619) 278-71X5.

LIVE
ROCK EVERY
NIGHT

PARK PLACE

presents

Tickets at
TICKETMASTER
and at Park Place

Dance
to
FRANCE
Tonight through
Saturday



Tonight! KJZZ FM Night
\$1.01 Spaghetti feed - All you can eat! 4:00-7:30 pm
JIM McINNES presents -
Pre-Gallagher Party Night!
Watermelon shooters \$1.01
Giveaways including T-shirts, hats, tickets
Courtesy of Budweiser - your comedy connection

EARLY EVENING AT PARK PLACE
4:00-7:30 pm Monday-Friday
Monday - 2 hot dogs and a drink \$1.00 Tuesday - 2 tacos and a Corona \$2.00
Wednesday - Build your own nachos \$1.00 Thursday - RCB spaghetti feed \$1.01 Friday - Build your own sub sandwich \$1.00
And free munchies too!

EVERY TUESDAY FASHION AUCTION 7:30 PM
FASHION EXCLUSIVE
Ladies' Tuesday, Nov. 24
is your chance to model
for Fashion Exclusive!
Call the club for details

SAN DIEGO'S ORIGINAL ROCK 'N' ROLL

First Concert Sunday, Nov. 22
Doors open at 8:30

Featuring:



With special guest -
NOT GUILTY

1280 FLETCHER PARKWAY, EL CAJON • 448-7473

Start The Tradition
In East County

101 KGB FM & Bill Pilva Presents
Cordially Invite You to

The Beat Farmers Ball • New Year's Eve
Featuring The Beat Farmers & Mojo Nixon & Skid Roper
8:00 P.M. December 31st Symphony Hall
On Sale Saturday
TICKETMASTER

Available at May Co., Mad Jack's, Tower Records, Civic Box Office, Perkins Book Worm & Arts Tix. Also the Symphony Hall Box Office. To charge by phone (619) 278-71X5.

KENWOOD WESTWOOD
THE 1970s
Special Guests **CRUZADOS**

Special Guests **CRUZADOS**

SAN DIEGO SPORTS ARENA
7:30 PM
DECEMBER 8

Available at May Co., Mad Jack's, Tower Records, Civic Box Office, Perkins Book Worm & Arts Tix. Also the San Diego Sports Arena Box Office. To charge by phone (619) 278-71X5.

DEPECHE MODE
IN CONCERT WITH
NITZER EBB

SAN DIEGO SPORTS ARENA
7:30 PM
DECEMBER 7

Available at May Co., Mad Jack's, Tower Records, Civic Box Office, Perkins Book Worm & Arts Tix. Also the San Diego Sports Arena Box Office. To charge by phone (619) 278-71X5.

Warren Zevon
Sentimental Hygiene Tour
Special Guest **X**

This Saturday!

SAN DIEGO SYMPHONY HALL
7th & B Streets
8 PM
SATURDAY-NOVEMBER 21

Buy early, tickets will be \$1.50 more the night of the show.

The Moon Dogs and the Chameleons
Rox, Tuesday, November 24, 8 p.m.
4258 West Point Loma Boulevard
Loma Portal, 225-9559

The "True Blue River" Benefit for
KIDS-PM, featuring Tobacco Road,
Toucan Courtney and the Blues
Preservation Band, the Ray
Crawford Trio, and Power Source:
Bachanal, Tuesday, November 24,
8 p.m., 8022 Claremont Mesa
Boulevard, Claremont, 560-8022

The Hala and Little Women Belly Up
Tavern, Tuesday, November 24, 9 p.m.,
143 South Cedros Avenue, Solana
Beach, 481-9022

The Peter Sprague Trio, featuring
Tripp Sprague, La Jolla, Thursday,
Wednesday, November 25, call for time,
826 Prospect Street, La Jolla,
436-2444

Jimmy Davis and Junction:
Bachanal, Wednesday, November 25,
8 p.m., 8022 Claremont Mesa
Boulevard, Claremont, 560-8022

Robert Vaughn and the Shadows:
Rox, Friday, November 27, 8 p.m.,
4258 West Point Loma Boulevard,
Loma Portal, 225-9559

Harry Pickett: Woods and Music,
Friday, November 27, 8 p.m., 3008
Fourth Avenue, Hollywood, 298-4011

The English Annual Great American
Disband Jazz Festival, featuring the
Garden Avenue Seven with Pasterle
Pepper, the Buck Creek Jazz Band
with Rusty Taylor, the Hot Cotton
Jazz Band with Rusty Taylor, the
Henry Curtis All Stars with Puffy
Podewell, the High Sierra Jazz
Band, the St. Louis Ragtime, the
Red Rose Ragtime Band, the Queen
City Jazz Band, the Chrysothemum
Bachanal, Tuesday, November 24,
8 p.m., 8022 Claremont Mesa
Boulevard, Claremont, 560-8022

The Peter Sprague Trio, featuring
Tripp Sprague, La Jolla, Thursday,
Wednesday, November 25, call for time,
826 Prospect Street, La Jolla,
436-2444

Jimmy Davis and Junction:
Bachanal, Wednesday, November 25,
8 p.m., 8022 Claremont Mesa
Boulevard, Claremont, 560-8022

D'Arcy's Jazz Vipers, the Chicago
Six, High Society, the Historical
Disband Jazz Society, the Cabell's
Jazz, the South Market Street
Jazz Band, the Tanager Air Pirates,
John Norris, and the All Stars,
featuring John Best, Nathan Clark,
Bob Enovid, Eddie Miller, the
Leatherwood, Ray Sherman, and
Gene Estes: Town and Country Hotel,
Friday, November 27, noon, through
Sunday, November 29, 5 p.m., Hotel
Circ North, Mission Valley, 297-4888

Mary McCallin and Jim Ringer: Old
Time Cafe, Saturday, November 28,
7 p.m. and 9 p.m., 144 North Highway
101, Encinitas, 436-4030

The Paladins and the Williams
Brothers: Belly Up Tavern, Saturday,
November 28, 9 p.m., 143 South
Cedros Avenue, Solana Beach,
481-9022

Peter Sprague and Steve Kujala: Old
Time Cafe, Sunday, November 29,
7 p.m. and 9 p.m., 144 North Highway
101, Encinitas, 436-4030

The Jesus and Mary Chain and
Opal: Montezuma Hall, Thursday,
November 3, 8 p.m., Aztec Center,
San Diego State University campus,
265-6562

The Byrds and Rick Roberts and
Randy Newman: Bachanal, Sunday,
November 29, 8 p.m., 8022 Claremont
Mesa Boulevard, Claremont,
560-8022

Red Piazza and the Mighty Flyers:
Belly Up Tavern, Sunday, November 29,
9 p.m., 143 South Cedros Avenue,
Solana Beach, 481-9022

Go Ahead and Bob Wein: Bachanal,
Monday, November 30, 8 p.m., 8022
Claremont Mesa Boulevard,
Claremont, 560-8022

The Charlie Daniels Band:
Bachanal, Tuesday, December 1,
8 p.m., 8022 Claremont Mesa
Boulevard, Claremont, 560-8022

Clinax Blues Band: Bachanal,
Wednesday, December 2, 8 p.m., 8022
Claremont Mesa Boulevard,
Claremont, 560-8022

The Atlanta Rhythm Section: Rox,
Thursday, December 3, 8 p.m., 4258
West Point Loma Boulevard, Loma
Portal, 225-9559

Claudia Schmidt: Old Time Cafe,
Friday, December 4, 7 p.m. and 9 p.m.,
144 North Highway 101, Encinitas,
436-4030

Dick Dale: Belly Up Tavern, Friday,
December 4, 9 p.m., 143 South Cedros
Avenue, Solana Beach, 481-9022

Special EPK: Bella Vista, Friday,
December 4, 8 p.m., 143 South Cedros
Avenue, Solana Beach, 481-9022

Robbie Williamson: Old Time Cafe,
Saturday, December 5, 7 p.m. and
9 p.m., 144 North Highway 101,
Encinitas, 436-4030

O.J. Ekemode and Berracho: Loma
Portal, Saturday, December 5, 8 p.m.,
4258 West Point Loma Boulevard,
Loma Portal, 225-9559

SPIN IT

THURSDAY, TONIGHT
CAFE FLESH with FIRE and THE RIDE plus
FESTIVAL OF MUSIC
FRIDAY, NOVEMBER 19
SLINGSHOT
with D...
Two sets on
after-charge
Party with all-girl
band (formerly Loma)
READY OR NOT
plus the debut of
PRINCE
(formerly E. Tickets)
and **ALAN PARRY** begins at 10pm sharp

SATURDAY, NOVEMBER 21
THE ACCESSORIES
Odd Girl Out
and **UNCALLED 4**
plus **HIDING MASK**
and **PULL-TOYS**
at 10pm
promptly

TUESDAY, NOVEMBER 24 STATE-OF-ART presents
THE TOUGH with HANSON and VALIANT ALLIANCE
WEDNESDAY, NOVEMBER 25 No school or work on 26th,
so come and celebrate at the 2nd Anniversary Party for
BURNING BRIDGES with HAIR THEATRE and
NIMBUS OBI plus FLAVOR
TOMORROWS 25th Thanksgiving Party with STRANGER
THINGS, and ACCESSORIES 57th From L.A., the Party Band
of the New **THELONIOUS MONSTER**
with **SAMBA HELL**, **ETHNIC EMBALEANCE**, **PROXY JAZZ**, **CORAL**,
and **GLOOM COOKIES** (Ad: 12+ Tickets: 25th, Rock Band's
LONG & TOOTH has members from Peter Dinklage and CHLOE,
plus TEAZER, ARCHER, and CONTRABAND

26th. Gregarious opened like a can of beans, smelling pretty strong, but tasting pretty good. Pull-Top played
an interesting act, very short. People have asked for two more, a band that won't die oh no. Oh I'll
have to say. Five were great. I don't know if the band was terrible or just their instruments. But Mommy
has better take a leave out on the of practice spot, about a 20 year one. Here comes the crowd. The
Puffinball roared and they did. They had to leave early though. It's pregnant, hey congratulations.
I heard it's your first. Tushy Subject's Russian Party was splendidly a success. Dave seen driving off
into the night. Christmas alone here again. Thanks all!

JERRY HERBERA'S SPIRIT • 1130 BUENOS AVE. 276-3993 • COCKTAILS, DANCING, AIR-CONDITIONED • 21 ON UP

DEF LEPPARD

THIS FRIDAY
FRI. NOV. 20
SAN DIEGO SPORTS ARENA
EVERY SEAT IS A GOOD SEAT

THESE TICKETS ARE GOOD FOR:

1. 10% OFF ALL DEF LEPPARD MERCHANDISE

2. 10% OFF ALL DEF LEPPARD CONCERTS

3. 10% OFF ALL DEF LEPPARD TRAVEL

4. 10% OFF ALL DEF LEPPARD LODGING

5. 10% OFF ALL DEF LEPPARD RESTAURANTS

6. 10% OFF ALL DEF LEPPARD HOTELS

7. 10% OFF ALL DEF LEPPARD CARS

8. 10% OFF ALL DEF LEPPARD BOATS

9. 10% OFF ALL DEF LEPPARD AIRCRAFT

10. 10% OFF ALL DEF LEPPARD TRAINS

11. 10% OFF ALL DEF LEPPARD BUSES

12. 10% OFF ALL DEF LEPPARD TRUCKS

13. 10% OFF ALL DEF LEPPARD CRANES

14. 10% OFF ALL DEF LEPPARD PUMPS

15. 10% OFF ALL DEF LEPPARD DRILLS

16. 10% OFF ALL DEF LEPPARD SAWS

17. 10% OFF ALL DEF LEPPARD HAMMERS

18. 10% OFF ALL DEF LEPPARD SCREWDRIVERS

19. 10% OFF ALL DEF LEPPARD WRENCHES

20. 10% OFF ALL DEF LEPPARD PLIERS

21. 10% OFF ALL DEF LEPPARD TAPERS

22. 10% OFF ALL DEF LEPPARD CUTTERS

23. 10% OFF ALL DEF LEPPARD SANDERS

24. 10% OFF ALL DEF LEPPARD GRINDERS

25. 10% OFF ALL DEF LEPPARD POLISHERS

26. 10% OFF ALL DEF LEPPARD BUFFERS

27. 10% OFF ALL DEF LEPPARD BRUSHES

28. 10% OFF ALL DEF LEPPARD TOWELS

29. 10% OFF ALL DEF LEPPARD SHIRTS

30. 10% OFF ALL DEF LEPPARD JEANS

31. 10% OFF ALL DEF LEPPARD HATS

32. 10% OFF ALL DEF LEPPARD SHOES

33. 10% OFF ALL DEF LEPPARD GLOVES

34. 10% OFF ALL DEF LEPPARD SOCKS

35. 10% OFF ALL DEF LEPPARD UNDERWEAR

36. 10% OFF ALL DEF LEPPARD LINGERIE

37. 10% OFF ALL DEF LEPPARD JEWELRY

38. 10% OFF ALL DEF LEPPARD CLOCKS

39. 10% OFF ALL DEF LEPPARD CALENDARS

40. 10% OFF ALL DEF LEPPARD POSTERS

41. 10% OFF ALL DEF LEPPARD BOOKS

42. 10% OFF ALL DEF LEPPARD MAGAZINES

43. 10% OFF ALL DEF LEPPARD RECORDS

44. 10% OFF ALL DEF LEPPARD TAPES

45. 10% OFF ALL DEF LEPPARD COMPACT DISCS

46. 10% OFF ALL DEF LEPPARD VHS TAPES

47. 10% OFF ALL DEF LEPPARD DVD'S

48. 10% OFF ALL DEF LEPPARD BLU-RAY'S

49. 10% OFF ALL DEF LEPPARD VIDEO GAMES

50. 10% OFF ALL DEF LEPPARD BOARD GAMES

51. 10% OFF ALL DEF LEPPARD CARDS

52. 10% OFF ALL DEF LEPPARD TOYS

53. 10% OFF ALL DEF LEPPARD STUFF

54. 10% OFF ALL DEF LEPPARD EVERYTHING

Tim Turner

ON SALE NOW!

LEVEL 42

DECEMBER 9-8:00PM
SAN DIEGO SPORTS ARENA

TICKETS AVAILABLE NOW AT THE SPORTS ARENA OFFICE AND ALL
MUSICIAN MAY CO. • 140 JACK'S TOWER RECORDS, CINE BOO OFFICE, PINKS BOOK WORM
& Arts Tr. Also the San Diego Sports Arena Box Office. To charge by phone (619) 278-7105

CULTURAL ARTS

Backdoor

■ FRIDAY, NOVEMBER 20 — 8:00 PM ■
■ BACKDOOR, AZTEC CENTER ■

Lions & Ghosts

with special guests
THE CHARMS
Tickets: \$6 SDSU students, \$8 public

■ THURSDAY, DECEMBER 3 — 8:00 PM ■
■ MONTEZUMA HALL, AZTEC CENTER ■

JESUS AND MARY CHAIN

with
OPAL
Tickets: \$9 SDSU students, \$12 public
(\$1 more day of show)

■ FRIDAY, DECEMBER 4 — 8:00 PM ■
■ MONTEZUMA HALL, AZTEC CENTER ■

THE REPLACEMENTS

Tickets: \$10 SDSU students, \$12 public

"ALL AGES ALWAYS WELCOME"

Tickets available at all
TICKET MASTER
locations, including the
Aztec Center Ticket Agency. To charge tickets, phone 278-7105.
For more information, call 265-6947

AS/SDSU
ASSOCIATED STUDENTS • SAN DIEGO STATE UNIVERSITY

CLUBS

Club listings are compiled by Ron
Armstrong. If you wish to be included,
please call 265-9350 Thursday
afternoon or Friday before 3:00 p.m.
The listings are free.

North County

Bella Via Restaurant and Nightclub,
2501 Highway 101, Cardiff 942-1108.
Genre: Jazz, Pop, Blues, and Ethel
Lawrence, jazz, Friday, Pittsburgh,
jazz, Saturday, Kat's Caramen, blues
and rhythm and blues, 9:30 p.m.
Sunday

Belly Up Tavern, 143 South Cedros
Avenue, Solana Beach, 481-9022.
Genre: Rock, rhythm and blues, and
rock, and San McLaughlin Loco, pub-
lic, rock and rhythm and blues.
Thursday, Maggie Maud and the
Cafélatte (all-girl band), rock and
rhythm and blues, Friday, the Cardiff
Rockers, reggae and calypso, Saturday,
the Rebel Rockers, reggae rock.
Sunday, Soul Patrol, Mexican rhythm
and blues, Monday, Little Women,
reggae, Tuesday, the Broadbays,
reggae, Wednesday, the Broadbays,
reggae, Thursday, the Broadbays,
reggae, Friday, the Broadbays,
reggae, Saturday, the Broadbays,
reggae, Sunday, the Broadbays,
reggae.

Afternoon Concerts: The Chicago Six,
Disband jazz, 5:30-8 p.m., Friday, the
Chicago Fifteen, highland swing,
5:30 p.m., Saturday, Tobacco Road,
the vintage jazz and swing, 6:30-9 p.m.,
Wednesday.

The Roosthouse, 17 Encinitas
Boulevard, Encinitas 944-1138, Bobb
Hall, contemporary R'n'B and
Saturday.

PROUDLY PRESENTS

TONIGHT, Thursday, November 19, 9:30 pm

Lonnie Mack

and guest
IAN McLAGAN'S LOCO

Friday, November 20, 9:30 pm

All Female Rockers R & B

Maggie Mayall

& THE CABINET

Saturday, November 21, 9:30 pm

Belly Up Reppes Pen-ites

REBEL ROCKERS

Sunday, November 22, 9:30 pm

North County Jan Breakers

CARDIFF REEFERS

Monday, November 23, 9:15 pm

Notown and Star
Dance Rhythms

SOUL PATROL

Tuesday, November 24, 9:30 pm

Colorado Reggae

LITTLE WOMEN

THE ITALA CANCELLED!

Wednesday, November 25, 9:15 pm

"Bone in the USA"

BONE DADDYS

Thursday, November 25

CLOSED HAPPY THANKSGIVING

Coming

Saturday, November 28

Paladino with
THE WILLIAMS BROS.

Friday, December 4

DICK DALE

Wednesday, December 9

JERRY LEE LEWIS

Saturday, December 12

SPENCER DAVIS

Sunday, December 13

KENNY BARKIN

Monday, December 14

BUCKWHEAT ZYDECO

THIS WEEK'S
AFTERNOON CONCERTS

Friday, 5:30-8:00 pm • Disband Jazz CHICAGO SIX
Saturday, 5:00-8:00 pm • Big Band Swing CHICAGO SIX
Wednesday, 6:00-8:30 pm • TOBACCO ROAD

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

*Tickets available at:
Backdoor, Belly Up and Off the Record

The BookWorks/Pavilion
Coffeyman, Power Hill Center 2670
Via de la Valle, Del Mar 755-7335. The
Gunnell High This Jazz 8 p.m. Friday

Burnell's Back Room, 2677 Via
Via Oceano, 723-8400. The Tim
Carmen Band. Top 40 and
country. Tuesday through Saturday

Camel Inn, 887 San Marcos
Boulevard, San Marcos 744-1332. The
Paradise Street Band. Irish music.
Friday. Amateur night. Hosted by
Sommers. Saturday

Carlos Murphy's, 240 East Via
Rancho Parkway, Suite 41. Escobedo.
498-5012. Clio Bonga. Contemporary
and salsa. Tuesday and Wednesday
through Saturday. Live music.
Wednesday. Call club for information

**The Country Restaurant and
Lounge**, 450 Douglas Drive.
Escobedo. 737-0800. New Country.
country. Wednesday through Sunday.
Live Star Country. Monday
and Tuesday

Diego's, 633 South Highway 101.
Solana Beach 755-8413. Dads, Grown
and the Family People. rock. Tuesday
evening. Tuesday

El Comal, 323 Encinita Boulevard.
Encinita 944-1575. Latin Soul. Latin
music. Friday and Saturday evening

El Comal, 1284 Pecos Road, Pecos
486-1010. Gary Hartline. contemporary.
7 p.m. Wednesday and 8 p.m. Friday
and Saturday. Gabriel Brann.
contemporary. 5 p.m. Thursday.
Followed by Ron Bell. contemporary
and country. Thursday evening. Ron
Bell performs at 5 p.m. Friday and
Saturday also

The 50's, 945 West Valley Parkway.
Escobedo. 480-0420. Live music.
Thursday through Saturday. Call club
for information

Firebird Lounge, 439 West
Washington, Escobedo. 745-1911. Don
Jennison. Top 40 and country and
western music. 5:30 p.m. Wednesday
through Friday. Rites. Top 40 and
country and western music. Wednesday
through Saturday evenings. beginning

at 8 p.m. Wednesday and Thursday
and 9 p.m. Friday and Saturday

Flak House, 2611 South
Highway 101, Cardiff-by-the-Sea.
753-6418. Slim Perry and the
Wandering Blues. Blues and rock.
Tuesday through Saturday. Tom
Cotter. hosts a jazz jam session
Sunday

The Flying Bridge, 1303 North Hill
Street, Encinita. 742-1904. Hills
Foster and Karen Farmer.
contemporary. Wednesday through
Saturday. Pete Wickham.
contemporary. Sunday through
Tuesday

Fogarty's, 745 West El Norte.
Escobedo. 743-9141. Gary Lehman.
contemporary. country and salsa.
Thursday through Saturday

**The Full Moon Nightclub and
Restaurant**, 485 First Street.
Encinita. 436-7397. Menage.
contemporary Top 40. Thursday
evening

Gable's Nightclub, 2614 East Via
Via. Vista 941-0799. Semi-formal
jazz. contemporary and highland
swing. Wednesday and Thursday. Trade
Secret. contemporary. Friday and
Saturday

Harbor House, Highway 101 and La
Costa Avenue on the ocean.
Locosda. (From San Diego) 514-6495.
(From North County) 942-7114. Mark
Augustin. jazz guitar. Sunday brunch
(10 a.m.-2:30 p.m.)

Henry's, 244 Elm Street, Carlsbad.
738-5234. Tom Soraci and Co.
contemporary. Tuesday through
Saturday. The Belar Bros. vintage rock
Sunday and Monday

Hotel Escobedo/Santa's Pub, 2500
South Escobedo Boulevard.
Escobedo. Live music. nights. call
club for information

Hungry Hunter, 1140 Bernardo
Plaza Drive, Rancho Bernardo.
562-2400. Ray Correa. nostalgia and
contemporary music. Thursday. Ray

and Lane Correa. nostalgia and
contemporary music on dollar with
salsa. Friday and Saturday

Island's Own, 606 First Street.
Encinita. 944-0213. Sean McVicar
and Barbara M. Cary. Irish music and
contemporary song. Thursday and
Sunday. James Carroll. Irish music.
Friday and Saturday

The Jazz Factory, 125 West Grand.
Escobedo. 747-1303. Scott Jaffe.
piano using along live music.
Wednesday and Thursday. jam session.
Sunday afternoon and Tuesday evening.
live dance music. Friday and Saturday

Jelly Roger/Encinita, 1200 North
Harbor Drive, Encinita. 722-1831.
Second to None. contemporary.
Wednesday through Saturday

Kingsley's, 927 First Street on the
Lambert Shopping Mall, Encinita.
942-8491. Kathy Fae and Fran
London. jazz. 9:30 p.m. to 1:30 a.m.
Friday and Saturday. Gabe Wilcox.
jazz piano. Sunday through Tuesday

Lark, 1945 East Valley Parkway.
Escobedo. 746-7018. Hakala (Marc
Bracken. Bob Chase and Tony Tabin).
country rock. Tuesday through
Saturday

La Tapeta, 340 West Grand.
Escobedo. 747-8292. Live Latin music.
Friday through Sunday. call club for
information. The Manacha La Tapeta
performs Friday through Sunday
beginning at 7 p.m.

La Costa Hotel and Spa, Costa Del
Mar Road, Carlsbad 434-0111. The
Benny Holman Band. highland swing.
alternates with Bobbie Brown.
contemporary vocalists. Tuesday
through Saturday. International Saloon.
Bob Deane. piano. performs
7 p.m., nights

Leo's Little Bit of Country, 680 West
San Marcos Boulevard, San Marcos.
744-4120. Country. country. Thursday
through Sunday. Theresa O'Hell and
Her Fewer. country music. Tuesday and
Wednesday. November 24 and 25

Old Del Mar Cafe, 2730 Via de la
Valle. Del Mar 755-6614. Perfect
Stranger. rock. Thursday through
Saturday. Battle of the Stars. Sunday.
The Dave Wallace Group. jazz. Monday.
Modern Mix. rock. Tuesday. Notice to
Appear. rock. Wednesday

Old Time Cafe, 1464 North Highway
101, Locosda. 436-8130. John

Miller's, 6009 Pecos Delicias.
Rancho Santa Fe. 756-3085. Ted Nash.
piano. show tunes. Wednesday through
Saturday

Mission Inn, 502 East Mission.
San Marcos. 471-2009. Dana Preston
and Chaser. country rock. Thursday
through Saturday

Monterey Bay Cannery, 1325 Harbor
Drive, Encinita. 722-1831. Phil Salad.
Anne and the Mc Fun Band. comedy
and music. Thursday through Sunday.
Bob Deane. piano. performs
7 p.m., nights

Oakdale Lodge, 14900 Oakdale Road.
Escobedo. 746-1393. North Forty.
country. Friday and Saturday. and
hosting a jam session. 4:4 p.m.

Old Del Mar Cafe, 2730 Via de la
Valle. Del Mar 755-6614. Perfect
Stranger. rock. Thursday through
Saturday. Battle of the Stars. Sunday.
The Dave Wallace Group. jazz. Monday.
Modern Mix. rock. Tuesday. Notice to
Appear. rock. Wednesday

Old Time Cafe, 1464 North Highway
101, Locosda. 436-8130. John

Kirkpatrick. English. athenes
vortexes. 7:30 p.m. Thursday. Cathy
Horton and Dave Para. folk music on
hammer dulcimer. 7 and 9 p.m.
Friday. Parson and Green.
contemporary folk. country and blues
music. 7 and 9 p.m. Saturday. Shara
Rebelion. progressive folk music.
Sunday. 7 p.m. Sunday. Time Host Night.
Tuesday. Grogan Page. singer-
songwriter. 7:30 p.m. Wednesday.
Sunday. branch concert. Catherine
Fajonita. harp music. Special
Children's Concert. Nancy Raven.
rock. Saturday

Overland Junction, 221 Palm Canyon
Drive, Borrego Springs. 767-5343.
Harry Joe and the Balladners. country.
Friday. live. Friday and Saturday music.
Saturday. call club for information. The
Hills Brothers. country. Monday
through Thursday, and Sunday

Pen Soup Anderson's, 450 Palomar
Avenue Road, Carlsbad. 438-7880.
Windmill Lounge. Live Affair.
contemporary. Wednesday through
Sunday. Ted Winchester. country and
contemporary music. Monday.
Babette. country. Tuesday

The Pomeroy Club, 12237
Pomeroy Road, Poway 744-1335. The
Savory Brothers. country. Thursday
through Saturday

Power Mix Company, 12735 Poway
Road, Poway 744-7296. The 88 Clarke
Band. jazz. 7:30 p.m. Thursday.
Ruckert. vintage rock. Friday and
Saturday. Sunday. Host Night.
Tuesday. Grogan Page. singer-
songwriter. 7:30 p.m. Wednesday.
Sunday. branch concert. Catherine
Fajonita. harp music. Special
Children's Concert. Nancy Raven.
rock. Saturday

Ralph and Eddie's, 390 Grand
Avenue, Carlsbad. 729-2869. The
Innocents. play rock and roll music.
Friday and Saturday and host a jam
session Sunday

Rancho Bernardo Inn, 12550
Bernardo Oaks Drive, Rancho
Bernardo. 272-2446. One Plus One.
contemporary. Tuesday through
Saturday. The Red Credit Band. salsa
music. Sunday and Monday

The Red Coach Inn, 135 North Pine
Street, Escobedo. 743-9796. The
Agents. rock. Thursday through
Saturday. The Balance. rock. Sunday
and Monday. Justin Lee. rock.
Tuesday and Wednesday

Rogersville, 9500 Carmel Mountain
Road, Rancho Palos Verdes. 484-1713.
Jonathan Murry. contemporary music.
performed on guitar and accompanied
with vocals. Thursday through
Saturday. Ray Correa. guitar and
vocals. performs nostalgia and
contemporary music. 6:30-11 p.m.
Monday through Wednesday

**San Luis Rey Downs Golf Course
Country Club**, 31474 Golf Club Drive.
Bonita. 724-7162. The Larry Kay
Band. featuring Sybil Cam. big band
swing and song. Friday. Wednesday.
Thursday, and Sunday. The Red Credit
Band. contemporary. Friday and
Saturday

Santitas' Downtown (formerly the
Barry X Ranch House). 110 East
Broadway. Vista. 724-0510. Penman.
contemporary. Friday and Saturday

Stage Coach Inn, West 1865 Vista
Vista. Vista. 724-4996. Texas. country.
Friday and Saturday

Treasure Room, 1270 Main Street.
Rancho. 769-1753. Night Heat.
contemporary. Friday and Saturday

Tonight through Saturday



Bolton/Dallas
November 19, 20 & 21

For booking information, contact
Rock Talent Agency • 568-8020

BONITA BEACH CLUB
"Where the beach is a state of mind"
4014 Bonita Road, Bonita
(one mile east of 805)
779-3537
Live Entertainment
Dining & Dancing
Champagne
Brunch Buffet
Every Sunday 9:30-2:30
Served bar, seafood bar, pasta station,
handmade tacos, numerous egg, beef and
seafood dishes and a whole lot more.
Fantasy Fashions
Auction
Every Friday, 7 pm & Wednesday, 8 pm

Tuesday through Saturday




Siers Bros.
November 24-28
TWO 'FER TUESDAYS
Any shooter in the lounge
2 for the price of 1*
*After 7:00 pm

WEDNESDAYS
101 KGB FM
PARTY NIGHTS
This week, November 25
Come in and play
KGB's own version of
Simon Sez
• Your KGB card gets you in FREE
• No price for all opportunities in the
Beach Club with your KGB card
• **Paul Edwards** will be here with lots
of prizes and giveaways including
albums, cassettes, posters & lots more
• 11:00 Drink Special
Puerto Nuevo
Lobster Night
Every Tuesday
only \$10.95
Includes a whole 1 1/4 lb. lobster
with beans, rice, tortillas, salsa &
drawn butter.

BELLA VIA
ITALIAN RESTAURANT
NIGHTCLUB
Friday, November 20 • 9 pm
**GEORGE KESAS, FLIP OAKES
& ELLIOT LAWRENCE**
Saturday, November 21 • 8:30 & 10:30 pm
FATTBURGER
COMING
December 18 & 19
LETTAU'S L.A. BAND
December 26: **MARK LESSMAN**
January 14, 15 & 16: **JOE PASS**
January 22, 23 & 24: **SPECIAL EFF**
February 19 & 20: **BUD SHANK**
*Tickets available through TicketMaster. TicketMaster charge 60% 2/8-10/85
TICKETMASTER
2591 HIGHWAY 901, CARLISB • OCEAN VIEW • 942-1008
Open for dinner 7 nights & elaborate Sunday buffet brunch

Wednesday-Sunday



JESSE DAVIS
Monday & Tuesday
FLIGHT 7
Monday-Friday the finest
seafood Happy Hour in San Diego
Anthony's
Harborside
Acoustically rated as one of the finest showroom lounges
Larger dance floor • Wide screen TV • More room to dance & party
Free validated parking • Check it out! 232-6358

CLUB I-D ROCKS
THE PUMPHOUSE
FRIDAY NIGHTS
(and Now SATURDAY'S)
OPENING PARTY THIS SATURDAY 21st
Guest DJ's • Champagne • Classic Movies
NO COVER SATURDAY with this ad
(5450 La Jolla Blvd., in Bird Rock) • 459-8787

PARADISE BAY
Seafood Restaurant & Oyster Bar
LIVE MUSIC
Extended
Tuesdays-Saturdays
Tuesday-Saturday
November 17-21
FOUR EYES
Coming Tuesday-Saturday, November 24-28
THE TOYS
YES, WE ARE OPEN ON THANKSGIVING!
Make reservations now for our bountiful buffet & dance to The Toys
JOIN US FOR MONDAY NIGHT FOOTBALL!
Happy Hour drink prices and 1/2-price oyster
bar until game ends - Drink specials

Thursday-Saturday November 19-21
NOT GUILTY
Sunday afternoon, November 22, 4-8 pm
DR. CHICO'S ISLAND SOUND
Sunday & Monday, November 22 & 23
MESSANGER
Tuesday & Wednesday, November 24 & 25
RHYTHM METHOD
BAND BREAK SPECIALS
Monday through Thursday
9:00 pm-1:30 am

Elario's
RESTAURANT
presents
CONTINENTAL CUISINE
JAZZ NIGHTCLUB
JAZZ-BLUES GREAT
THE LEGENDARY
EDDIE "CLEANHEAD" VINSON
WEDNESDAY-SUNDAY
THROUGH NOVEMBER 29
with the Randy Porter Trio featuring Bob Magnusson & Jim Plank
Thursday-Sunday 8 pm-12 midnight, Friday & Saturday 9 pm-1 am
Appropriate attire
NO COVER CHARGE • FREE PARKING
Opening in December Mose Allison & Jerome Richardson
Monday Night Football • Mexican Fiesta Happy Hour
Atop the Summer House Inn
7955 La Jolla Shores Dr. • 459-0541

Rio's

4258 West Pl. Loma Blvd. • 225-9559

All shows start at 9 pm

Birthday Celebration for Sing-Jay King

EEK A MOUSE
and guest **NIGHT SHIFT 18 & UP**

Thursday, November 19

Friday, November 20

THE MAR DELS

Local Classic Rock Favorites

Saturday, November 21

DAVE ALVIN

and the **THE ALLNIGHTERS**

plus guests

THE WILD CARDS

and **THE KING BEES**

Come after the concert—\$2.00 off with ticket stub from X and Zeez show

Sunday, November 22

This Sunday and every Sunday is Latin Sunday

PETER SPRAGUE & KEVIN LETTAU

Monday, November 23

This Monday and every Monday is Blue Monday

Come enjoy with us a visit to the roots of American blues, rock and jazz

SOUTH COAST BLUES BAND

featuring **PRESTON COLEMAN**



Tuesday, November 24

Hornetown Rock & Rollers

THE MOON DOGS plus **THE CHARMS**



Wednesday, November 25

This Wednesday and every Wednesday is Reggae Wednesday

XANGO

Thursday, November 26—Closed for Thanksgiving

Coming:

Friday, November 27—**Island Records'** **Robert Vaughn & The Shadows**

Sunday, November 29—**Pattaburger**

Wednesday, December 4—**Jimmy Riley and Jah-Man Inc.**

Thursday, December 12—**Atlanta Rhythm Section**

Friday, December 4—**The Balancing Act and The Arnold Redneck Experience**

Saturday, December 5—**O.J. Ekemode and guests**

Beverly & Leo

Thursday, December 10—**John Stewart**

Friday, December 11—**Private Domain**

Sunday, December 12—**Alphonso Johnson**

Wednesday, December 18—**L.A.'s Red Hot Mama**

(Candy Kane, the Screaming Sirens, Bobbi Brat)

BOOKINGS BY FALK AND MORROW • 481-3030 CALL 5:30-6:30 PM

That Pizza Place, 2622 E. Camino Real, Carlsbad, 438-1171. Hungarian Piz. Hungarian. Saturday.

Time Machine, 302 Orleans, 302 Orleans Drive, Encinitas, 438-1171. Blues, rock, funk, soul, jazz, reggae, and more. Tuesday and Wednesday, 11:00-1:00. Thursday, 11:00-1:00. Friday, 11:00-1:00. Saturday, 11:00-1:00. Sunday, 11:00-1:00. The Dink Hagan Orchestra, big band swing, 9:30 p.m., Friday.

The Top Spin, 205 Lauro Lane, Escondido, 738-0008. Live rock. Wednesday through Saturday, club for information.

Valley Center Inn, 27555 Valley Center Road, Valley Center, 249-1466. The Blue River Band, country rock. Friday and Saturday.

Vista Entertainment Center, 433 West Vista Way, Vista, 941-1032. Jockey Room, live rock, Friday and Saturday, club for information.

Whiskey Creek, 1820 Pine Road, Pismo, 748-7331. Sunday, country. Wednesday through Saturday, Sunday. Saturday, 11:00-1:00. Sunday, 11:00-1:00. With singer Carl Lee, Friday and Saturday, country and western dance lessons, Wednesday and Thursday.

Whiskey Plaza, 1260 West Valley Parkway, Escondido, 738-0008. Big band, blues, all-genre band, rock, night.

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skies

NEW VIDEO SYSTEM

DANCE 6 NIGHTS A WEEK

NEVER A COVER CHARGE

RUNWAY BUFFET

Weekdays 5 pm to 7 pm

THURS., NOV. 19

with Bob Montague from **YOLA**

UP, UP AND AWAY NIGHT!

Register to win one of 10 balloon trips to the Wine Country, plus other prizes!

\$1.50 Miller Genuine Drafts 7 pm til closing.

COMPLIMENTARY BELAIR BUFFET

PARTY NIGHT

FRI., NOV. 20

Come to San Diego's newest fun spot. Get here early, we have drink specials every hour.

FREE MOONLIGHT MIDNIGHT BUFFET BRUNCH

Join us for late breakfast every Saturday at 11 pm! \$1.75 Margaritas \$1.75

SPORTS NIGHT

TUES., NOV. 24

Featuring Gabriel Fashions. Fantastic bargains on the newest fashions. \$1.75 Super Home Sparklers 7 pm until closing.

FASHION AUCTION

WED., NOV. 25

Click Off Party. Something different every week. \$1.25 Covers Light Draft. Coming soon... Super Lip Sync Contest.

WILD ON WEDNESDAY

Skies is located in the new Montgomery Field Holiday Inn, located at the corner of Reamy Villa Road and Aero Drive, where I-805 and Hwy 163 intersect at Montgomery Field Airport. 277-8888

the OLD pacific beach CAFE

Thurs. **CARLOS ANGELES**

One show only—11 pm

The return of ELLA RUTH PIGGEE

with **TALK OF THE TOWN**

Thursday—\$1.99 Pub Loco

Sun. **HOLLIS GENTRY'S NEON**

Mon.-Tues. **NOTICE TO APPEAR**

Weds. **DR. FEELGOOD & THE INTERNS OF LOVE**

Wed.—Mexican Laborer Night \$7.99 • Margaritas \$1.75

OLD del mar CAFE

Thurs.-Fri.-Sat. **PERFECT STRANGER**

Rock and Roll • Dance • Thurs.—Fish Tacos \$1.99

Sun. **BATTLE OF THE SAXES**

The ongoing search for San Diego's finest saxophone players!

Dance • Rock 'n' Roll • Dance • Rock 'n' Roll • Dance

Mon. **DAVE WALLACE GROUP**

Mon.—\$1.99 Spaghetti Night

Tues. **MODERN MIX**

Wed. **NOTICE TO APPEAR**

Tues.—Prime Rib \$5.99

Hilton Hotel, Carlsbad, 1175 East Mission Bay Drive, Mission Bay, 776-1010. The People's Music.

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Hilton Hotel, Carlsbad, 1175 East Mission Bay Drive, Mission Bay,

NOVEMBER 19, 1987 31

Thursday, Joe Alcaraz, Friday, Harry Pickens, Saturday, Bob Hamilton. Wednesday, 7:30 p.m. Jazz Performers: The Bob Hamilton Trio, Thursday, the Bob Hamilton Trio, Friday and Saturday, the Bob Hamilton Trio, Wednesday.

Hotel San Diego, 139 West Broadway, downtown, 234-0221. Harry's Bar, The Glenn Hutchins Duo, with Michele Thel, jazz piano and bass, 5 p.m. Wednesday and Thursday, live music, Friday and Saturday, call club for information.

Humphrey's, Hall Moon Inn, 2241 Shelter Island Drive, Shelter Island, 224-3577. Indian stage, The Mark Leeson Band, jazz, Sunday. Foothill jazz, Monday.

Imperial House, 505 Kalama Street at Park Boulevard, Hillcrest, 234-3525. Warm jazz, jazz, Tuesday through Saturday, with the Imperial House Opera Singers, Tuesday, Warm jazz and Hank Young, jazz, Friday and Saturday.

"The Invaders", at the dock, 1066 North Harbor Drive, downtown, 234-8087. The H Street Band, with Judy Ames, contemporary, nightly, except Thursday.

Jim's Hickory Wood Barbecue, 5312 El Camino Boulevard, 246-8420. Talent show and food night with Eileen Hay performing everything from country to folk and contemporary, 7:30 p.m. Wednesday.

Jolly Roger, 807 West Harbor Drive, Seaport Village, 233-4300. Jazz and Warm, contemporary, Wednesday through Saturday, Brown Bares, contemporary, Sunday and Tuesday.

Mandala Wind, 308 University Avenue, Hillcrest, 292-0123. The Islanders and a cavalcade of stars, rock and rhythm and blues, Thursday and Friday, the Rainbow Warriors, California reggae, Saturday, the Reactors, blues and rhythm and blues, Tuesday, the Rhum Rogues, blues and rhythm and blues, Wednesday.

Maria Callender's, 6650 Alvarado Road, State College area, 465-1900. Wals Nelson, classical and contemporary guitar, 3:35 p.m., Tuesday.

Onyx Club, 1184 Martin Luther King Jr. Way, Southeast San Diego, 233-9772. Pro Highways Preservation Band, Tuesday, 4:30 p.m., Sunday.

O'Henry's, 2547 San Diego Avenue, Old Town, 260-0133. Patrick, contemporary, Thursday and Saturday, live music, Sunday, call club for information, Brent Flowers, contemporary, Wednesday and Friday, Jonathan Morris, contemporary, Monday and Tuesday.

Our Place Pub at Mikson's, 2424 Fifth Avenue, Hillcrest, 232-1773. Joe Madrid, jazz, Thursday, live music, jazz piano, Friday and Saturday, Ron Ogden, jazz, Sunday.

Patrick's II, 428 F Street, downtown, 233-3077. Pro Highways Preservation Band, Tuesday, 4:30 p.m., Sunday.

Recher F. Lee's, 400 Harbor Island Drive, Harbor Island, 291-1870. Fortune, with Mark Meadows, Top 40 dance music, Wednesday through Sunday.

Rude O'Grady's, 3402 Adams Avenue, Normal Heights, 284-7666. Eamon Carroll, Irish and contemporary music, Thursday, Three Street, vintage rock, Friday, Brian Barnes, contemporary, Saturday, Sue Palmer, folk/blues.

Stuart Anderson's
BLACK ANGUS
FUN BAR

presents the
SOLID GOLD DANCE CONTEST
Thursdays, 9:30 pm

Gift Certificates every week
Grand Prize—\$250 Certificate
Thursday, December 17th
Over \$3,000 in Prizes!

Win gift certificates from Diamond Designs, San Diego's largest designers and manufacturers of fine jewelry!

VIDEOS • MUSIC • DANCING

Q106
San Diego

Chula Vista, 4:5 and 6 Street
Fruit Road, Mission Valley & Friar Road
El Capitan, Gravel & Broadway
Sports Arena, near to the Sports Arena
Mira Mesa, Camino Ruiz & Mira Mesa Blvd

diamond designs

Stuart Anderson's
BLACK ANGUS
90¢

CORONAS & COOLS
EXTRA GOLD

Bring this coupon to your nearest Black Angus and get your first Corona or Coors Extra Gold for 90¢. One coupon per visit. Good Thursday 11/19 and 11/26 after 6:00 pm. Bar areas only.

BAHIA RESORT HOTEL

FORWARD MOTION
November 18-21 & November 24-28
Complimentary hors d'oeuvres beginning at 6:00 pm
Dancing begins at 9:00 pm

GEORGETOWN EXPRESS
November 22 & 23

THANKSGIVING BUFFET
11:00 am-4:30 pm • \$13.50 adults • \$8.00 children under 12
Buffet includes free cruise on the William D. Evans

MONDAY NIGHT FOOTBALL
November 23, L.A. Rams at Washington
3 bigscreen TVs • Free hot dogs, chili and popcorn
\$12.50 well drinks and draft beer, pitchers \$4.50

GABRIEL SUPER FASHION AUCTION
Wednesdays and Fridays, 7:00 pm

BAHIA BELLE MOONLIGHT CRUISE
• COCKTAILS • DANCING •
Sailing Friday and Saturday at 7:30 pm and every hour on the half hour through 12:30 am. Passage \$5.00.
Board dockside at the Bahia Resort Hotel, Mission Bay.
Music by
THE ROCKAWAYS
998 W. MISSION BAY DR. • 488-0551

100 DAILY PLANET

THURSDAYS SURPRISE PARTY!
Wild and outrageous entertainment every night featuring FASHION EXPOSÉ
Hot Tunes and Cool Drinks 'til 2 am. Be there!

FRI & SAT DANCIN' MANIA
Catch the frenzy every FRI & SAT! Cut loose on our reaction dance floor and twist and shout 'til 2 am!

SUN & MON JOIN US FOR FOOTBALL FOLLIES
50¢ hour • happy hour prices throughout the game

TUESDAYS I GOT TEA'D ON TUESDAY
ISLAND KEEPS TEAS ONLY \$7.00
ALL NIGHT LONG and as usual, lots of fun, wild dancing and carry-on!

WEDNESDAYS WAIKIKI WEDNESDAY
WEAR YOUR WILDEST HAWAIIAN SHIRT
MAJ DRS ONLY \$28
Everyone gets LEI'd, Hawaiian Style

Diego's
860 GARNET AVE • PACIFIC BEACH • 272-1241

Thursday, November 19
"GONE SURFING" PRE-PARTY & SNEAK PREVIEW

Prizes will include a new surfboard from Alexander's Surf & Sport, clothing from Gatch & Toss of Country, "Gone Surfing" Soundtrack album, tickets to Saturday's San Diego preview at Golden Hall, copies of new Surfing Magazine and other 9IX giveaways. First 91 in the door will receive FREE admission and a FREE tube of KMS breaking glass. 91X Orange Crushes.

FRIDAY & SATURDAY NO COVER before 9:30 pm

Sunday, November 21
RESTAURANT AND HOTEL EMPLOYEE NIGHT

FREE admission for hospitality industry employees. \$1.00 margaritas, \$1.00 well drinks, complimentary appetizer buffet, V.I.P. priority and sign-ups for restaurant and hotel employees with proof of employment. KOB GUEST DJ WILL BE GIVING AWAY TAPES, ALBUMS AND OTHER KOB STUFF!
Sign-up for greater episode of The Champagne Rules (12 person teams, bonus & names) First prize: A weekend for four (rooms and accommodations) at Mexico's Rancho Lencero Resort.

Monday, November 23
"NAME YOUR DRINK NIGHT"
All beers, wine, well and call drinks \$1.25

Wednesday, November 25
DIEGO'S DANCE CONTEST

Every Wednesday
Weekly cash prize of \$100 cash second prize of \$50 cash, third prize of \$25 cash. Cover includes a complimentary glass of champagne.

Look who's back in town!

THE REGULAR GUYS

Sunday, November 22
OPEN JAM / 8:30-1:30
Jam info—call Rubin 223-8680

Monday, November 23
LIVE MUSIC Call club for details

Tuesday, November 24
RHUMBOOGIES

Reggae Wednesday, November 25
JUDAH STAR

1921 Bacon Street • Ocean Beach • 222-6822

Now open for breakfast, lunch and dinner and "dancing in the cantina" at 9 pm.
Look for the two big boulders and cactus at the corner of Sports Arena Blvd. and Rosecrans.
3111 Sports Arena Blvd. • 225-9090

boogie-woogie piano music. Tuesday through Friday. The Top Tones, jazz. Wednesday.

San Diego Harbor Ensemble. Harbor Drive and Broadway. downtown. 234-4131. Live rock. Friday evening. call for information. The Aubrey Trio featuring vocalists Fred and Linda. call. Sunday brunch.

Scudators Garden Cafe. San Diego. Museum of Art. 1450 El Prado. Balboa Park. 236-1772. Bob Hamilton (piano), and Tom Asarello (bass). perform jazz music. noon-3 p.m. Saturday and Sunday.

Sherton Harbor Island East. Reflections. 1380 Harbor Island Drive. Harbor Island. 291-2900. The Heros from Las Vegas. contemporary. Tuesday through Saturday.

Wardens. vintage rock. Friday happy hour. Sanderson Lounge. John Austin. Butler. classical and contemporary piano. Tuesday through Saturday.

Sheppard's Restaurant. East Detroit. classical jazz. Tuesday.

Steenley's Baseball Inn. 502 Felt Avenue. downtown. 233-0519. Sue Palmer. foot-stomping boogie-woogie piano music. Thursday happy hour. Bartley and James. acoustic and electric rock and folk music. Saturday.

Storvenheim Showband. at the dock. 1060 North Harbor Drive. downtown. 290-2070. The Four Lovers. contemporary. Tuesday through Saturday.

Tea's. 5202 Navy Street of Morera Boulevard. 542-1462. Fishish. pleasure rock. Thursday through Sunday.

Tom Ham's Lighthouse. 7190 Harbor Island Drive. Harbor Island. 291-2930. Party and blues. contemporary. Wednesday through Sunday. Dennis Cole. contemporary. Monday and Tuesday.

The Trojan Horse. 6179 University Avenue. East San Diego. 502-1070. Rally. rock. Thursday through Saturday. live rock. Sunday and Tuesday. call club for information.

Taba Man's. 2551 University Avenue. North Park. 295-9426. Larry Chasner and the High Society Jazz Band. jazz. 8 p.m. Friday. followed by True Grit. rock. Friday. the High Society Jazz Band. Dinerland jazz. Saturday. Bartley and James. acoustic and electric folk rock. Sunday. Sunday.

2581. 2581 University Avenue. North Park. The White Horse Test. rock and Crash Worship. rock. Friday. Mercurian. rock, and Dry Hume. rock. Saturday.

Uptown Crow and Company. 835 West Harbor Drive. Seaport Village. 232-4055. Senny and Tina. contemporary. Tuesday and Wednesday.

U.S. Grant Hotel. 326 Broadway. downtown. 232-3121. Robin Bisset and Richard James. jazz and blues. Thursday through Saturday. Peter Bisherech. performs lounge music from 5:30 p.m. in the lobby. Monday through Thursday. and Saturday. and from 4:30 p.m. Friday. Also performing in the Grant Club Lounge. 9 p.m. Tuesday through Friday. 7 p.m. Tuesday through Friday.

Via Veneto Restaurant. 1745 India Street. downtown. 233-6386. Open. mile night. Thursday. Friday. Italian. Paula Ellen. and Michelle. and Gina. Italian. present a family show. Friday through Sunday. the Via Veneto. Singers present opera highlights. 6:30 p.m. Sunday. also with special guest Gains.

Wiggle Hotel. 1055 Second Avenue. downtown. 238-1818. Lobby. live piano music. 4 p.m. daily. Plaza Lounge. piano music. nightly. La Fontainebleau. candlelight dining with dinner piano music. 6:30-10:30 p.m. nightly. piano music. is featured during the Sunday brunch.

The Whistle Stop. 2236 Fern Street. Golden Hill. 284-2485. The Soul Brothers. rock. Friday.

Waters Restaurant and Nightclub. 5800 El Camino Boulevard. 583-1813. Live music. Wednesday. call club for information.

Words and Music Bookstore. 3006 Fourth Avenue. Hillcrest. 268-4011. George Sheela. classical guitar. 8 p.m. Friday. San Antonio. folk music and humor. 8 p.m. Saturday.

Words and Music Bookstore. 3006 Fourth Avenue. Hillcrest. 268-4011. George Sheela. classical guitar. 8 p.m. Friday. San Antonio. folk music and humor. 8 p.m. Saturday.

East County

Alpine State Depot. 2754 Alpine Boulevard. Alpine. 441-2550. Carl Semmens and Southern. Country. country. Wednesday through Saturday.

Antonio's Hacienda. 1300 North Johnson. El Cajon. 442-9827. Dusty. live. contemporary. Friday and Saturday.

Harvey Stone Inn. 2059 El Camino Boulevard. college area. 683-2263. Tom Cummins. folk and folk music. Tuesday through Saturday.

The Boatshow. 5000 Concession Center Drive. La Mesa. 589-2353. Vince Warren. jazz. Friday and Saturday.

The Boatshow Restaurant. 8300 Parkway Drive. La Mesa. 465-3660. Listen. laugh, and sing along to Gary Norstrom. pianist. Wednesday through Saturday. Jerry Burchard. vocal and instrumental songs. Friday happy hour. Sunday and Monday evenings. Dale Pearson. pianist. performs. Tuesday.

Brownie Billy's. 11377 Woodside Avenue. San Diego. 448-6778. Jerry Baur and a Touch of Country. country. Wednesday through Sunday. live country dance lessons beginning 7 p.m. Wednesday and Saturday.

Ball and Bear. 690 North Second Street. El Cajon. 440-5757. The Great Brothers. Motown. standards. and blues. Thursday through Saturday.

Carle's Harp & Organist Center. 5000 Concession Center Drive. La Mesa. 688-9757. Papa John Powell. all-around entertainer. Thursday through Saturday. Vince Warren. jazz. Sunday. the Slim & the Rock & Soul Show. vintage rock & soul music. Wednesday. November 25.

Circles of Comedy. 1013 Broadway. El Cajon. 441-7413. Country. Country. country. Tuesday through Saturday. Breakfast. Friday. country. Sunday and Monday.

Flam Springs Inn. 1505 Highway 80. El Cajon. 443-8566. Silverado. country. Friday through Sunday.

Crown Room. North Second Street and Tule. Avenue. El Cajon. 447-0416. Jim Macey. original and contemporary music performed on guitar and accompanied with vocals. Wednesday and Thursday. live music. Friday and Saturday. call club for information.

Dick's Horseshoe Tavern. 7064 Broadway. Lemon Grove. 469-4344. The Duckbill Blues. vintage rock. Thursday through Sunday.

Dick's Landing. 1185 East Main Street. El Cajon. 442-0508. Card Curtis. guitar and pianist. performs Wednesday through Saturday. Chad Hart. country and variety. Sunday through Tuesday evenings. Don Miller. piano. Friday happy hour.

Don's East. 13321 Business Highway Eight at Los Ceches. El Cajon. 443-2444. James. J.B. and the Country Gold. country. Friday and Saturday.

El Chubasco. 537 East Main Street. El Cajon. 443-9938. Live music. cumbia. merengue. and salsa music. 9 p.m. Thursday through Sunday.

El Corral East. 1200 Highway 94. Spring Valley. 595-0011. Star Country. featuring Amber Star. Country. Friday evening. two elderly gentlemen perform 22 country songs Saturday evening.

The Family Lounge. 9847 Mission Gorge Road. San Diego. 449-0404. The Belairs. vintage rock. Friday and Saturday.

Flam Springs Inn. 1505 Highway 80. El Cajon. 443-8566. Silverado. country. Friday through Sunday.

George Joe's Restaurant. 5606 Marina Drive. La Mesa. 469-4258. John Garcia. pianist. performs Friday and Saturday.

The Inn at Pine Valley. 2844 Old Highway 80. Pine Valley. 472-9222. The Catfish. vintage rock. Friday and Saturday.

Kelly's Park. 6344 El Camino Boulevard. college area. 286-0400. Everett King. Modern Rhythm. Blues and Rhythm. and Blues. Thursday. Super Club. rock. Friday. Mike Kene and the Commotions. Blues and rock. Saturday. John Ingram. contemporary. Sunday. Brian Whelan. contemporary. Monday. Wabham and Ruck. contemporary. Wednesday.

Lakeview Hotel Lounge. 9940 River Street. Lakeside. 443-9901. Seneca. live. country. Friday and Saturday.

Live Oak Springs. 1505 Old Highway 80. El Cajon. 443-9938. Happy. live entertainment on the piano. Sunday evening.

Louis Leno's. 5296 Ballantine Road. La Mesa. 462-0533. Frankie. rock from the Fifties to the Eighties. Wednesday through Saturday. Remond. classical and folk music. 4:30 p.m. Saturday and 8:30 p.m. Monday.

Magnum's Tavern. 10000 Magnum Avenue. San Diego. 448-5500. Pratts. rock. Friday and Saturday.

Marsalsh. 8238 Parkway Drive off Jackson Drive and Fletcher Parkway. La Mesa. 462-9663. 1901. Nights. Middle Eastern music. Wednesday. the House of Blues. contemporary. Thursday. Moroccan dance and music. Thursday through Saturday.

Mytho's Murphy's. 177 Fletcher Parkway. El Cajon. 472-9400. Kamel. vintage rock and roll music. 8:11 p.m. Wednesday and 8:30 p.m. Thursday.

Nite Owl East. 667 North Main Avenue. El Cajon. 447-3854. Live music. nightly. call club for information.

Park Place. 1260 Fletcher Parkway. El Cajon. 448-7473. France. rock. Thursday through Saturday. Not Gault. rock with blues. Sunday. live rock. Monday through Wednesday. call club for information.

Pelican Park. 7829 Broadway. Lemon Grove. 464-5281. The Seabirds. Rump. rock. Friday and Saturday.

Peter Jay. 9125 Mission Gorge Road. San Diego. 582-8229. Jerry Burchard. magical and suburban songs. 9 p.m. to midnight. Wednesday and Thursday. 80-Home. vintage rock. Friday and Saturday.

Van Winkle's. 10020 Mission Gorge Road. San Diego. 449-0400. Country. country. Friday and Saturday.

Wine Caddy Saloon. 240 West Main Street. El Cajon. 440-9427. Live music. Thursday. country music. Wednesday. live rock. Friday and Saturday. call club for information.

South Bay

The Country Rumpkin. 1862 Palm Avenue. Imperial Beach. 429-1161. The Belairs. vintage rock. Friday and Saturday.

The Dancer Machine. 1862 Palm Avenue. Imperial Beach. 429-1161. Scooter. rock. Thursday through Saturday.

Sunday. Rockola. Beatles music and older. Monday. Pratts. rock. Tuesday and Wednesday. November 24 and 25.

Da Vinci's. 526 E Street. Chula Vista. 427-0880. John Rolles. contemporary. Monday through Friday. Juan Pina. contemporary. Saturday and Sunday.

Dick's Cocktails. 117 Third Avenue. Chula Vista. 422-5566. Live music. Wednesday and Thursday. call club for information. Waco. country. cides. and contemporary. Friday and Saturday.

Hute's. 1463 Palm Avenue. Imperial Beach. 423-3479. Linda Sherwood and Sonrie. country. Friday and Saturday.

Joey's. 415 Broadway. Chula Vista. 429-4828. Louis and Louise Chang. contemporary and older. Wednesday through Sunday. Gold'n West. country and contemporary. Monday and Tuesday.

La Mesa. 1411 Highland Avenue. National City. 474-3222. Bruce. Ballhaus. contemporary. Tuesday through Thursday. East Coast. contemporary. Friday and Saturday.

Landmark Cocktail Lounge. 4191 Sweetwater Road. National City. 475-7311. Whiskey. live. country. 8:30 p.m. to midnight.

The Lantern. 1122 Third Avenue. Chula Vista. 425-4296. Live rock. Friday and Saturday. call club for information.

Marshall Lounge. 1000 Broadway at Main Street. Chula Vista. 429-0403. Live music. merengue and Latin music. Thursday. Cuban Latin music. Friday and Saturday.

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B STREET CAFE & BAR
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LIVE JAZZ IN THE CITY
Thursday, Nov. 15, 8:00-10:30 pm
KIM WESSLEY with guest Art Bone in collaboration with American Cancer Society presents *Jazz Out - Live* & the
GREAT AMERICAN SMOKEOUT BLOCK PARTY
MARK LESSMAN BAND
Plus mimes, jugglers, food, drink specials & much more!

GEORGE EMERSON
Wednesday, 8:30-2:30 pm
Friday & Saturday, 8:30-8:30 pm

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TUESDAY \$100 WELL DRINKS
THURSDAY 8 PM - FASHION SHOW
And then dance with NUMEDIA
HAPPY HOUR - MON-FRI 5-7
LIVE ENTERTAINMENT THIS WEEK

NUMEDIA FUSION SERGIO DUENAS
Thurs. Fri. & Sat. Wed-Sun.
MAKE RESERVATIONS NOW FOR YOUR DECEMBER PARTY!
(if only cost of \$85)
4062 Bonita Road, Bonita 475-6322

VERY FRESH SEAFOOD LIVELY ENTERTAINMENT

SHAKERS
Tuesday thru Thursday 8:00-12:30
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MONDAY NIGHT FOOTBALL WITH WIDE SCREEN TV AND "QBI"
San Diego's Best Happy Hour
Monday thru Friday 5-8 PM

Exclusive Engagement!

OH RIDGE
Tuesday-Thursday 8:00-12:30
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Good music and company
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an exceptional oyster bar
Anthony's
La Jolla
La Jolla Village Dr. at Regents Rd.
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Mony Mony's
Live music 7 nights a week!
4595 Sports Arena Blvd. 223-5596. Across from Sports Arena

Thursday-Saturday, November 19-21

FLYWEIL

Sunday & Monday, November 22 & 23 Tuesday-Saturday, November 24-26

the procrastinators FRANCE

WEDNESDAY
Happy Hour 5:00-6:00 pm
50¢ beer, 91¢ shooters, free munchies, & 91¢ DJs with cocktails & great giveaways

THURSDAY
Flirt's Night Out
Wear skirt or tie & no cover charge
Margaritas \$1.25 all night

FRIDAY & SATURDAY
Long Island lost Das 75¢ from 7:00-8:00 & no cover from 7:00-8:00

FAT CITY TROPICAL CAFE
presents

Hollis Gentry's Neon
Thursday 8 pm-12 am
Friday and Saturday 9 pm-1 am
Sunday Jazz 7 pm-11 pm

A Taste of the Southwest
During the months of November and December, Fat City's chef, Brian Ashe, will be introducing authentic New Southwestern Cuisine. Complete dinners for only \$12.95. Take this opportunity to experience some of our region's most talked about food now!

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Wednesday-Saturday

Giant Video Screen
Top 40 Videos
Drink specials with free hors d'oeuvres
Monday-Friday 4:30-7:30 pm

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COCONUT'S TROPICAL HEAT!

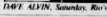
FRIDAY
The return of FISH & THE SEAWEEDES
Super Point Loma Party Band

SATURDAY - SUNDAY
DR. CHICO'S ISLAND SOUND CALYPSO/REGGAE BAND
No cover on Sunday

DANCING
9:00 pm till close

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JAZZ SUNDAYS



**THE RALPH SENIOR
JAZZ GROUP**

From 4:00 pm

7425 Mission Gorge Rd.
(At Princess Yvonne-Melini Gorge Plaza.
Look for the Jack-in-the-Box)

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Metallica ★ Motley Crue ★ Kiss ★ Aerosmith
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U2 ★ The Cure ★ Sex Pistols ★ Dead Kennedys
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Beastie Boys ★ Ace Frehley ★ Stevie Nicks ★ Wham
Duran Duran ★ Donny ★ Marie Osmond

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Mon-Thurs. 10 am-9 pm, Fri-Sun. 10 am-10 pm

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(Next to Leventhal's)
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Look for the sign!
**"CONCERT SHIRTS
50% OFF"**

\$300 OFF
Any Shirt
Including
sale shirts
(Limit one per customer)

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Country Rock**
Alton and the Ox Bow Country
Lads: Ox Bow Inn
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THE RESULTS

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Cousins' Annual Photo-Electronic-Appliance Show
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This Fri., Sat. and Sun., Nov. 20, 21 & 22

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all weekend

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- Auto focus compact with wide angle and telephoto lenses
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100-200 AF	\$134.95
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Tamron zoom lens



28-70 or 70-210 zooms

- Special anti multi-coating for optimal color contrast and sharpness
- Compact design
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- Program action and programmed automatic
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Pentax Auto Focus Accessories



35-70	\$144.95
28-80	\$238.95
35-135	\$278.95
70-210	\$299.95
24-50	\$258.95
240 FT flash	\$109.95
400 FTZ flash	\$189.95

Polaroid

Polaroid Spectra



- Smart auto focus
- Auto exposure
- Sharp
- Power of Spectra System
- 1-yr. warranty

\$104.95
also \$27 trade-up allowance

Polaroid LMS



- Focus free
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\$34.95
your cost

Sale price \$44.95
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FUJI

Fuji DL-400



- Auto focus dual lens 17mm wide angle lens to telephoto 175
- Drop load with auto film speed setting
- Decision-free flash with diffusion panel
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\$209.95
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Fuji DL-300



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Fuji DL-150



- Auto focus
- Decision-free flash
- Drop load with pre-wind
- DX coding
- Auto wind

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FREE CASE

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48 NOVEMBER 19, 1987

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Come See Dr. Ackroyd & Dr. Vitalich

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- Large selection of fashion eyeglasses and contacts
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IS YOUR HAIR THINNING?

It's natural for hair to fall out—but when it falls out faster than it grows back, you have a problem.

BEFORE 3 MONTHS

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NUVELL HAIR CARE IS:

- A GUARANTEED COSMETIC APPROACH TO FULLER, THICKER HAIR or Your Money Back
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AIDS RESEARCH PROGRAM

This research program will be examining the blood of people from high risk groups for AIDS who test HIV negative or positive.

The following groups may qualify for this program:

- Men who have had sex with another man or more than since 1977.
- Past or present intravenous (IV) drug abusers.
- Sexual partners of any persons who have AIDS, ARC or who have tested HIV positive.
- Men and women who have engaged in prostitution since 1977 and persons who have been their heterosexual partners within six months.

Your test results are kept strictly confidential.

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[illegible][illegible][illegible][illegible]

This image shows a blank, aged, cream-colored page, likely an endpaper or flyleaf from an old book. The paper has a slightly textured appearance with some minor discoloration and faint, dark smudges or stains, particularly along the left edge. The page is framed by dark borders on the left and right sides, which appear to be the edges of the book's binding or the scanner's frame. There is no text or other markings on the page.

[illegible]

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Colors	
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Reg. \$10.50	\$3.50
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Includes Uno's original "Chicago Famous" Deep Dish Pizza (one inch thick) sausage, one secret sauce, two kinds of cheese and chunky tomato. **BEVERAGES: BEER OR WINE**

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Dine in a bright sophisticated new age full-service restaurant with a chef, 2 outside patios and a large new dining room. Food cooked to order, fashioned with the freshest ingredients North County provides.

BREAKFAST • LUNCH • DINNER ALL DAY ALL NIGHT MENU DINNERS START AT \$4.95

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THE REEL GUSTO serves "shrimp" scampi-style \$5.95

5 medium shrimp sauteed in shallots, garlic, lemon juice and white wine. Served with dinner salad, rice, and garlic bread.

5:00 to 9:00 Monday through Saturday.

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THE REEL GUSTO

7612 Linda Vista Road, #102 268-0597

THE REEL GUSTO

5 medium shrimp sauteed in shallots, garlic, lemon juice and white wine. Served with dinner salad, rice, and garlic bread.

5:00 to 9:00 Monday through Saturday.

Eat in or take out Expires 12-3-87 with coupon

THE REEL GUSTO

7612 Linda Vista Road, #102 268-0597

with them, and a salad that is best topped with dressing. This may be added to any entree. Also, all the choices for the main course are available. The menu is available at the restaurant. The menu is available at the restaurant. The menu is available at the restaurant.

BARBECUE TOWER General Public Shopping Center, 625 Encinitas Boulevard, Encinitas, 92024. 754-1100. The menu is available at the restaurant. The menu is available at the restaurant. The menu is available at the restaurant.

THE TWIN BROS 2141 Combs Road, Carlsbad, 92008. 754-1100. The menu is available at the restaurant. The menu is available at the restaurant. The menu is available at the restaurant.

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LA HACIENDA RESTAURANT AND CANTINA

THANKSGIVING FIESTA

Thursday, November 26 11:00 a.m. to 8:00 p.m.

All You Can Eat Holiday Buffet

- Roasted Turkey & Trimmings
- Turkey Enchiladas
- Ham & Lamb
- Seafood Bar
- Assorted Salads
- Dessert Bar
- Champagne & A-Zole Cider
- And Much More

Adults: **\$12.95**
Children: **\$6.50 (12 and under)**
Make Your Reservations Early!

Mission Valley Inn
Atta-Renta
875 Hotel Circle South in Mission Valley
298-8281

Fabulous 8-course Dinner 2 for \$8.95

Dinner served every day and includes:

- Hot & sour soup or egg flower soup
- Fried shrimp
- Egg roll
- Fried won ton
- Cashew chicken or kung pao chicken
- Sweet & sour pork
- Fried rice or steamed rice
- Tea & cookies

For 4 people add: Broccoli beef
For 6 people add: Lemon chicken

Jade Inn

The very finest in Mandarin, Szechuan cuisine
5043 El Cajon Blvd., near S.D.S.U.
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Expires 12-3-87

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CHAMPAGNE SUNDAY BRUNCH

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\$6.95

per person
Dine inside or out
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Located in CAMPBELL ON THE BAY

2211 Pacific Beach Drive
Free parking
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...ing things are recommended. The last but not least is a Thanksgiving dinner. This is a special occasion and should be celebrated with a special meal. The menu is available at the restaurant. The menu is available at the restaurant. The menu is available at the restaurant.

NORTH INLAND

ARTHUR'S BARBECUE 1444 North Pacific Boulevard, Encinitas, 92024. 754-1100. The menu is available at the restaurant. The menu is available at the restaurant. The menu is available at the restaurant.

THE SOUTHERN CHOICE The menu is available at the restaurant. The menu is available at the restaurant. The menu is available at the restaurant.

READER'S GUIDE TO RESTAURANTS

...ing things are recommended. The last but not least is a Thanksgiving dinner. This is a special occasion and should be celebrated with a special meal. The menu is available at the restaurant. The menu is available at the restaurant. The menu is available at the restaurant.

OLD TOWN MEXICAN

Cafe y Cantina

HAPPY HOUR 4-7 pm Monday-Friday

FREE APPETIZERS

Beef rolled tacos, nachos, chicken rolled tacos • Encinitas/Lumberton location only
\$1.25 margaritas, 75¢ Cava Blanca draft

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Handmade tortillas • Vegetarian menu • Durable patio dining available
Try our frosty pizza, lasagna, sandwiches, raspberry margaritas and daiquiris

Same authentic Mexican food as our Old Town location
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MAKE A PILGRIMAGE TO BOREL'S FOR THANKSGIVING.

You won't want to miss Borel's for Thanksgiving. We want to make your holiday easy and enjoyable. So we're preparing the traditional dinner of Roast Young Turkey with all the trimmings. Just \$12.95 for adults, \$5.25 for children. Or you can also choose from our special holiday menu. Call for reservations now.

BOREL'S
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CAPE LANTIER 1448 Grand Avenue, 92108. 754-1100. The menu is available at the restaurant. The menu is available at the restaurant. The menu is available at the restaurant.

LA JOLLA

ALPHEUS OF LA JOLLA 1701 Prospect Road, 92037. 754-1100. The menu is available at the restaurant. The menu is available at the restaurant. The menu is available at the restaurant.

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FOR THE ALL-AMERICAN THANKSGIVING IT'S THE ALL-AMERICAN RESTAURANT



Featuring wild range Turkey dinners with all the trimmings and dessert for \$11.95. (Other entrees available.)

FOR PARTIES OF 6 OR MORE, A WHOLE TURKEY MAY BE RESERVED AND YOU TAKE HOME THE LEFTOVERS

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RECHAM RESTAURANT 2711 Camino del Rio East, Suite 100, San Diego, CA 92108. In the heart of the city, this restaurant is a true gem. The menu is a blend of traditional and modern cuisine, featuring a variety of meats, seafood, and vegetables. The atmosphere is warm and inviting, with a focus on excellent service.

TAMARA'S 1335 Camino del Rio East, Suite 100, San Diego, CA 92108. This restaurant offers a wide range of dishes, from classic comfort food to more sophisticated fare. The kitchen is known for its attention to detail and use of fresh ingredients.

POINT LOMA & SPORTS ARENA 5786 La Jolla Blvd. • 459-7311. This location is perfect for large groups and special occasions. The menu is extensive, and the service is top-notch.

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Ebi Sushi is a classic favorite with shrimp and dash of horseradish. It's delicious and fully cooked! Only \$2.50 for an order at the Sushi Bar.



FUJI-SAN
Japanese Restaurant
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Pacific Beach
270-5733

Hours: 11 am-10 pm Restaurant
5 pm-10 pm Sushi Bar

READER'S GUIDE TO RESTAURANTS

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SHRIMP & CHICKEN DINNER FOR TWO \$8.95

Dinner served every day from 3:00 pm and includes Fried Shrimp, Egg Roll, Fried Wonton, Egg Flower or Hot & Sour Soup, and:

For 2 people: Cashew Chicken & Sweet & Sour Pork
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Your choice of beef or chicken teriyaki with tempura vegetables. Served with rice, soup and salad.

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• Buffet Lunch Special \$6.95
• Champagne Sunday Brunch \$9.95
• Happy Hour 4-6 PM
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Thanksgiving with a Princess on a tropical island.

Outside...blue waters, white sands, lush foliage. Inside...the tantalizing sights and smells of two grand buffets. At the Dockside Broker and the Polynesian Princess. Barons of beef, loins of pork, breasts of chicken, fresh fish, choice seafood, salads, omelettes, cheeses, and of course roast turkey, cranberries, dressing, pumpkin pie and all the trimmings. That's the way a Princess celebrates The San Diego Princess. Call for reservations.

SAN DIEGO PRINCESS

(Formerly Vacation Village)
1404 W. Vacation Road
San Diego, CA 92109
(619) 274-4630



Dockside Broker 12 noon to 3 pm. \$10.95 adults, \$6.95 children under 10. Polynesian Princess 2 pm to 5 pm. \$12.95 adults, \$10.95 children under 10.

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Don't fight the crowds. Discover something unique this Thanksgiving. **THANKSGIVING BANQUET ON THE BAY \$10.95**. A wonderful multitude of scrumptious traditional holiday delights served buffet-style. Includes a lot of champagne per couple. Reservations recommended. Dine by fire and candlelight at individual tables - not banquet style.



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For an Exotic Adventure, Experience the Best in Thai Cuisine
"Karinya offers very good food...The cuisine is lively and inventive."
- Eleanor Widmer, The Reader
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Located on Garnet at the South-East corner of Garnet & Mission Blvd.
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Open for lunch Mon.-Fri., dinner daily 270-5850

\$6.75 DINNER SPECIAL (Regular price \$8.75)

• Chicken Teriyaki
• Scallop Tempura
• California Roll
Includes soup, salad, sunomono, and rice. Offer valid through December 10, 1987.



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(Off Interstate 5 next to Pacific Nissan)
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READER'S GUIDE TO RESTAURANTS

same for time, and you can find it in any of the major chain restaurants. Check out the regular menu. The restaurant is open 11 a.m. to 11 p.m. and is located on the corner of 1st and 2nd streets. The restaurant is open 11 a.m. to 11 p.m. and is located on the corner of 1st and 2nd streets.

EL MONDO SHOP 1501 N. 1st St., Ste. 200, Phoenix 85004. This shop has an indoor dining area where you can find the restaurant's regular menu. The restaurant is open 11 a.m. to 11 p.m. and is located on the corner of 1st and 2nd streets.

PRADO ITALIAN RESTAURANT 1001 N. 1st St., Ste. 200, Phoenix 85004. This restaurant has an indoor dining area where you can find the restaurant's regular menu. The restaurant is open 11 a.m. to 11 p.m. and is located on the corner of 1st and 2nd streets.

THE GATHERING 1001 N. 1st St., Ste. 200, Phoenix 85004. This restaurant has an indoor dining area where you can find the restaurant's regular menu. The restaurant is open 11 a.m. to 11 p.m. and is located on the corner of 1st and 2nd streets.

restaurant is open 11 a.m. to 11 p.m. and is located on the corner of 1st and 2nd streets. The restaurant is open 11 a.m. to 11 p.m. and is located on the corner of 1st and 2nd streets.

GOVINA'S 1001 N. 1st St., Ste. 200, Phoenix 85004. This restaurant has an indoor dining area where you can find the restaurant's regular menu. The restaurant is open 11 a.m. to 11 p.m. and is located on the corner of 1st and 2nd streets.

HOB NOS HILL 1001 N. 1st St., Ste. 200, Phoenix 85004. This restaurant has an indoor dining area where you can find the restaurant's regular menu. The restaurant is open 11 a.m. to 11 p.m. and is located on the corner of 1st and 2nd streets.

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restaurant is open 11 a.m. to 11 p.m. and is located on the corner of 1st and 2nd streets. The restaurant is open 11 a.m. to 11 p.m. and is located on the corner of 1st and 2nd streets.

JERUSALEM HOUSE 1001 N. 1st St., Ste. 200, Phoenix 85004. This restaurant has an indoor dining area where you can find the restaurant's regular menu. The restaurant is open 11 a.m. to 11 p.m. and is located on the corner of 1st and 2nd streets.

PIATA AL MONTE 1001 N. 1st St., Ste. 200, Phoenix 85004. This restaurant has an indoor dining area where you can find the restaurant's regular menu. The restaurant is open 11 a.m. to 11 p.m. and is located on the corner of 1st and 2nd streets.

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READER'S GUIDE TO RESTAURANTS

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STREET CAFE AND BAR 1001 N. 1st St., Ste. 200, Phoenix 85004. This restaurant has an indoor dining area where you can find the restaurant's regular menu. The restaurant is open 11 a.m. to 11 p.m. and is located on the corner of 1st and 2nd streets.

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1/2 OFF DINNER

Buy one entrée at regular price and receive a second entrée of equal or lesser value for 1/2 off. (Strong labels included.)

Please present coupon to your server upon ordering.

Antoine's

LEBANESE CUISINE

1001 N. 1st St. • Phoenix 85004

FREE DINNER

When you buy one combination dinner, get one of equal or lesser value free.

Special good through 12/28/87. Excluding Fridays. Not valid on food to go.

Caravita

2253 Sunset Cliffs Blvd. 222-0533

AFGHAN CUISINE

2 FOR 1

Buy one lunch or dinner entrée at regular price and receive a second entrée of equal or lesser value FREE. Valid Monday through Thursday. Not valid with any other specials. Please present coupon to server upon ordering.

Pawinda

A DINING ADVENTURE

110 Torrey Pines Road at Herschel for reservations call 454-9129

Complimentary pitcher of Coors beer or half-litre of wine

Included with your choice of Any two combination dinners \$13.95

Served with rice and beans and salad or salad of your choice. Not valid on food to go. No coupon necessary. Just mention this ad through December 2, 1987.

EL AZTECA

Mexican Restaurant

1433 Garret Ave. • 781-0889

710 East Broadway Ave. • 561-9867

Thanksgiving

SUNDAY BRUNCH AT ABBEY RESTAURANT

10:00 AM-2:00 PM featuring live entertainment

SEAFOOD FEETICUS	\$8.95	OUR BAKED WHITE CHEESE SANDWICH	\$8.95
Shrimp and fresh fish are sautéed with white wine, herbs and cream and topped with semolina fetticini.		Layers of dried apricot ham and Swiss cheese topped with melted cheese and served with Dickenson's strawberry jam.	
Brunch entrees below are served with sliced homemade potatoes and fresh fruit.			
EGGS BENEDICT	\$6.95	CONTINENTAL BREAKFAST	\$4.95
The poached egg served on English muffin with hollandaise and mushrooms and hollandaise.		Fresh warm croissant is served with 2 eggs, fruit, fresh-squeezed orange juice and coffee or tea.	
EGGS BENEDICT	\$7.95	BAKED APPLE PANCAKE	\$6.95
The poached egg served on English muffin with hollandaise and Canadian bacon, sliced tomatoes and hollandaise.		Slices of fresh baked apple are baked into a hot fluffy pancake with cinnamon and brown sugar.	
CHEESE OMELETTE	\$5.95	FRENCH TOAST	\$4.95
Fluffy omelette omelette filled with Swiss and cheddar and herbs de Provence.		Our French toast is topped with warm vanilla custard sauce and fresh fruit.	
UPSTOWN OMELETTE	\$4.95	RASHER OF BACON	\$1.95
Fluffy omelette omelette with ham, Swiss cheese, Swiss cheddar and Swiss cheddar panini.		Four slices of thick, smoked ham.	
FIFTH AVENUE SCRAMBLE	\$9.95	CREOLE BREAKFAST SANGRIA	\$2.75
The scrambled egg with a parmesan cheese frittata.		Spicy cream sauce is charmed.	
		CRISPSTRAW	\$1.25
		Warm, moist, butter and jam.	
		STREET BREAD	\$1.25
		Rich Philadelphia-style dough with butter.	

2825 FIFTH AVE. • 291-4779

FREE MUFFIN, COFFEE OR TEA

with the purchase of one lunch entrée or dinner entrée. Valid Monday through Thursday. Not valid on food to go. No coupon necessary. Just mention this ad through December 2, 1987.

Dini's

5700 Foy Avenue • La Jolla 454-6662

ARRIVED! Freshest Seafood on the Coast

Baked, broiled, Cajun or Szechwan styles available.

Lunch and dinner fresh fish specials and ocean delights including:

CALAMARI D'MICHAEL	\$9.95
Owner's recommendation. Lightly breaded fillet, sautéed with onion, garlic, ginger, brown sauce and butter.	
SEAFOOD SAUTE	\$11.95
Chef's house of fresh assorted seafood, sautéed in sauce with onion, garlic, ginger, brown sauce and butter.	
SCAMPI	\$12.95
Sautéed jumbo prawns prepared in light cream sauce, hint of garlic and butter.	

Thanksgiving Dinner with an Ocean View! 1-7 p.m.

\$9.95 complete turkey and ham feast includes all the trimmings.

Reservations accepted. Only good at Dini's by the Sea, 3290 Carlsbad Blvd., Carlsbad 434-6000

Dini's

5700 Foy Avenue • La Jolla 454-6662

COMBINATION DINNER SPECIAL \$5.95

Includes salmon steak, tempura, vegetable, rice, and bread.

SUSHI SPECIAL

California Roll, 10 pieces \$3.50

Tuna and yellowtail, each piece 95¢

Through December 2, 1987

NINJA

JAPANESE & KOREAN

4003 West Point Loma Blvd. 226-0208

(Next to Liquorland)

1/2 PRICE DINNER

With Coupon

Buy one dinner of the regular price, get second of equal or lesser value at 1/2 price. (Not valid on Fridays. Expires 12/2/87.)

We do excellent catering!

CASA MACHADO

Montgomery Airport

Off Aero Drive, Kearny Mesa 292-4716

Enjoy a spectacular airport view

Patio dining

GNARLY DUDES

Surf's up at Rubio's as we salute "Old Surfers" (i.e., all dudes and dudettes, 30 years old or over)

Tonight only! With our host **KGB**

50° fish tacos and 10° Pepsis from 5 pm to closing

ONLY AT OUR GRAND AVENUE STORE

Gnarly babes, ragin' waves, and tonight

Prizes by: BEACH CITIES TRAVEL

Surf Club & PENGUIN DEL MAR

Trips to Mexico, surf equipment, sportswear & more! Prizes for everyone in a Hawaiian shirt!

Rubio's

At Grand Ave. Store Only! 910 Grand Ave. at Bayard in Pacific Beach 270-4800

HELP! SPECIALTY UNFINISHED FURNITURE QUITS!

Bob Haywood buys their entire stock! We are bursting at the seams!
Many one-of-a-kinds and closeouts.



**COMPUTER
DESK WITH
HUTCH**
36" W x 21" D x 26" H
Reg. \$129⁰⁰
SALE
\$79⁰⁰
Finished



**OAK
TV CART**
18" W x 18" H x 17" D
Reg. \$79⁰⁰

Finished or
Unfinished
SALE
\$49⁹⁸

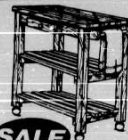
COME AND
SEE US NOW
FOR SAVINGS OF
20-75% OFF
ON CLOSE-OUTS
Bookcases, Wardrobes,
Bar Stools, Chairs, Tables,
Bedroom Sets in pine, oak
& alder, Computer
Tables and more



10% OFF
ALL
ROCKING
CHAIRS



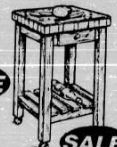
SALE
**SERVICE
CART***
Reg. \$69⁹⁸
\$49⁰⁰



SALE
**APPLIANCE
CART***
Reg. \$109⁰⁰
\$89⁰⁰



SALE
**CHOPPING
BLOCK***
Reg. \$209⁰⁰
\$179⁰⁰



SALE
**GOURMET
TABLE***
Reg. \$119⁰⁰
\$99⁰⁰



SALE
STOOL*
\$9⁰⁰



**OAK
SPEAKER STAND**
18" W x 18" H x 17" D
Reg. \$99⁰⁰

SALE
\$24⁹⁸
Finished or
Unfinished



SALE
TV CART*
Reg. \$49⁹⁸
\$39⁰⁰



Finished
**CD/TAPE
STORAGE UNITS**
Reg. \$29⁹⁸
SALE
\$19⁰⁰

*Some assembly required



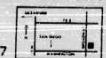
90 DAYS SAME AS CASH (O.A.C.)

BOB HAYWOOD'S
UNFINISHED FURNITURE

EL CAJON
456 N. Magnolia
Next to Bank of America
440-3551
10:00-8:00 Mon-Sat
12:00-5:00 Sun

KEARNY MESA
8151 Balboa Ave.
268-4008
10:00-8:00 Mon-Fri
10:00-6:00 Sat., 11:00-5:00 Sun

NEW LOCATION



ESCONDIDO
618 N. Rimadway
743-1447
10:00-8:00 Mon-Sat
12:00-5:00 Sun