

Eighth Annual Photography Awards — Last Call for Entries page 14

Reappearance of **CRIME & INCIDENT** page 38

READER

VOLUME 17, NO. 41 OCTOBER 20, 1988 SAN DIEGO'S WEEKLY

SPORT OF SURFING

Is
Formerly Bitchy
An Excellent
Business
Opportunity

The commercialization of surfing started out innocently enough. The way ex-world champion surfer Mike Doyle recalls it, it began in the summer of 1966, with the Catalina Swimwear promo tour. Before the mid-Sixties, Catalina Swimwear had always been the kind of company that specialized in selling yellow golf pants to the "I Like It" crowd and popsicle-colored muumus to their wives. But times were changing, and Catalina was beginning to understand that the future of retailing was in catering to a huge new generation of baby-boom

STORY BY STEVE SORENSEN

teen-agers. With the encouragement of the DuPont Corporation, which was looking for a way to market its new nylon clothing material, Catalina saw the new and explosive popularity of surfing as a way to hype its flashy

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Photograph by Rick Doyle

CITY LIGHTS



It's what's happening

LIZ LANG'S ON THE TOWN

BY LIZ LANG

PEOPLE ARE WATCHING. People are DOING. This mind-at-work, after a weekend of what-to-do's, has spotted TRENDY and the PEOPLE who make them.

First stop on the trend-spotting safari — the El Cajon Convention Center for a surprise audience with reality! In the lush, chintz-bedecked lobby of the Howard Johnson's Hotel, the over-popular GORGEOUS LADIES OF WRESTLING (GLOW) held forth on the contradiction of providing action-packed, lowbrow entertainment while remaining thinking women in their own right. "Body by

"We serve the underground music, and artistic-minded people of San Diego. All others entering are guests... Redneck, racist, or bottom-sleeping behavior is not permitted."

revelation, offered, "Our television show is one of the few to be shown at midnight and it ten in the morning — in the morning, the kids like to watch it for the crazy bits; at night, the

men just want to see two gorgeous ladies rubbing their tits together."

A clear act? And no wonder, the GLOW cast reads like a page from *Harper's* & *Queen's* — minutes into the interview, Mountain Fuji wows us with the revelation that she is none other than a direct descendant of the TONGA ROYAL FAMILY, and Chylene Cher demurely confesses to being an AMBASSADRESS OF THE INDIAN NATION.

At the gracious behest of NANCY, office manager for PROBOX Promotions, which sponsored last Saturday's performance, we joined GLOW's "ons rhapsody. The crowd was sparse yet enthusiastic. BEER-fueled cries of "Pull her hair!" and "Slam that bitch!" added to the playground ambience.

Highlight: punk urbane tag team STINKY and SNEAKY pried apart VICKY VICTORY's legs, visible-style, to bric-a-brac her crotch against the ring's corner post. "YEAAAAH!" roared the crowd with a standing ovation.

Catalis still ringing in our ears, we proceeded to Happening Plaza Metro, venue of

AKTIVITY — a Friday night dance club on University Avenue in Hillcrest. Hyper-komexos of the club's staid atmosphere, AKTIVITY's in-house-artist and UCSD Main College graduate, MICHAEL SORIANO, explained, "The wilder performance art pieces that we used to do here were a big draw for the progressive crowd. But the SAN DIEGO FIRE MARSHAL put a stop to that."

Glancing up at the floor-kane installation — fifty-old bicycle tires, lawn chairs, and umbrellas — suspended from the club's black ceiling, he moaned, "It's come down to that if you have a three-foot piece of yarn hanging from the ceiling, you get a citation."

The portfolio he eagerly shared gave us some sense of the innovative art statements he once devised for the club: "Here's one we did a couple of months ago. The entire piece required more than four hours to complete. I began in an eight-by-eight-foot

plywood box with rear-screen projections of words like "God" — I hung pearls by pieces of string... By the end, breast-like objects entirely covered the walls and floor of the box... It was very exciting... Here's another one, we used over 200 pounds of flour and water... three friends of mine in G-strings rolled around in

"progressive crowd." Spirits already ascendant, we were nearly delirious with excitement upon reading the bar's credo posted on the door beside the bouncer: "WE SERVE THE UNDERGROUND MUSIC, AND ARTISTIC-MINDED PEOPLE OF SAN DIEGO. ALL OTHERS ENTERING ARE GUESTS. REDNECK,



Get down and get progressive

it... quite a mess once it started to dry... A woman on a chair on a little platform... someone gradually draped her with household appliances and sausages... It was really neat. But for the time being, all that's over and our crowd is mostly State students now."

Acting on a tip from SORIANO, we headed for the PINK PANTHER on Morena Boulevard in SOUTH KLAIREMONT, in search of the

he committee to compare its smoking ordinance to the county's and make a

Some faces who testified at the public hearings were not familiar.

recommendation to the city council. Its first meeting was on October 7. The committee has

representatives from both ends of the argument. On one side is the American Lung Association, the Americans for Non-Smokers' Rights, and David Burns, a UCSD pulmonary physician and contributor to the U.S. Surgeon General's 1986 report on smoking. On the other side are members of the restaurant, bar, hotel, and small-business associations, some of them represented by the Coalition

(continued on page 34)



Illustration by Tom Foss

BATTLE OF THE BUTTS

BY BRUCE CALVIN

When the County of San Diego revised its smoking ordinance this past summer, cigarette smokers let out a wince of discontent. The new policy, which took effect in August, tightened up on the already restrictive measures against smoking in public places. But this was not the worst news for the advocates of smokers' rights. The county, which only governs the unincorporated areas, has launched a campaign to extend this policy to all the cities within its borders. The largest of the cities is San Diego, and it promises to be the biggest showdown between the clean-lung people, the cigarette smokers, and, of course, the tobacco industry.

All of the eighteen cities, which were contacted by the county in August, have their own smoking regulations for stores,

offices, restaurants, and other public places. These policies vary from city to city, causing confusion among the public as to what's acceptable and what's not. So says the county health department, which conducts the smoking ordinances in six of the municipalities, including San Diego. (The cities that don't contract with the county for health services conduct their own enforcement.) The health department is hoping that all the cities will drop their own smoking ordinances in favor of the county's, which is more restrictive in several ways:

- All eating establishments, regardless of size, must now reserve half of their seats for nonsmokers. There are no exemptions for smaller restaurants such as delis or fast-food outlets. Restaurant owners will not be able to tailor the number of nonsmoking seats to fit customer demand.
- No smoking is allowed in restaurant waiting areas.
- No one may smoke in a

shared office, even in designated areas. Smoking is allowed in private offices but is prohibited if a nonsmoker walks into the room. Cigarettes and partitioned workspaces do not count as private offices.

• Hotels and motels must have nonsmoking rooms available for guests.

So far three cities — La Mesa, El Cajon, and National City — have rejected the county's policy and decided to stay with their own. San Diego has formed an ad

huc committee to compare its smoking ordinance to the county's and make a

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(continued on page 34)

CITY LIGHTS

OFF THE HOOK

BY BRUCE CALVIN

Human beings can be divided, on the whole, into two categories: those who will answer a ringing pay phone and those who will not. The individuals below give their reasons for belonging to the first group. All of them answered calls placed last Saturday to local pay phones.

Peter Radlick, age twenty, student at Mesa College.

Outside Scripps Aquarium in La Jolla.

Why did you answer the phone? "Cause I'm walking down to the beach and it was ringing. Have you ever done this before, answering a pay phone?"

"I guess. I do it at work now and then. At Food Basket."

When you answer it, who's usually on the other end? "I don't know. You get people [who ask] 'Have you seen to and so?' They look like this or that. And you just kinda go, 'No. I don't see anybody around who looks like that.'"

What are you going to do at the beach? "Soak up the sun, watch the waves, and study."

What's your major? "C.E., I guess."

Thanks for calling. Call back anytime. God bless you."

Greg Stilling, age thirty-three, airplane mechanic.

Lobby of the Reuben H. Fleet Space Theater.

What were you doing? "I was going to use the phone. I

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waited for it to ring a few times, looked around, and picked it up."

Do you work there? "No, I'm just a visitor. I brought my two boys down here today. We just got out of the film called *Beverly Hills Cop*. It was quite fun. Quite enjoyable. I work on the set."

When you answer it, who's usually on the other end? "I don't know. You get people [who ask] 'Have you seen to and so?' They look like this or that. And you just kinda go, 'No. I don't see anybody around who looks like that.'"

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INVENTORY

BY PHIL KRUEGER

Every night, hundreds of transients sleep in Balboa Park's bushes, on landscaped freeway embankments, in alleyways behind downtown buildings, and alongside the railroad tracks south of Market Street. These makeshift encampments often consist of nothing more than an old blanket or a few pieces of cardboard spread on the ground, but they offer a little privacy and safety for people who can't afford a \$30-a-night hotel room, are turned away from downtown's charity shelters, or simply prefer to sleep outside. The belongings scattered around two of these open-air "bedrooms" reveal something about the people who stayed there:

On a landscaped slope overlooking the northbound lanes of Highway 163 near the rec. of the Balboa Park Aerospace Museum.

Several large sheets of cardboard, marked "Public Space Furniture Company."

Empty pack of "Best Buy" generic cigarettes.

Two packages of "prime SPL Lubricants" condoms, unopened.

lounge chair.

Blue washcloth.

Empty can of Beach Cliff fish sticks in soybean oil.

Pair men's double knit pants.

Brightly-colored poncho.

Woman's sock.

Packet Jack In The Box sugar, unopened.

Green I&B Scotch plastic chef's apron.

Starlight Light Opera Company performance program.

Empty pocket flask of Skol forty-proof vodka.

Pair man's briefs.

On the Interstate 5 freeway embankment overlooking the southbound Hawthorn Street/San Diego Airport exit, near Third Avenue and Date Street.

Large, brightly colored piece of automobile trunk lining.

Cotton pillow.

Pair men's boxer shorts.

Empty Burger King bag.

Forty-cent-off coupon for Surf detergent.

Empty two-ounce bag Ruffles potato chips.

Pair Seabone pajama pants, "80% polyester," size 33.

Pile of human excrement.

"Moon" Pita Pocket, Parmesan & Cheddar plastic wrapper.

Two empty sixteen-ounce Old English 800 malt liquor cans.

Empty Bartles & Jaymes Premium Wine Cooler bottle.

Empty "Ultra Start Hi-Potency

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Piles of lives



Where Detroit meets the homeless

TERMINAL PARKING

BY THOMAS K. ARNOLD

The number of homeless cars in San Diego is growing about as fast as the number of homeless people. This year, the San Diego Police Department has been towing away an average of sixty abandoned vehicles a month, as opposed to fifty-three in 1987 and forty-four in 1986.

The increase, according to Janet Keyman, civilian supervisor of the SDDP's impound unit, is due both to a rise in population and a decline in salvage value.

"Newer cars just don't have the metal in them that older cars do," Keyman says. "Each year, auto

makers use more and more fiberglass, more and more plastic."

Keyman says her enforcement team relies primarily on complaints from the public. Vehicles parked longer than seventy-two hours in any one location, she says, are subject to citation. If attempts to locate the owner are unsuccessful, the vehicle is presumed

"abandoned" — and good-bye, all' Bay. There are about 100 spots to which "we keep coming back, time and time again," Keyman adds. "Mostly, people dump their cars in out-of-the-way places, like roads off canyons, next to freeways, or in pockets of undeveloped land," she says.

"But we also find a lot of

abandoned vehicles in poorer, densely populated neighborhoods — where when cars break down, people just leave them — and near wrecking yards. Quite often, people will tow their car to a wrecking yard in the hope of getting some money, only to find the yard doesn't want the vehicle. So they end up just leaving it there."

Here, then, are the ten most popular burial grounds in San Diego for gas-guzzlers that are not only out of gas but out of gear:

1. Valley Place, between Twenty-eighth and Twenty-ninth streets, Southeast San Diego. This alley-like road runs parallel to, and just south of, the 2800 block of Commercial Street, which is flanked by wrecking yards. There's plenty of room for abandoned vehicles on the dirt shoulder.

2. Fortieth Street, between Alpha and Beta streets, Southeast San Diego. Years ago, the City of San Diego purchased dozens of homes here to make room for a freeway. The freeway was never built, and today the area is a veritable ghost town of boarded-up houses and vacant lots.

3. Elm Street, between Pelton and Gregory streets, Golden Hill. To get here, you need to find your way through a maze of residential streets, many of them dead ends.

4. Revival Tabernacle, 1765 Pentecost Way, San Diego. Bent and broken folding

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4. Revival Tabernacle, 1765 Pentecost Way, San Diego. Bent and broken folding

Empty box of Bugler gummed cigarette papers.

Two empty forty-ounce bottles of Old English 800 malt liquor.

Empty five-ounce box of Irish Spring Deodorant Soap with Conditioner.

Empty Styrofoam "microwave-safe Maruchan Instant Lunch."

Shards of a broken mirror, assorted sizes.

Evangelical flyer entitled "What Is the Greatest Need U Have?" distributed by the Revival Tabernacle, 1765 Pentecost Way, San Diego.

Bent and broken folding

Vitamin & Mineral Packet with Free Herbal "Energy" Tablets.

"San Diego's Downtown Directory of Services" brochure produced by the Central City Association, with listings for "Alcohol & Drug Abuse," "Blood Banks," "Clothing," "Meal Centers," "sanitation & Showers," etc.

"Narcotics Anonymous San Diego" directory, Sept/November 1988.

"2 for 1 Shopper's Admission Have?" distributed by the Revival Tabernacle, 1765 Pentecost Way, San Diego.

Bent and broken folding

Bent and broken folding

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THE INSIDE STORY

BY PAUL KRUEGER

SAN DIEGO CITY COUNCIL AIDES routinely mix government service and political campaigning, but John Kern seems to lead the pack when it comes to dabbling in election politics. And the city hall veteran has recently developed strong ties with two political consulting firms that could profit handsomely from a controversial city-funded public relations program that's vigorously supported by Kern's boss, Councilwoman Judy McCarty.

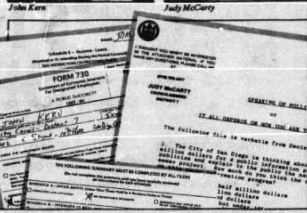
The two firms — Katz & Associates and TCS Governmental Consulting — are both major players in local Republican politics. Kern first hooked up with Katz in 1984 when he took a leave of absence from city hall to help her run Dick Carlson's unsuccessful campaign against then-Mayor Roger Hedgecock. They joined forces again last year to help elect freshman city Councilman Ron Roberts, and Katz says Kern received more than \$1000 for the political advice he delivered to Roberts during nonworking hours. Kern also volunteered his campaign wisdom to Bob Otille, a Katz client who lost in the city's

sixth council district race last year. This fall Katz helped Kern secure a consulting job with the Coalition for a Balanced Environment, a group of local businessmen who hope to defeat two stringent growth-management initiatives on the November ballot. Campaign finance disclosure forms show that Kern was paid \$2062 through September by the coalition, which also employs Katz. Kern also does occasional free-lance copywriting for Katz & Associates, and his own financial disclosure form shows he's worked for two Orange County political consulting firms.

Kern's relationship with TCS Consulting apparently lacks a direct financial link, but it's a solid one nonetheless. Kern's wife, Lori Anderson, was recently hired as treasurer for the group that is opposing Proposition E, the district-elections ballot measure. That group, which calls itself Citizens for Voters Rights, is headquartered at the downtown offices of TCS Consulting, and TCS executive Mac Strobl has a city-hall lobbyist. Strobl also works with the Coalition for a

Balanced Environment in its effort to defeat the two growth-management initiatives, and he recommended Kern for the consulting job with the coalition. Kern in turn has provided the anti-district-elections group with free, informal campaign advice. Katz & Associates and TCS Consulting could receive a total of \$400,000 for their work on a massive public relations program that would inform local taxpayers about the city's plan for a new billion-dollar sewage treatment facility. That public-relations effort has been under attack since it was first unveiled this summer. Though the city council approved the "Public Participation Program" by a five-to-four vote on July 25, a barrage of negative editorials from the Union and TV stations 2 and 7, and a flurry of protest letters from taxpayers, prompted the council to reconsider its vote. The issue returns to the council for a vote this coming Monday, October 24, and while the city manager has recommended a reduced \$1.8 million PR blitz, Katz and TCS would still stand to collect several hundred thousand dollars for staging a series of public meetings, organizing "community outreach programs," and providing "liaison with local and regulatory agencies."

When the contract was first debated and approved by the city council this summer, Kern's boss, Councilwoman Judy McCarty, was its most outspoken advocate. Her support for the embattled program hasn't wavered under the



heat of controversy, and she's expected to push for its approval again on Monday. McCarty stressed Tuesday that neither the nor Kern had any role in choosing Katz or TCS for the consulting job, and the councilwoman noted that she has previously supported similar public information programs. McCarty said she is

business relationship with Katz whenever the sewerage public-relations matter is discussed, and while he personally feels that the PR program "is a good idea," he says he hasn't advised McCarty on the matter since last year, when he learned that Katz might win a lucrative piece of the contract. "When it became obvious that Katz & Associates was going to be an issue, I bowed out," Kern said this week. McCarty aide Cynthia Vicknair now briefs the

councilwoman on the PR matter, Kern said. But the former Tribune reporter and eleven-year veteran of Republican politics has in fact dabbled in the sewerage PR program. He attended a meeting in the city manager's office in mid-September after the expenditure was initially approved, and last week Kern prepared a one-page memo that McCarty circulated among her colleagues. That October 12 note, titled "Speaking of Polls,

or It All Depends on How You Ask the Question," revealed that sixty-four percent of those queried in a recent telephone survey supported the \$1.5 million sewerage public-information program. That data clashes with the results of another differently worded survey, which shows that just six percent of those surveyed felt the city should finance the costly public-information effort. (That six percent figure was reprinted recently in the Union's

anti-sewerage PR editorial, a copy of which was prominently featured on the office window of Councilman Bruce Henderson, a vociferous opponent of the expenditure. Kern says he typed out the note on his home computer, using data gathered by a local public-opinion firm, though he won't divulge who paid for the poll question that evidences greater public support for the program. He says he showed the conflicting data to McCarty,

who agreed that her colleagues should see the information. Though Kern says the note was simply a "humorous" missive that wasn't intended to buttress support for the embattled PR program, it directly addresses the issue of public opinion, which prodded the council to disown its previous approval of the PR program. And Kern says that "if [the McCarty memo] changes a [council] vote, that's fine. That's what we're in the business of doing."

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1988 Chevy Nova
"0" Down & \$209* month
Rebate only* - Purchase price - not a lease

- 1.6 liter 4-cyl. engine
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Meet a man with no patience for medical fraud



Photo by Robert Lawrence

QUACK BUSTER

BY JEANNETTE DE WYZE

world Loeffler was wearing his uniform. The San Diego Kiwanis Club had invited him to address one of its regular luncheon gatherings at the Scottish Rite Temple in Mission Valley, and Loeffler's topic, naturally, was health fraud. More than any other human being in this city, Loeffler is the Crusader against Quackery, the would-be scourge of snake oil. And so under his conservative sport jacket he wore his bright yellow "Quackbusters" T-shirt (its central design sports the international symbol for "No" stamped on top of a duck dressed up as a doctor).

He also wore sneakers. As Loeffler is seventy-eight years old and slight of build, he presented a somewhat comical figure. But he quickly let his audience know that if he looked like some little old "Clark Kent in tennis shoes," he's a caustic caped crusader. He related his own first encounter with a quack in the flesh. "He was a fellow named Paveo Airolo, and he was giving a course sponsored by the UCSF Medical School extension division as a continuing education offering for nurses and pharmacists." This was in 1977. Because Loeffler was writing science columns for a couple of local newspapers at the time, he wanted to learn something about "holistic science." When he heard, horrified him.

"He [Airolo] beat his chest and he said, 'I don't believe in most research. The research on foods and on medicine has all been financed by industry. Instead I just depend on my own common sense, which tells me that cancer is easy to cure. I just give my patients strong coffee enemas, just as strong as I can make it, a quart in size. They hold these for twenty minutes, and they have five successive ones.' Personally," Loeffler commented to his audience, "if I went through that



process, I wouldn't care whether I had cancer or not when I got through." The Kiwanians, so wheat-grass addicts in their midst, chuckled indulgently. "But Airolo wasn't through yet. He said, 'Then I go ahead and put my patients on a diet of goat's milk and raw almonds, which is low in nitrogen so that the body in its need for nitrogen digests its own cancer tumor.' And people were getting university credits for this!" Loeffler bellowed incredulously. When he later talked to a medical school administrator about the course content, Loeffler says the administrator was

"amazed and embarrassed." To the Kiwanians, Loeffler noted that Airolo no longer was a menace to the public health. "He had said in the lecture that he wasn't worried about high blood pressure. That it was 'just a defense mechanism by the body to pump blood to that part of the body that needs it more.' And if the blood pressure seemed a little high, he said he just told his patients to go ahead and eat garlic. Well, five years later, he died suddenly of a cardiovascular problem. It was either a heart attack or a stroke; we don't know which. Our only conclusion is that he didn't eat enough garlic!"

Loeffler cackles at the memory. Some folks mark their retirement years by keeping track of golf scores or the number of aghast they've fainted, but Loeffler thinks in terms of quacks exposed. Another of his favorite anecdotes dates back seven or eight years to when neo-age guru Duke Pearson used to hold forth several times a week on Channel 8 television's 11:00 p.m. news program. Loeffler says he got lots of calls from others concerned about health fraud, and it didn't take him long to conclude that Pearson was full of hot air. "For example, he used to boast that he didn't diet, ate everything he wanted, and didn't gain a pound—all because he wore very loose-fitting clothes with good ventilation. He said he was chilly all the time so his body had to exude more heat. Well, of course, that's something you can knock to pieces right away. On that basis, every fathead should be skinny as a rail. But the opposite is true. If you want to transfer heat to advantage, you don't do it just with air, you do it with water, such as swimmers do." And yet swimmers have a tendency to be overweight, he says. "It's even been suggested that whale people—like swimmers—are subjected to a great deal of cool contact, the body naturally develops a fat layer to help protect it. So the idea that being cool is going to cause the heat to be lost and that keeps you skinny is not proven by science."

Loeffler finally began taping Pearson's broadcasts, and for a month or so he transcribed the tapes and sent the transcriptions to various specialists in the fields upon which Pearson had pontificated. "They were horrified! I didn't find a word of approval from anybody on any of it," Loeffler then sent copies of their replies to Channel 8's news director, Jim Holtzman. Loeffler says Holtzman would never agree that

Pearson's apparent inaccuracies warranted firing him. But at the same time, Loeffler says, Holtzman admitted he was "beginning to feel uneasy" about the spots, so he eventually decided not to renew Pearson's contract. "Pearson's contract only had another week or ten days to go. So Holtzman wouldn't give us the satisfaction of firing Pearson directly, but the net effect was the same."

Loeffler's life seems uniquely to have prepared him for his present mission. In 1938 he got a Ph.D. in chemistry from Stanford University, and after a year of post-doctoral studies, he went to work for the U.S. Department of Agriculture in Los Angeles. Today he says he expected to spend his career doing scientific research. But during the war years, Loeffler's food-science studies shifted to practical questions, for instance, he worked on developing food-freezing techniques since tin (for use in canning) was in short supply. Loeffler boasts that he was one of the people who devised the techniques for processing orange juice so it could be sold in refrigerated cartons. (Prior to that, consumers only had two choices: drink their orange juice fresh or

headquarters that Loeffler has established in his La Jolla home. Three of the four walls in this sanctum are covered with bookshelves stuffed with books, magazines, file folders, and clippings from periodicals. On the central work area, an oversized Panasonic television console is set up next to two different computers and a printer. Loeffler says he reads at least three daily newspapers and at least twenty hours per week. "I'm comfortably fixed financially, and when I saw so much hokum going around, it just raised the hair on the back of my neck. So I figure I've accumulated any useful information, I should try and pass it along."

"Every Monday and Wednesday there's some new scam," he exclaims. Loeffler doesn't need to tap his database to recall recent ones. One that increases him in the weight-reduction scheme that involves applying Band-aid-type patches to the skin. Loeffler says these have been marketed under various brand names, but one of the first was called Meditrend, and it originated here in San Diego. The patches were supposed to contain

But proper nutritionists say there's no way that anything he's got there can work. His people may be weight principally because he's providing a very low-calorie diet along with it."

ridology, Reflexology, Cytotoxic testing, The Helinski Formula (for preventing hair loss). All provoke withering commentary from Loeffler. Sometimes this or that government agency will appear to slap one down promoter of hunk, then Loeffler will see him pop up in a reincarnated form. Loeffler says Kurt Donbach is one such example of the latter. He says Donbach for years operated a nutritional diploma mill in the Los Angeles area, where degrees could be purchased for fees that ranged from \$1000 to \$2500. Loeffler says, "Very largely because our organization and others complained," the state nurse's registry stopped accepting credit for Donbach University courses. When that enterprise faltered, Donbach then got involved with a Tijuana clinic. Loeffler thinks the man moved to Chula Vista around the same time. Donbach also began promoting the use of hydrogen peroxide as a cure for cancer and the arthritis. "Where it normally sells in the

public television affiliate. It ranked him when KPBS a few years ago ran a program linking sugar consumption to hyperkinetic behavior. Loeffler points out that no scientific study has ever been able to show what millions of mothers across America believe: that eating candy makes their children unmanageably active. And yet the KPBS show promoted this same myth.

Far more offensive to Loeffler, however, was a program broadcast by the station this past April 17. Part of the Senior Spot Our series, this particular program had as its topic alternative health practices, and the producers even contacted the San Diego Council Against Health Fraud in an attempt to line up some critical commentators. "But it's council policy that we don't debate quacks on radio or TV," Loeffler says. "Half the time these guys will quote a junior high school project in Lower Slobovia and you don't want to have to respond off the top of your head."

The show's producers did find a willing representative of traditional medical practices in Dr. Richard Bucher, current head of the San Diego County Medical Society. "He's a very mock, noncontroversial individual," Loeffler grouches. "He went and he got pilloried. In fact, Bucher (and the medical

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"Homeopathy is a technique that was discarded seventy-five or a hundred years ago."

buy a canned variety that tasted very little like the original. When the 'real' finally ended, Loeffler was approached by a large industrial concern that offered to invest in a new food-freezing operation. If he would direct it. He thus started the Glacier Packing Company in the town of Sanger (near Fresno). "We ate packed California fruits and vegetables: broccoli, cauliflower, brussels sprouts, spinach, peas, apricots, boyntonberries, melons. For a few years, we froze more saparagus than anyone else in California."

The post-war food-processing industry brought dizzying changes, and in the late Sixties Loeffler began writing an industry newsletter. When Loeffler retired from the packing company in 1973, the editor of the *Sanger Herald* asked him to write a weekly agricultural column, which Loeffler did while teaching food-science classes at Fresno State University. Then he and his wife retired to La Jolla in 1975, and Loeffler began writing a weekly science column for the *La Jolla Light* and the *Sentinel*, also contributing occasional columns to the *San Diego Union*. It was this journalistic work that led him to Airolo's jolting become an holistic health.

Loeffler says not long after hearing the lecture, he joined the California Council Against Health Fraud, eventually serving as chairman of the board. He helped develop it into a national organization and also started a separate San Diego chapter a few years ago. As an adjunct to that organization, Loeffler in 1986 began publishing *The Loeffler Letter*, a folksy, highly opinionated collection of news snippets. One item in a recent issue, for example, headed "Chocolate Milk Ban," reads:

Many schools are fighting drugs, alcohol, and gangs. Ponderous how lenient has a more serious problem. They are taking it by saying NO TO CHOCOLATE MILK. The kids get nutrition after lunch and after school. It is chocolate milk.

The principal of one elementary school said, "I notice a big change after they drink one or two chocolate milks." (Maybe the kids skip it with "Ugh." The Bull's.) The news broadcast. He says he's worked out certain chemicals which have the effect of acting on the [overweight] metabolism, but instead of other things, so that you will lose weight and not lose muscle tissue.

Every month Loeffler sends the letter to about 150 people. More impressive than the motley and often typo-ridden newsletter is the quick-busting

herbs and similar agents ("no real medicinal agents that would be of any help," Loeffler scoffs) that would be absorbed by the wearer and help him or her to lose weight effortlessly. He says a few months ago government agencies stopped the sale of such patches in California against Donbach, and Loeffler suspects they are still being sold out west.

Another thing that aggravated him about Loeffler and his close associates was the way the promoters "used a double talk in advertising it. They said, 'It uses a homeopathic technique that has been judged satisfactory by Food and Drug.' Some wording like that. That is double talk because homeopathy is a technique that was discarded seventy-five or a hundred years ago. It originally was based on the idea of the 'law of similars.' In other words, if a particular substance poisoned you and you took a very small amount of it, it would cause the body to cure itself. That came out before they ever had the idea of germs." He sneers that upon completion of their studies, homeopaths are given "something which looks like a school child's chemistry set. And that is considered to be all the chemicals you will need during your whole professional life. They take those things and they dilute them and redilute them. And then they cultivate them to the extent that if you test the final solution, you can find anything in it. So Food and Drug has not clamped down on it simply because they say it doesn't have any capacity to cure nor does it have any capacity to harm! And because they've let it go, these people are trying to say that proves this is all right."

Loeffler says he probably sees more fraudulent weight-loss products than any other form of hunk. Another one that recently caught his attention was being peddled by a man named Dr. Jeffrey Bland. "His program is made to look like a news broadcast. He's interviewed for an hour, and at the end they give an awful lot of screen credits to make it look like a news broadcast. He says he's worked out certain chemicals which have the effect of acting on the [overweight] metabolism, but instead of other things, so that you will lose weight and not lose muscle tissue."

drugstore for about thirty-five cents a bottle, he was charging twenty-five dollars a bottle for it and calling it "food grade"—although no such classification exists outside of his own imagination. "I suspect say federal authorities last spring filed a complaint in U.S. District Court against Donbach, and the *Los Angeles Times* reported in August that Donbach's Huntington Beach firm had agreed to stop promoting hydrogen peroxide as a cancer cure."

According to Loeffler, health chicanery by no means is limited to isolated eccentrics like Donbach. One of the most recent incidents to rile him has been perpetrated by the Kapits food store chain. This summer the chain started posting signs announcing that samples of its produce were being sent out for testing in an effort to detect toxic residues from pesticides. "As far as I'm concerned, this is primarily an advertising or promotional gimmick," Loeffler declares. He says it was fueled by the Center for Science in the Public Interest, a Nader offshoot that a few years ago launched "a far campaign" against alleged food contamination.

Loeffler counters that there have been no published studies showing any significant food contamination from pesticides, and in fact just this August the California Nutrition Council released the results of extensive testing in California that showed pesticide levels to be negligible. "I happen to know something about this because I used to be in the processing business," Loeffler says. He says the California Department of Agriculture set rigid rules over the amount of time that had to pass between the application of a pesticide and the harvest. "They knew the degree of biodegradability of these things. And I myself have seen growers who had cauliflower and broccoli come in early. They had a completely unexpected warm rain, way ahead of schedule, and the stuff just bolted, it came in so fast. Beautiful stuff. But the farmer couldn't deliver it to the exact processor; he had no money to store it. That was fifteen years ago, but I don't think things have changed much since then."

Loeffler is also steamed over what he sees as the promotion of health fraud by an even more venerable source: the local

QUACKBUSTER

(continued from page 11)

profession) didn't come under much direct attack, but at the same time, Buncher diplomatically resisted voicing the slightest criticism of either his fellow panelists or any "alternative" nostrum. (All the other panelists also had medical degrees, but one, Linda Johnston, practiced homeopathy in addition to her traditional practice, and the other two, Victor Pinner and Roy Karpman, had completely turned their backs on mainstream medicine to devote themselves to more offbeat treatments.) As the program wore on, the host appeared to grow more and more agitated by Buncher's resolute avoidance of any controversy. And the elderly audience members were roused to applause by comments such as one lady's comment that the medical profession's failure to investigate all modes of treatment laid itself led to quackery.

Loeffler and other members of the San Diego Council Against Health Fraud were so incensed that they fired off

several letters to KPBS and asked to be allowed to organize a separate panel on health fraud. General manager Paul Steen responded that "no prohibitive discussion of a discipline or approach that is different from the mainstream is something KPBS cannot support." Loeffler exclaims, "He thinks we don't want the quacks to be on TV. But we want them to be on TV that much more. We just want them to be reviewed scientifically and intelligently."

Loeffler so seems to relish his role as debunker that he sounds almost dispirited when forced to concede that some treatments outside the American medical mainstream may have merit.

Acupuncture, for example, "has a certain value in certain areas," he allows. "It apparently does relieve pain." And chiropractic "is a useful art rather than being a science," he judges. "I've seen cases where it worked. Our objection to it is to those chiropractors who attempt to cure kidney disease or homosexuality or those sorts of things." Things like acupuncture or chiropractic "are in a

gray area," he says. "But these quacks go ahead and call it alternative medicine. What scientists call it is unproven medicine."

He perks up visibly when he can go back on the offensive, even when his target is as august a presence as the United States Surgeon General, whose recent warnings against current American dietary fat levels struck Loeffler as being excessive. "He yelled first when it wasn't Yellowstone; it was out in the barbecue!" Loeffler cries. He says he's consulted with several nutrition experts who have convinced him that the reduction of dietary fat merits attention but is by no means critical. "Generally, the major thing to tell people to do is to practice moderation," Loeffler advises.

Though he may rant about fat scares or pesticide scares or the sort of foolishness that drives people to waste their money on weight-loss scams, Loeffler says that's not his fundamental concern over health fraud. "I don't even get disempowered as much with people who have terminal cancer and go down to Tijuana. Or someone who has AIDS and is given ninety days, they're going to try anything. And you have sympathy for them," Loeffler says he worries most

about people like one young "relative of a relative," a promising Los Angeles lawyer who was diagnosed sometime ago as having Hodgkin's disease. By the time Loeffler heard about it, this fellow had gone to a Tijuana clinic "because he had been told that in the radiation and chemotherapy [prescribed by his American doctors] he'd lose his hair and he was worried," Loeffler says.

"I got hold of him along with David Roseman, an M.D. at Scripps Hospital who's a good friend of mine. And we got the guy in the corner and talked to him like a Dutch uncle. Finally, he went back to Los Angeles and got a rechecking, and they found out that all the treatment in Tijuana had not killed his cancer. It had not even slowed it down. In fact, it had expanded very rapidly and had gone from the lymph nodes into his chest. So he probably would have been pined in three months. Fortunately, that frightened him enough that he went in for the proper treatment. That's how severe or eight years ago, and he's in a state of complete remission. That's my main concern," Loeffler stresses. "People who have been damaged by getting improper treatment or by delaying the proper treatment."

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CITIZENS FOR LIMITED GROWTH

SURFING IS:

(continued from page 1)
new swimwear. They hired Mike Doyle, then the most popular surfer in the world, to go on a tour around the country promoting their new line of Bigwaverider swim trunks.

Almost every day for weeks, Doyle had found himself in a new town, surrounded by reporters and

the city. After a stopoff in Dallas, where he was awarded the key to that city, too, Doyle moved on to Houston, where, as part of the Catalina promotion, he was scheduled to surf the Gulf of Mexico, near Galveston.

A hard-working young fellow driving an El Camino with a console full of beer met Doyle at the Houston airport. Catalina had sent it explaining precisely how Mike Doyle and surfing should be presented in the local clothing stores. That advice included giving out free

were advertisements every twenty minutes hawking the spectacle. And judging by the traffic outside Galveston, it appeared that half the teen-agers, and all the reporters, in southern Texas would be there.

The Gulf waters were about the color of chocolate milk that day, but at least, Doyle thought, there was no floating sewage. More than a thousand cars had already lined the beach, and the organizers of the event were eager to begin. The only trouble was...there weren't any waves.

Then, figuring it was now or never, he climbed onto the board and began knee-paddling into what he figured was the closest thing to a wave he'd see in the Gulf of Mexico. Just as he bent over, his Catalina Bigwaverider ripped out from the crotch, through the seat, clear on around to the waist band. As he rose to his feet on the board, with his bare ass hanging out, the cameras began clicking all around him and the crowd of spectators started to let the world-famous surfer pass.

over the commercialization of surfing has been going on ever since.
Years earlier, Mickey Dora, the eccentric prophet of Malibu, had foreseen this trend in surfing and had cursed it as a vice and greedy corruption of what the Hawaiians had called the Sport of Kings. But more practical souls in the surfing world welcomed the money that was flowing into the sport. Surfing, they argued, would never enjoy the mass TV audience of sports like baseball, or race car driving,

By the time they're in high school, the most organized surfers keep computerized mailing lists of all the major clothing companies that sponsor surfers.

fans, many of whom had never even seen an ocean. One day, for the benefit of photographers from Cincinnati, Doyle waded-surfed behind a caber cruiser on the Ohio River. Using the surf, prowess he had perfected in the twenty-foot waves off Hawaii's north shore, Doyle skillfully weaved in and out of sewage floating down the river.

Every day was a new adventure. There were promo men eager to take him home and set him up with their daughters, and there were wise old Jewish tailors wanting to counsel him on the ins and outs of the rag game. In New York, the mayor awarded him a key to

copies of Surfer magazine, arranging media coverage, and creating "Surf's Up!" window displays in all the department stores.
As Doyle climbed into the El Camino, the promo man tossed the publicity packet behind the seat and handed him a beer. "Ever'body down here is real excited to see how you gonna handle our Texas surf," he drawled.

"Well," Doyle smiled, "I sure hope I don't let them down."
Between the airport and the Gulf Coast, they passed a half-dozen billboards announcing the arrival of "World Famous Surfer Mike Doyle!" On the radio there

Doyle stripped down to his flower-patterned Catalina Bigwaverider ("Made with Dependable Dupont Nylon") and began wading with his surfboard about waist deep into the murky Gulf waters. All the reporters and photographers, and most of the spectators, waded out behind him, clothes and all. "How you like it out there in the Gulf, kid?" one of the reporters asked.

"Boy, it's just great," Doyle said, trying to smile.
He waited for ten minutes or so, until a one-foot wind chop finally began rippling the surface of the water.

Three years after Mike Doyle braved the Texas surf, he officially became the first professional surfer by accepting a \$1000 check for winning the 1969 Duke Kahanamoku contest. In truth, perhaps a dozen surfers were already professionals. As Catalina Swimwear and several other clothing companies had proven, there was money to be made in surfing—or at least in the surfing image—and there was no use pretending competitive surfers were still amateurs. But the controversy

or even tennis, because there were so few people in the country who live close enough to a beach to participate in the sport. Also, because surfing contests were held at public beaches, it was impossible to charge admission. So, except for the sponsorship of the clothing industry and a few surf-related companies like the wetsuit and surfboard manufacturers, the sport of surfing had few sources for financial support.
There's probably no sport in the world that takes its image as seriously as surfing. In some ways, surfing is more of a lifestyle than a

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Photograph by Craig Carlson



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SURFING IS:

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test of the country soon followed. Just about every male in the country between the ages of twelve and fifty wants to look and dress like a surfer. Or, as Action Sports magazine, the beachwear industry's slick, put it, "Today, not everyone participates in lifestyle sports, but a great

many people want to look like they do." The implications of this phenomenon haven't been lost on the surfwear companies, which grossed more than \$1 billion in 1987. What's being worn on the beaches between Malibu and La Jolla this year can be converted into huge sales all across the country, and even the world, next year — which means that just about anybody with a couple of sewing machines and an empty garage a few blocks from the beach has at least an outside shot at mak-

ing money in the surfwear industry. Ocean Pacific and Gordon and Smith, two of the largest beachwear manufacturers to come out of San Diego, both started as garage companies. This year Gordon and Smith expects to have sales of about \$20 million; the industry giant, Ocean Pacific (which is already out of fashion with

California surfers but is still growing on the East Coast and in Europe), will have sales of more than \$400 million. Meanwhile, smaller companies like 36 Degrees, Life's a Beach, and Epic Surfwear keep popping up every year, hoping for their shot at the big time.

Most of the clothing companies in the men's beachwear market try to gain recognition in the surf community by sponsoring surf contests and surfers who endorse its products. Ocean Pacific spent approximately \$300,000. And Quiksilver, a Newport Beach surfwear company, recently signed top pro Tom Carroll to an exclusive, five-year, \$1 million contract to promote its clothing.

In north San Diego County, an area that has consistently turned out many of the best surfers in the world, there are scarcely any serious surfers who don't have some sort of sponsorship. There are ten- and eleven-year-old surfers who have already snagged a sponsor willing to give them free wax and T-shirts. Later on, by the time they're thirteen or fourteen, many of the best surfers are getting free surfboards and wetsuits. By the time they're in high school, the most organized surfers keep computerized mailing lists of all the major clothing companies that

They're exposing your name, wearing your product. It's a real important part of the industry." (In the women's beachwear market, the surf image is less useful, and consequently the sponsoring of women surfers is much less common.)

In 1987, Gotcha Sportswear in Costa Mesa spent approximately \$300,000 sponsoring surf contests and surfers who endorse its products. Ocean Pacific spent approximately \$300,000. And Quiksilver, a Newport Beach surfwear company, recently signed top pro Tom Carroll to an exclusive, five-year, \$1 million contract to promote its clothing.

In north San Diego County, an area that has consistently turned out many of the best surfers in the world, there are scarcely any serious surfers who don't have some sort of sponsorship. There are ten- and eleven-year-old surfers who have already snagged a sponsor willing to give them free wax and T-shirts. Later on, by the time they're thirteen or fourteen, many of the best surfers are getting free surfboards and wetsuits. By the time they're in high school, the most organized surfers keep computerized mailing lists of all the major clothing companies that

sponsor surfers, after every contest their résumés are updated on a word processor and their latest standings are mailed out to the sponsors. In September, when the Action Sports Trade Show is held in Long Beach and all the surfwear sponsors can be conveniently but-

somebody at the contests to make sure I had their logo on both sides of my board. And they asked that I wear their clothes all day during the contests. Gage says he thinks Beach Town and the other clothing manufacturers definitely get their money's worth from him and the other surfers they sponsor. "You're sort of a role model. You're wearing their clothes, and other people look up to you because you're a better surfer than them. They say, 'What? What kind of shorts is he wearing?' And you have the company's logo on your board as well. Any picture you get in a magazine will have that logo flashing right there. So I definitely think it helps their business a lot."

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friends who ride with them, maybe they can give me references." Pat Daly, an eighteen-year-old surfer who graduated from San Diego High School, agrees that the sponsors get their money's worth. "The guys who are sponsored surf a minimum of twice a day. They're out in the water constantly. It's like they're billboards alongside

boards and surf accessories account for only thirteen percent of total sales in surf shops, while clothing and footwear account for fifty-eight percent.

As for the surfers themselves, they become aware of a very early age that it's a competitive world, and unless they have truly dazzling surf talent, they will have to promote themselves

the road. Just having the logos on the surfboards of the really good guys that people are gonna recognize on the beach is better than any other kind of publicity the companies could get. People are influenced by what they see. They're apt to go out and buy that product."

Daly was in ninth grade when he got his first sponsor, a local surfboard manufacturer. Now he's sponsored by "Casta," a clothing company located in Oceanside. His contract this year as an amateur includes \$500 worth of clothing and \$1000 for

travel and contest entry fees. He plans to turn pro in February, after which he'll be allowed to accept a salary from his sponsor.

Many of the youngest surfers find their first sponsorship at the local surf shop, where they get free boards, wax, T-shirts, hats, and so on. Eventually, though, they try to jump up to the big clothing sponsors who have the real money and prestige. Pat Daly explains how it works:

"Sunset Surfboards [a surf shop in Encinitas] is a good example. A lot of young guys get on their surf club and go to the trouts for their surf team. They get on the A team, or the B team, and after a few years, when they get better known, the shop rep will say, 'Hey, the B team rep is in the area today. He's looking for a couple of surfers, and he'd like to talk to you.' Eventually, they get on the sponsor's team, instead of going through the surf shop."

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promotion of your sponsor's products, you increase your value to the company. Don't miss a chance to get a plug in for your sponsor if you have the opportunity — and if there is no opportunity, create one. Every time you make yourself and your sponsor's product visible, you increase your value."

ask is, "Did my logos show?"

Finally, in a more realistic tone, Carroll gave the youngsters a personal example of reality for almost all professional surfers: "One year I was the top surfer in the United States and making more money than

anybody else, and six months later I was washing dishes at the Chart House in Idaho." (It's interesting to note that Carroll has recently started his own line of surfwear.)

According to Chris Ahrens, the editor of Breakout, a surf magazine with headquarters in Carlsbad, this trend toward sponsorship of young amateur surfers hasn't necessarily been good for surfing or surfers. "A lot of sponsors will pay what they call 'photo incentives,'"

Ahrens says. "They'll give a big laminate [decree] for the surfer to put on his surfboard, and if that photo shows up in a magazine and

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Photograph by Craig Carlson

SURFING IS:

(continued from page 17)
to wear its product. In those cases, the realization of the young surfer's dream could turn out to be the worst thing that ever happened to him.

One of the best examples is San Diego's David Eggers. By the time Eggers was thirteen, he was already beating professional surfers who were rated among the top ten in the world. By the time he was fourteen, almost everybody was calling him the greatest amateur surfer ever to come out of California. His picture was in all the surf magazines, he was doing interviews, wearing free clothes to school, and being told he was destined to follow in the footsteps of Tommy Curren, the top pro surfer in the world.

When Eggers was sixteen, he was offered a contract by Gatcha Sportswear in Costa Mesa to go on the world surfing tour. Besides free travel around the world, the contract was said to have included a salary of \$24,000 a year, plus photo incentives. Eggers' grades in school had been lagging anyway, so he accepted the contract and dropped out of school.

Within a matter of months, though, it was obvious that something was wrong with Eggers. He was by far the youngest surfer on the tour, and it's likely that the older surfers who saw him as a threat to their livelihood treated him coldly. It's also likely he was exposed to a lifestyle of drugs and party-

ing that was far too heady for a sixteen-year-old kid. Eggers started showing up late for contests and missing his heats. He was difficult to get along with. Twice he missed important photo sessions that Gatcha had set up with

never want one of my kids to go through that again." Mike Cruikshank, a pro surfer who is now the surf team representative for Gatcha, says, "I don't know what David's problem is, to tell you the truth. I know he

them. "He won't even return their calls. You'd think after having seen so much of the world, he would be so mature. But he's so immature. He'll be nineteen soon, and he doesn't have a driver's license — he doesn't

are getting bad school grades. I call them up and tell them I won't send them any gear until their report card improves. But if you have a guy on your team who is as good as a Curren and who maybe didn't want to go to school, well, you'd have to ride with him a little bit because of how talented he is."

When Joey Buran was eleven years old, he saw the classic surf film *Endless Summer* and, like thousands of other kids across the country, was instantly seduced by the dream of becoming a world-traveling beach bum chasing a never-ending fantasy of sun, women, and adventure. The only hitch was, Joey Buran's parents lived in Quantico, Virginia, a place more renowned for turning out Marines than famous surfers.

So in 1972, when Joey's father, who was in the Marines, transferred to Camp Pendleton, Joey finally thought he saw his life's dream opening up in front of him. He got a surfboard for his twelfth birthday, and within a year he was entering small surf-contests up and down the coast. Within three years Buran was the number-one junior amateur surfer in California. When he turned pro, in 1978, he had been the number-one amateur in California for three consecutive years.

Joey Buran's nickname while he was a professional surfer was "The California Kid." It was perfect for him.



David Eggers, 1980

Gentleman's Quarterly magazine. Before long he dropped out of the pro circuit, quit his sponsors, sold all his surfboards, and went back to San Diego.

Some people say Eggers had an "attitude" problem, others say it was worse than that. His mother, Patty Eggers, a beautician in San Diego, says, "The sponsor just bled him to death. They put up the money, and then they wanted a return for it. Since he was seven, David said [a pro surfing career] was what he wanted, and he got it. But I'll tell you, I would

was partying a lot. I think his life started getting too out of control for him to handle. I think he was put on a pedestal at too young an age, and he decided he could do anything he wanted and he was too selfish. He was making a lot of money, and he was doing things most kids his age just dream about."

Today, at eighteen, Eggers is living with friends in La Jolla and hanging out at the beach. His mother says he still gets calls from a modeling agency in New York that wants to pay him \$350 an hour to model for

even want to drive. His father has disowned him, which hasn't helped, and his older brother says he thinks David has some pretty serious emotional problems. He used to be such a jewel of a kid."

The case of David Eggers has raised some serious questions about the ethics of clothing manufacturers who sponsor young surfers. When asked if Gatcha has a policy for dealing with young surfers, Cruikshank said, "No... yeah, we do. We don't encourage picking up high school dropouts... It guys

Joey Buran's nickname while he was a professional surfer was "The California Kid." It was perfect for him.

Young, blond, blue-eyed and athletic, he was the epitome of the California image and the perfect representative for clothing manufacturers trying to capitalize on that image. He was also superbly talented. He went on to become the seventh-rated surfer in the world and the winner of the Pipeline Masters, perhaps the most coveted contest in surfing.

But according to Buran, his success in surfing was unsatisfying. "In 1983 I had a room full of trophies. I had been on the cover of all the surf magazines. I was the California kid. I had everything I'd ever set out to get, yet inside I was totally empty. I was addicted to pot — totally entranced by it. I was prone to depression and really thinking a lot about suicide. I went from trying to be the world champion to being twenty-five years old and not knowing what in the world I was go-



Joey Buran, 1986

ing to do with my life. Pro surfing had been my whole life."

The solution for Buran's dilemma turned out to be a religious one. Today, at twenty-seven, he's the assistant pastor at Calvary Chapel in Vista. He lectures at local high schools on drug abuse

and has become both an outspoken advocate, as well as critic, of the surf industry. "No one's ever accused the surf industry of being ethical," he says. "I spent ten years in that industry. It's very cutthroat. There's all kinds of new gimmicks every year. There's a lot of companies out to make a quick buck, and with the exception

of a few companies, they could care less about the individual surfer."

Buran still looks very much like the California Kid. Tanned and blond, dressed in shorts and a Body Glove tank top, he sits behind his desk in a windowless room of the church. "A surf com-

pany is like any other company. If they give you something, they want to make sure they get exactly that much back in your services or more. Otherwise it's just a waste of their money. If they give a kid going to Torrey Pines High \$300 a year in clothes, they want to see him wearing those clothes five days a week, being seen by other kids wearing their product. They want to make sure that when that kid's out surfing at Black's Beach, there's an eight-inch logo of their company on both sides of his board."

But just what is it about the surfing image that clothing companies are so eager to get a piece of? What is it they're trying to buy from these kids?

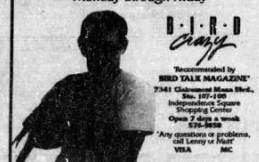
Buran shrugs. "People have a fascination with being a beach bum," he says. "You got the girls, the bikinis, the sun, the tans. People work

(continued on page 20)

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SURFING IS:

(continued from page 19)

for forty years of their lives, just so they can spend the last twenty at the beach!"

Buran doesn't necessarily believe that sponsorship of young surfers is a bad idea. Like many other people, he accepts the idea that surfing needs the support of companies that have become successful by marketing the surf image. But he bitterly criticizes the way the surf industry has presented the fantasy of surf stardom to young kids as a desirable and achievable goal. There are fewer than a dozen surfers in the world who are in a position to make a real living at



Photograph by Craig Clevett

surfing. But at thirteen or fourteen years old, the typical surfer doesn't understand that his chance of becoming a famous surfer is far less than, say, winning the state lottery.

"Kids just don't have a realistic perspective," Buran says. "The odds are

astronomically against them making it as a pro. I think the magazines have to take some of the blame for that. They hype and glamorize pro surfing to be something incredible that will fulfill your life if you reach it. 'Chicks'

'Parties! Be a Hero! Make the cover of our magazine!' The surf magazines glorify the pros for an obvious reason. In 1987, Surfing magazine earned approximately \$2.5 million in advertising revenue from the surf-wear companies that sponsor

the pros. Winners make heroes, and heroes are marketable. It also annoys Buran, and other critics of the surf industry, that so many of the heroes of professional surfing don't make very good role models for the younger surfer. "Of the top thirty pros in the world," Buran says, "at least ten of those guys are drug users. I know that for a fact. But I'm also confident that the top five surfers are drug free. The guys who are winning contests are clean. There's no way you can be the best in the world if you have a drug problem. No way."

The problem of drug use — most often cocaine — in surfing is even worse on the longboard circuit, which is mostly made up of

"A surfer only has a highlight for about three or four years. After that, you start downhill."

nostalgic old-timers trying to relive the glory of their youths, when they too were pursuing the illusive goal of surf stardom. "There are some guys on that longboard circuit who are known drug dealers," Buran says. "And it's always covered up. They've been arrested, and nobody ever says anything about it. In a way, I feel sorrow and compassion for those guys because I know the emptiness they have. But in another way, it makes me sick."



Chris Gage

Photograph by Craig Clevett

Young surfers today seem to have mixed feelings about the direction the sport of surfing has taken. The talk about

nostalgia and the golden era of surfing in the mid-Sixties means little to them; it all happened before they were born, and the only surfers talking about it now are fat old has-beens. Survival in competitive surfing today means learning to play the sponsorship game. As San Diegoite High student Chris Gage says, "It's good for surfing because it brings more money to the sport. But on the other hand, it gives surfing kind of a bad name because it makes surfing seem so commercial." Gage is more level-headed than most sixteen-year-olds — he's already decided it would be foolish to gamble too much on a career as a pro. "A surfer only has a highlight for

about three or four years. After that, you start downhill. If you don't have a diploma behind you and your sponsors aren't paying you anymore, how you gonna get a job?"

Pat Daly, who graduated from San Diego High and will be turning pro in February, is slightly more cynical. "I think surfing's still a young sport, but it's already grown to the point where it's commercial. Companies are realizing they can use the average surfer to make money for themselves. The heads of companies go up to these little guys in the menhaden division and offer them stuff. It's inevitable, I guess. There's nothing to be said about it. It's money, real. It's all money."

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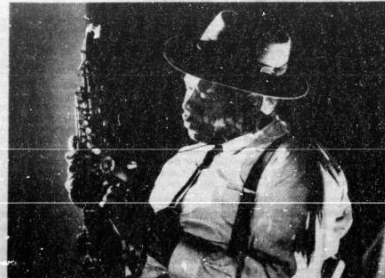
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BY DUNCAN SHEPHERD

What a strange *Bird* this is. Two and a half hours of total commercial hopelessness, commercial suicide even, commercial self-sacrifice to put the noblest face on it, directed, but not appeared in, by perhaps the single biggest box-office star of the past two decades. Clint Eastwood, co-opted by the country-western crowd for such dubious reasons as *Every Which Way but Loose* and *Any Which Way You Can* (and obliging them openly only to the extent of the commercially hopeless *Hombre* Man, a useful parallel to *Bird* in its down-the-rabbit-hole plotline), was first and always a jazz buff (see *Play Misty for Me*). And in his obliquely quarter-face portrait of saxophonist Charlie "Bird" Parker, he was not about to commercialize and conventionalize a phenomenon that is nothing if not specialized. From one angle it would appear he has made this movie in mortal dread of being thought uncool (insensitive to jazz, morose about drugs, unable to relate to blacks), of somehow embarrassing himself; much better to do alone (in an empty theater, that is), later, but with dignity, like an alley cat. From another angle the subject-matter, or *avow* the sense of solemn responsibility it has instilled in him, would seem to have emboldened him as a filmmaker, freed him from the endomorphous myth-making he is most often allied to. If that sounds paradoxical — dread on one front, boldness on another — so make the better for the cinema of strangers.

An actual tally of some of the devices on display might start as early as the road to Antioch, Louisiana, or maybe (even better) onto that inevitable detour to Actual Results. The first thing to be noticed about the movie is the drainage of its color and the darkness of its lighting (a darkness that, with so many black faces on screen, will pose some real problems in the transmission of basic information: little wonder, then, that the white Diane Venora, beautifully coiffed and costumed as a

Low Notes



brazenly bohemian jazz fan and ultimately Parker's common-law wife, somewhat steals the show from the often obscured Forrest Whitaker). The second thing to be noticed, once past the musician's Three Stages in the opening credits, is that the first scene of the movie plunges us immediately into mid-

The movie by its structure and emphasis establishes itself as a textbook example of a "downer."

life: a late-night marital spat, as dimly comprehensible as something heard through an apartment wall, and the harried husband, not identified until he is logged into Bellevue, chug-a-lugging a bottle of iodine. The thing about this first scene that will go on being noticeable all throughout the

movie is that the story doesn't unfold in the from-the-beginning linear style favored by most screen biographies, nor even in the second most favored style of chronological flashbacks from the end of the line, but rather in something approaching free association. (Though emboldened in this

More than just nonlinear, the movie in addition, or by extension, is for the most part also nonrational. The one thing tends to lead to the other. Because it is unchronological, in other words, it misses all the usual sorts of rise-and-fall, cause-and-effect shapelessness (the jumping back, forward and forwardly) and, as for example in *Levi's*, for the purpose of making easier Freudian connections across the expanse of time; and even what would seem to be formula episodes from a Hollywood "biopic" — the night of romantic wooing on a white horse, the lightly anecdotal bits about a gig at a Jewish wedding or a tour through the Deep South with a racially mixed band, the lone white man disguised under the alias of "Albino Red" — are robbed of their usual emphasis by being out of their usual place. Most episodes tend to be unmonumental and unformed, merely representative rather than pivotal, textual rather than sculpted. Parker turns up late and loaded for a show in Los Angeles with Dizzy Gillespie; a trumpet from Gene Krupa's band, come to hear Parker out Gillespie, introduces himself in the parking lot; they go into the club together and Parker takes his place on stage; a lone blonde eyes him from a corner table — cut to Parker and blonde in bed. (The Krupa man will have to wait all night to emerge as a major character.) This sort of thing, a meandering group through the mists of time, is most unexpected in American film, but especially in one by a filmmaker so closely associated with straightforward action modes. What we might have expected instead is something more on the order of episodes where Poor Black Teenager First Takes Heroin, and Young Backup Musician Gets First Big Break, and so on. And very much in order, too.

The absence of any easily followable career parables, or rather the deliberate scattering of it into dashes and hyphens, affects the music in particular. This — future Parker's own saxophone solos isolated in the recording studio and then surrounded by present-day accompanists — is deleted out in dribs and drabs, as a kind of punctuation or a kind of glue, but not at all as moments of

triumph or transcendence in a thirty-four-year life more than half given over to drug addiction. The effect, if not the intent, seems unmistakable. Set largely near the end of those thirty-four years, when Parker was having a hard time just finding jobs, and jazz clubs were turning into strip clubs, and rock-and-roll had heaved onto the scene to seduce less zealous saxophonists, the movie by its structure and emphasis, by its atmosphere and image, establishes itself as a textbook example of a cinematic "downer" — a word only a tiny few of us in the English-speaking world are able to use without the accompanying facial expression of having just bit into an unripe plum.

We have heard from some "Bird" people complaints that the portrait is too negative. But then there is another kind of jazz fan, as exemplified by the English poet Philip Larkin, who would find it to be impossible to paint too negative a portrait of Charlie Parker, even including his tortured and often torturing music. The debatable greatness of that music, as distinct from the

undebatable influence of it, needn't have been a do-or-die issue in a movie about the musician. And it is a weakness of the movie that Eastwood wants to make it such an issue, or rather assumes it is one; that, in other words, the "greatness" of Charlie Parker is the premise on which the entire movie has been built, and is exposed to counter-interestingness on everything that happens in it. Here is where Eastwood's "coolness" — his adopted attitude of acceptance, his lack of judgmentalism (his suppression of his normal judgmentalism), his lack even of simple two-plus-two inference, his exclusive focus on the what of Parker's life and not on the why of it — becomes a bit of a handicap. It's all very well from Eastwood's Dirty Harry standpoint, certainly, to have Parker scold a fellow musician for using drugs, and thereby to imply that Parker's syringes and his saxophone existed independently, and that the one was his Dark Side and the other the Light, and that the first one merely got in the way of the other and ultimately cut it

(as they say) "tragically short." But it is really possible to believe that? Could a clean-living and happy man have produced these same sounds? Was this really not, in some inextricable way, the music of a junkie? Nothing in *Bird* is inextricable from anything else in it; it's all as loose as smoke. And people who are not much acquainted with the subject beforehand, people who need to be convinced of Parker's greatness, people who haven't sufficient interest in his field to care one way or another about his greatness (just as an idler of, say, Barbara Pym may have no particular grounds for appreciation of Muhammad Ali), may very well wonder why they ought to be interested at all. This is a hard one. But the answer that satisfies me, at least in part, is that they can still be interested to the degree that Clint Eastwood communicates his own interest. Perhaps not many scenes are interesting individually or even in combination, but the broad expanse of them becomes somehow interesting just for sus-

tained tone — and, low and intense, a particularly difficult tone to sustain at that. Seldom have I seen a movie that captures so literally its director's "voice" (but of course seldom are we so familiar with what a director's voice actually sounds like): muted, fuzzy, slow verging on ornery, socially uncommittal, full of ominous implication. (It captures his physique, too: the low-angled camera placements and diagonalized compositions, carried over from Eastwood's more heroic movies, give the impression of lifting and holding up great weights.) His slightly schizotypic taste for be-hop and distant for dope may indeed get in each other's way, may deprive Parker's story of some of its inherent interest. But at the same time this may bring in some bonus interest from the outside. A few inhibitions and contradictions can sometimes be no bad thing. Heaven knows I would not have wanted the movie to be directed by Ken Russell instead.

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26 OCTOBER 20, 1988

The Book of Page



Jimmy Page

BY JOHN D'AGOSTINO

For someone who claims that he's never been terribly interested in pursuing a solo career, Jimmy Page sure knows how to make himself stand out in a crowd. In his recent concert at SDSU's Open-Air Theatre, the guitarist laid a youthful pack of musicians through the pieces of what ten years ago might have constituted a performance by his legendary supergroup, Led Zeppelin. And while vocalist John Miles, bassist Darban Lavende, and especially drummer Jason Bonham were called upon to make significant contributions to the proceedings, it was clear from the moment he made a grand entrance to a tumultuous uproar that the night was made for Page.

The reverse was also true. If you were commissioned to design a rock-guitar hero who could usher in an entire subgenre of music, virtually disappear for years, and then successfully reclaim his authority by introducing an old platform to a new setting, he would look and sound exactly like Page. Whether sweeping mothballs from some rusty Zep tunes or pushing tracks from his "official" solo debut, the recent *Outrider*, the forty-four-year-old Page emphatically put the labours to the nucleus both that the Zeppelin oeuvre is enshrined in its period and that rock and roll is a young man's game.

Not that time hasn't added a patina to the guitarist's renowned skills; while Page managed to wrench some dastardly licks from a saw-neck's worth of guitars, the new blitz that once signalled climactic moments in his solos were not as cleanly articulated as in days past. No matter. It was evident as early as the concert's third selection, "Over the Hills and Far Away," from Zeppelin's 1971 opus, *Houses of the Holy*, other that Page has regained his enthusiasm for playing or that he never lost it to begin with.

Working the stage like a shaman on a bender, Page twisted, twirled, hunched, crunched, and tipped at the forefront with a lurchy familiarity to me, and I'd seen him with Zeppelin several times. By the time the quartet was halfway through song five —

the left Jeff-ich "Writes of Winter" instrumental from *Outrider* — Page was completely soaked with sweat, and many in the sold-out audience were on their feet to snap. Page has always been a master of paradox, so it's not unusual that his current presentation both plays down and substantiates the spicier aspects of his mystique. The guitarist's well-documented fascination with the nefarious Aleister Crowley, alleged involvement in the occult and Satanism, and past reputation for debauchery (including the systematic, sadistic humiliation of

Early on he also proved himself an above-average songwriter who seemed to derive an almost perverse pleasure from counterbalancing gourmet textures and music harmonies with stew-meat rockers of almost rocking simplicity. In his concert at State, Page played enough solos — utilizing enough ones on enough guitars — to satisfy the greediest string addict, and such Zep selections as "In My Time of Dying," "Custard Pie," and a brief, instrumental version of "Dazed and Confused" reminded one of how Zeppelin's grinders remained

Page's alleged involvement in the occult and past reputation for debauchery have obscured his impressive credits.

properties who (living in the Zeppelin canon) have to some extent obscured his more impressive, less scandalous credits. Stripped of the mysterious veils that seemed poised to drop like curtains on the latter-day Zeppelin, Page is simply one of the greatest rock guitarists of all time, one who didn't so much invent a unique style (à la Hendrix) as translate existing ones into the white-hot lexicon of Anglo-Saxon blues, with a personal, identifying twist or two thrown in for good measure (à la Clapton and Beck).

the occasionally comatose music scene of the early and mid-Seventies.

There were some welcome oddities, too, in the long set, including at least one tune by Page's earlier rebound band, the Firm ("Midnight Moonlight") and, during a protracted electro-acoustic, solo-guitar segment, a fleet reading of the curry-flavored finger-twister "White Rose" from Page's days with the Yardbirds. But there were also the predictable self-indulgences that smacked of misplaced, oh-so-mystical and shameless crowd-hustling. In one of the

worst of these, Page stood center-stage under a swirling, smoke-filled "repper" of lasers, pulling weird sounds and effects from his guitar with a violin bow — an old Page tool that drew automatic cheers when he held it aloft as though offering Holy Communion.

For their part, Page's cohorts improved upon the yeoman support they provided on *Outrider*. Bonham is one kid who apparently doesn't mind going into the family business (his late father John was the original Zep drummer). His time-keeping, while perhaps lacking David's doomday thump, was firm and steady. But Bonham, too, succumbed to the temptation to play to the crowd, and his interminable drum solo during "City Sirens" was a remarkable only for the number of times Bonham interrupted his playing to gesticulate to an audience all too eager to pay obeisance.

Miles did an admirable job of staying out of Page's way. By his subdued demeanor and on-stage deference — sometimes he looked as though he would have been just as happy phoning in his parts — the former vocalist for the Alan Parsons Project served notice that he was not trying to take the place of former Zep vocalist Robert Plant. This despite near-perfect singing impressions of Plant that elicited roars from the faithful. Undeniably, Miles was more natural and more convincing on the tunes from *Outrider*, and his performances on "Wasting My Time" and "When Make Love" at least reminded an observer that Miles was there. The same couldn't be said for Lavende, who remained virtually invisible even while providing the thunderous river bottom of bass that Zep-Page material requires.

But I doubt that many people attended the concert to check out the backup band. Considering Page's place in rock history, most might have been happy just to see him walking and breathing among cardboard cutouts. That Page instead played with spirit and enthusiastically lumbered up some of Zeppelin's more muscle-bound material — while entering a bid on the contemporary market with hard-biting music from *Outrider* — was in some ways a bonus.

So, too, was an encore that featured one pleasant surprise — the entire band playing the Yardbirds' "The Train Kept A-Rollin'" — and, less startling, an instrumental version of Zep's franchise piece, "Stairway to Heaven." On the latter, Page, outfitted with his familiar double-neck guitar, faced himself accompanying the audience as they sang the lyrics. While neither of these closer produced showers of sparks — not even Page could duplicate Beck's coal-furnace fretwork on the Yardbirds' *Having a Rave Up* — the fact that Page played them at all indicated that he has as much reverence for his lineage and legacy as do his most ardent fans. But after more than two hours of fine playing during which Page seemed a willing, almost boyishly eager participant, his attitude was already well established.

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OCTOBER 20, 1988

Mixed Medea

BY JONATHAN SAVILLE

Heiner Müller is the leading German avant-garde playwright. His work has scarcely been represented in San Diego, and it was therefore instructive to see a recent performance of his triptych, *Despoiled Shore* — *Medea* — *Landscapes with Argonauts*, at UCSD's Mandeville Recital Hall. The performers were the Ais Theater of Greece, who last year presented their interpretation of Euripides' *Bacchae* here. On that previous visit, the expressionist, theater-of-cruelty style favored by the company's artistic director, Theodoros Terzopoulos, resulted in a *Bacchae* of relentless, monochromatic, agonized intensity, but use in which Euripides' complex dramatic and philosophical religious ideas were systematically deprived of their content. In his staging of Müller's version of the Medea story, however, Terzopoulos has given evidence of a remarkable spiritual and aesthetic unity between director and playwright. Whether this harmonious collaboration has resulted in an effective theater piece is another question.

Müller's brief script is already so eccentric that it would demand a sensational theatrical imagination on the part of any director. Only the second section is in anything like conventional dramatic form: an introductory interchange between Medea and her children's nurse, followed by a quarrel between Medea and her husband Jason, who is in the process of deserting her for a more advantageous match. The first and third sections are streams-of-consciousness poems about the fifth and degradation of twentieth-century life, with only peripheral references to the characters of the Greek legend. These poems are not written in dialogue form at all, and no specific speaker is indicated; they correspond, perhaps, to the choruses of Greek tragedy. Even the central section is dominated by monologue: an immensely



Medea

long time by Medea, to which the silent Jason responds with nothing more than her name. No stage directions are indicated anywhere in the text. Clearly, the director himself must be an extraordinarily active participant in the creation of this play, as it is transformed from literary text to theatrical reality.

The style emphasized the relentless expression of terror, loathing, disgust, and pain.

Merely as a literary text, the Miller triptych poses great problems, consisting (as it does in large part) of disjunctive images connected chiefly by their frenzied emotional tone, with the underlying meanings that might unite the fragments never explicitly stated. Marianne McDonald, the

crude scholar of Greek literature who was instrumental in bringing the Ais Theater to the United States, has clarified this difficult text through a persuasive literary analysis of it. The presence of McDonald's study argues easily that in Jason's usual exploitation of Medea, who then turns

on him and destroys his future, Müller intends a symbol of man's exploitation of Earth and potential destruction by his pollutant environment. Closely allied with this theme is a critique of capitalism, with its exploitative class relations, greedy over-accumulation, and consciousness about

analysis. First, it does indeed illuminate the text, discerning hidden order beneath apparent chaos. Literary analyses of this sort (by no means always as good as this one) have become necessary appendages to many of the masterpieces of modern literature, which without them are often reluctant to yield up their meanings to the ordinary reader. Many of Year's poems, for example, are governed by an esoteric symbolism utterly impenetrable to anyone who has not read the critic's exegeses. You can't make much sense of *Finnegans Wake* without a *Skeleton Key* to *Finnegans Wake*. Obscurity is a typical characteristic of "modernist" literature, and readers who, with the aid of the critics and other assiduous work of their own, manage to penetrate the obscurity usually feel themselves well rewarded by the rich treasury of literary art that they can finally take possession of.

But — and this is the second pertinent fact about McDonald's extraordinary essay — a theater work that needs such an analysis to communicate its fundamental meaning is in deep trouble. The conditions under which one confronts a play are different from those appropriate in a novel or a lyric poem; seeing and hearing are different from reading; the time-driven experience of watching actors move melodramatically from moment to moment is radically different from the reflective, meditative, floating quality of a reader's consciousness, as he stops, considers, goes back, rereads, consults "skeleton keys," and gradually, at his own leisurely pace, works his way into the author's mind. The very fact that McDonald's essay is so illuminating (and so necessary) indicates that there is something willfully impenetrable in Heiner Müller's attitude toward his audience and his art.

Terzopoulos seems to share this attitude. His staging of the Miller triptych quite intentionally magnified the text's obscurity, fragmentation, and suppression of un-differentiated chaos. The minimal sense of character identity Müller provides was further demolished by the breaking up of speeches among several actors, even gender

identities were not maintained. Stage action had no direct relationship with the text, forming an independent medium of communication. We did not see — as in traditional theater — distinct characters, involved in actions that develop according to cause and effect, and expressing individualized emotional reactions to what happens to them. Instead, the entire text, including the *Medea-Nurse-Jason* "dialogue," was presented as a nondramatic poem, recited and enacted by a chorus, and in a vocal and physical style that itself constituted the dramatic content of energy.

The style, as in the Ais Theater's *Bacchae* but to a much greater degree, emphasized the relentless expression of terror, loathing, disgust, and pain. The actors moved with agonized slowness, or jerked spasmodically, or twisted themselves into clenched, distorted postures, or repeated trivial gestures endlessly, like autistic children. Their voices were now painfully (and unaimingly) hoarse, now screaming, now whispering, now shaken with suffering, now howling with the cries of tortured animals. The emphasis on the generalized emotional content of the text, rather than on its particular movements of thought, was

of course underlined in a production in modern Greek before an audience most of whom could not understand a single word. But these odd conditions of production at the Mandeville Recital Hall were thoroughly in keeping with the basic Aristotelian revolution at intellectual discourse — at the word — that characterized the director's treatment of the play-wright's language altogether.

It should be said that Terzopoulos's anti-rationalism was in no way alien to Heiner Müller's own poetics. For all Müller's preoccupation with late twentieth-century social problems (here it is environmental pollution), his artistry is firmly rooted in the German expressionist movement that began three-quarters of a century ago. It differs from earlier exponents of German expressionism principally in its extremism — its extreme rejection of reason, its extreme disintegration of theatrical form, and the extreme means it uses to convey the typical expressionist emotions. The script's images, its overwhelming density, its use of force, menstrual napkins, vomit, maggots, piss, blood, hanging bodies with protruding tongues, rubble, bombs, broken statues, bacteria, "dead negroes rammed into the

swamp like poles"; the emotions they intend to arouse are hatred of human violence and nausea at its products, both physical and cultural. All this is in service of a humane idealism, which, however, is represented not directly by any "good" character or admirable social conditions but rather by a cruel portrait of the nations that the author presumably wishes to defeat. It is very expressionist, and very German — the expression of powerful autistic impulses liberated from inhibition by an overriding mood purpose. One finds this psychological project pervasively in modern German painting, poetry, narrative, music, cinema, and theater. There are of course other traditions in German art, but this one is central to the spiritual history of Germany in this century, and — as Heiner Müller shows — it is still very much alive.

Terzopoulos, coming from a different tradition, nevertheless proved himself profoundly in sympathy with the aims and methods (and the encompassing vision) of German expressionist art. As a poetic experience, his staging of *Despoiled Shore* — *Medea* — *Landscapes with Argonauts* was as beautiful, aesthetic, and agonized as one could have wished, and the technical

control of his actors in maintaining these effects at such a high intensity was truly fantastic. But theater has its own laws, imposed by the expectations of audiences and by the very nature of theatrical representation, and these laws are different from those of poetry (or of any other art). What happens when a playwright and a director contrive that the audience will not be able to identify with, will not be gripped by curiosity about what will happen next (or even by involvement in what is happening at any given moment), and will not know what is holding the various parts of the play together without a previous immersion in the script and in learned exegetical commentaries upon it? What happens when the actors are forced to blast out their emotions without the motivation of action and plot, without the preparation provided by a distinct, developed characterization, without the reactive interplay of dialogue? What happens when there is no perceptible shape even in the emotional rhythm of the play, with nothing but suffering and disgust from beginning to end?

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BY ELEANOR WIDMER

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The Location: The Lumberyard, 967 First Street, Encinitas (632-2501)
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Price Range: \$7.95 to \$23.95
Hours: Open daily. Lunch, Monday through Friday, 11:30 a.m. to 2:30 p.m.; dinner nightly, 5:00 p.m. to 10:30 p.m.
Aunt Bertha falls into a chair, exhausted. She kicks off her high-top Redolite and lets out a sigh that almost bursts her "Political Animal" T-shirt. She has been out registering voters, walking door to door. Her black leotards are sagging, and she has a scarf tied around her neck like a bandage. She opens her mouth to speak, and nothing comes out but a hoarse whisper. It's obvious that she has laryngitis. She has brought me two presents; one is a health-food bread called Malivo, which she avoids assiduously; the

other is a two-pound bag of M&M's with peanut centers, intended for the children at Halloween. She rips open the candy and pops one colored ball after another into her mouth. "Better M&M's," she remarks, "than pills." Before I can prepare a glass of tea and honey — she always drinks tea from a glass, European-style — she has nearly done away with a quarter of the bag. "I just got through writing to Robert Redford," she says, as if to account for her excesses. Her voice comes and goes, momentarily a rasping cough before it dissolves into nothingness. "The thing is," she whispers, "why should anyone vote for a Redford look-alike when the real, genuine person is available?" She takes a gulp of tea. "Redford has plenty of experience. He played in *The Candidate*. He knows about the downside of politics. And he made a film about the bean workers. That's more

than some public officials." Her voice gives out.
I sit there regarding her with uncommon affection. Aunt Bertha's political efforts are at one with her personality: romantic, impractical, outrageous. "Have you had anything to eat today?" I ask. "Plenty," she whispers. "Brownies, rapalac, oatmeal cookies with raisins, all from the best bakeries."
"Why don't we go out for dinner?" I suggest.
She sits up, renewed. "How about the restaurant that's named for a song? You know the one I mean. 'Won't you come home, Red Tractor?'"
"The song is called 'Won't you come home, Bill Bailey.' The restaurant is Red Tractor's."
"I was close, and close is good enough for me." She goes to my closet and finds

a raincoat. It's a balmy night, and she's done up in a raincoat, a ragged scarf, and high-top tennis shoes — the true test of my tolerance. But she's beaming with happiness. "Red Tractor's used to be famous in Los Angeles," she smiles. "I always wanted to go there."

We're at the Del Mar restaurant in no time. It's located to the west of the Fish Market on Via de la Valle, at the Winner's Circle Motel, which in its various incarnations housed Sylla and later Marvin's Restaurant. But the entire place has been rebuilt; only the enclosed patio remains of the old site. Moreover, the place is packed with families, with large parties made up of grandparents, parents, and their young children. "Reputation, reputation, reputation," Aunt Bertha intones, and we sit down to order. All around us people are digging into marmoset portions. We marvel at the size — we haven't seen such servings since before the advent of nouvelle cuisine, and small children have more than enough to eat from their parent's plates.

Now you must understand that Aunt Bertha is a serious eater — she hasn't put on those hips by eating carrot sticks. But even she lets out a gasp when our food is brought to us. The salad "exceptional," which costs \$3.95 for two, is enough for three people. We should have ordered one for \$3.95, and even that would have been too much to eat. The swordfish (\$17.95) is double the amount you'd get elsewhere; the pan-broiled chicken (\$13.95, a house favorite) has a double breast, as well as thighs and legs; the half-cut of prime rib (\$17.95) proves as large as a full rib. Everyone around us is eating broccoli, so we ask for some, too, and appear to be an entire bunch (\$3.95). Dinners come with baked potatoes or corn on the cob, and any single dinner is enough for two people.

"It seems to me," Aunt Bertha remarks, "that what Red Tractor's is selling is quantity. People are very impressed with size. The food is fresh, it's plain, it's just what you would prepare at home. There's not much artistry to it. But the amount of food is overwhelming. That's what impresses people."

"Right on the money," I reply.

"And speaking of money," she adds, "it's not inexpensive. Prime rib, even half a cut, plus salad and broccoli, will come to about \$26.00, without tax or tip. If you eat broiled swordfish and baked potato and absolutely nothing else, your final cost with tip would come to about \$22.00. Of course, if you ordered five mignon with lobster tail, the basic dish would cost \$30.00. So maybe in this case, less would really be more."

"Have you ever thought of becoming a restaurant critic?" I ask her.

"No," she replies without missing a beat. "Politics is my life." Then she takes home two baked potatoes, chicken, fish, roast beef, and broccoli to eat for the rest of the week on the campaign trail.

However, once she's on a roll, Aunt Bertha wants to try another family restaurant. For several weeks, she had difficulty acknowledging that when I became a grandmother, she was a great aunt. But

as soon as she saw the baby, she was hooked. Now she is forever urging me to try family restaurants where children are dotted upon. The one she selects is Tomaso's, in the Lumberyard in Encinitas. It serves Sicilian Italian food.

The interior is absolutely marvelous. It's large, airy, done up with blue and white cloths, white chairs, blue carpeting, and best of all, unique photographs. "There's Frankie, when he was a kid, a darling neosewer," Aunt Bertha cries. "And there's Louise Brooks in a flapper hairdo with bangs. Did you notice that the menu is dedicated to his mother 'con tutti di mio amore' and that it says in Italian that whoever eats and drinks well lives to be a hundred? Isn't that touching? Did you see the children in high chairs, the young parents?" She pokes me with her elbow. "Try to say something nice."

Nice is the dining room. Nice is the friendly staff. Nice is the general at-

mosphere of warmth. Nice is the hot garlic bread and salad. If you're seeking Southern-style, home-style cooking (as distinct from Northern elegance), you'll find it at Tomaso's. Few of the pastas are memorable — we had gnocci and tortellini, both \$8.95, both lacking delicacy. Pastas could bear improvement.

However, the stuffed breast of chicken in Marsala wine is pleasant (\$11.95), and so, too, our half-order of cioppino, which isn't a fish-and-seafood stew served in a bowl, but a medley of fish, shrimp, calamari, oysters, and clams in a very light tomato sauce served over linguine (\$9.50 for a half-order).

Aunt Bertha has a wonderful time because it's Saturday, every table is filled, an air of festivity permeates the establishment. "Write this down," she commands. "Tomaso's is not as innovative as Lorna's Italian kitchen, not as tasty as Michelangelo's or Stephano's, not as much

of a bargain as Little Italy. What you have here is the late, lamented \$7.95 dinner, now \$11.95 — even the stuffed eggplant, which used to be the least expensive item on any family restaurant, is now \$10.95. And soup, ordinary pasta-and-bean soup, is \$3.95 a bowl. But the dinners come with salad and pasta and wonderful garlic bread. If you select the chicken dishes (\$10.95 to \$11.95), you'll have a nice meal. Not one with exclamation points after it, not like that restaurant we saw in Moonstruck, but still *con amore*." She winks at me. "There's no guarantee that if you eat the food at Tomaso's, you'll get married!"

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QUARTER NOTES

BY JONATHAN SAVILLE

A NEW SWAN LAKE

As part of its extraordinary 1988-1989 season (Martha Graham, Alvin Ailey, Frankfurt Ballet, Feld Ballet, the Jeffery, ABT), San Diego Performances brought the San Francisco Ballet's *Swan Lake* to the Civic Theatre. This is the version by the San Francisco company's new (since 1985) artistic director, former New York City Ballet dancer Hely Tomasson. It has been greatly admired, but in all honesty I must register a dissent — and a thorough one — to the general critical opinion.

The traditional choreography by Petipa and Ivanov, dating from 1895, has been seen so frequently, in various restagings, that it is by now felt to be the inevitable means of expressing *Swan Lake*'s essential being. This choreography, as typically in the "classical" Russian style, achieves a delicate and perilous perfection in its balance of music, dance, and drama. Dance, first of all, is not used as a means of interpreting or illuminating the music. Quite the contrary, the music is used as an occasion or accompaniment for the dance — Tchaikovsky's balletic genius being explicitly suited to producing music that offers such opportunities without

focusing primary attention upon itself. The dancing itself consists of the combination and juxtaposition of a relatively small number of difficult, highly unnatural, astounding movements, chiefly of the legs. To this foundation in athleticism, the classical choreography adds poetic and dramatic feeling, which is expressed to a large extent through the arms and through the nuances that accompany the athletic movements. The brilliance of the Petipa-Ivanov choreography lies in the way it offers the dancers opportunities to show off their muscular power and nervous control and at the same time to embody character traits, feelings, and dramatic experiences.

All modern restagings of *Swan Lake* tamper in one way or another with the original, but Tomasson's tampering seems to me quite the least interesting way to go about it. He has retained some of the most famous parts of the Petipa-Ivanov choreography: act two, with its superb adagio for Odette and Prince Siegfried, and the Black Swan pas de deux in act three. The rest he has re-choreographed, yet it is not easy to tell why, since he really does not attempt anything that Petipa and Ivanov have not done perfectly adequately. Above all, he has tried to observe the traditional balance of expressiveness and athleticism

and the traditional relationship to the music, so that his choreography adds as nothing new about *Swan Lake*'s potential as dance, as drama, and as a visual realization of musical discourse. In doing what Petipa and Ivanov did, Tomasson is just not as good, and he doesn't undertake anything of his own that might be better, or at least fundamentally different.

A striking example of this timidity and ineffectuality is the

The classical Russian style achieves a delicate and perilous perfection in its balance of music, dance, and drama.

Odette-Siegfried adagio he has added to act four (the second half of act three, in this three-act version). Feeling that the unhappy lovers need an expansive moment in which to express their romantic grief, Tomasson has interpolated Tchaikovsky's *Serenade* melodic theme, whose violin solo in this context sounds like a feeble (and far less dramatic) imitation of the solo violin music in the act two pas de deux: Tomasson's choreography for the duet, similarly, seems like "dada" vs. all over again, but weaker.

Anyone who goes to dance the major roles is a major

company's *Swan Lake* has the technical command of all those leaps and kicks — that virtually goes without saying. This is where the delicacy and the peril of the Russian classical style is exposed. If the dancer has nothing but technique, no matter how superb, the whole ballet collapses. It is revealed as nothing but a series of empty acrobatics. But in fact it is only empty when the dancers allow it to be empty; Petipa and Ivanov

have left room, in their marvelously subtle way, for the dancing to be immensely full — of life, of feeling, of character, of drama, of the heart's desires, of the passions of the dream world, of nobility and ecstasy, and the tenderest pathos ever encountered on a stage. But all that depends on the maturity of the dancers (which need not be a function of age), on their understanding of the emotional meaning of *Swan Lake*, and on their ability — analogous to that of actors — to convey the impulses and values and shadings of drama. The San Francisco Ballet's visit offered two casts, of which

I saw the one featuring Evelyn Cisneros and Anthony Randazzo. Both are well trained young dancers, strong, supple, accurate. Randazzo's leaps and turns, while not breathtaking, were executed with exemplary grace. Cisneros' *Joisants* snugged away as efficiently as a motor. But neither of these dancers came anywhere near what is needed if *Swan Lake* is to touch the heart and the imagination, and to throw itself as the supreme work of romantic poetic drama it is. Cisneros was a bit nearer the mark as the icy, manipulative, cruelly triumphant Odile than as the fragile, vulnerable, pathetically fluttering Odette, but in both roles her characterization was humdrum, externally applied, and a matter of discrete expressive devices, as though poetry were something one reluctantly had to add to the role, rather than being the role's reason d'être. As to Randazzo, he seemed like a nice young man, but he gave no evidence of knowing anything at all about what it is like to be a prince, or to be filled with melancholy longing, or to fall in love with an enchanted swan princess, or to sacrifice oneself for a doomed love.

In sum, a *Swan Lake* without the Prince, pretty much without the Swan, without each of the traditional dancing, and without imagination. There was a late.

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4 Piece Bedroom Set
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Many colors and fabrics to choose from

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Twin \$95 • Full \$115 • Queen \$145 • King \$175

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Every weekend December through March ... \$129 (Includes transportation, accommodations and more!)
Organize a group and you **SKI FREE**

LAKE TAHOE - Thanksgiving, Nov. 23-27 ... \$289 (Includes bus transportation, lodging, lifts, some meals, gambling chips. Space limited.)

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Planning a Holiday Party?

Welcome our guests to the charming, historic Balboa Park Inn located in the heart of San Diego. Our four Spanish colonial buildings were founded for the 1915 World's Fair and have been attending to guests for over seven years.

The Tara Suite - to 50 persons
Canopied West Courtyard - to 100 persons
Terrace - to 150 persons

For complete details - tour - brochure, call us.

BALBOA PARK INN

3402 Park Boulevard
San Diego, CA
(619) 298-0823

CITY LIGHTS

ON THE TOWN

(continued from page 4)
We saw — CLEAVAGE, cleavage is very big. Cleavage

figured largely in a horror video running onto voice above the bar (we and others watched a busy succubus disrobe a ruddy male victim). And legs, legs, legs! Silhouette heels and mini-skirts. A Seventies Look, in keeping with the bar's LED

ZEPPELIN/KISS retrospective. Also in evidence: FORM-FITTING KNITS à la Parisian designer AZZEDINE ALAÏA. Men's wear — casual earth-toned cotton separates, or that JAMES BOND Look: wing-tipped shirts and black bowties

worn alternately with either a dinner or leather bomber jacket. Black T-shirts with too-tight-to-boogie jeans.

It seems the "progressive crowd" is seriously re-examining the fashions, music, morals, and values that made the Seventies a Decade to Forget.

Capping off our Night to Remember, a visit to a charmingly appointed SDSU area tract house for a genuine collegiate beer-bash. Even as CHRISTA, our hostess, was cheerily stamping our hands with her name, a lively game of "PaperRockScissors" was taking place in the foyer. Tow-headed academics chatted about their CAIRs while, outside, other merry-makers URINATED on same. Standing in line at the BEER KEG, we were regaled by a rugby-shirted student breaking down a screen door. And by the heavy banter of unshowered jocks.

"Ya got Taco Bell farts, huh?" Again, FORM-FITTING KNITS prevailed among the coeds. Muscular bodies accentuated by wide cinch belts and the highest of heels are the signature statements of today's restless-youth-on-the-go.

Among the masculine set, fashion took a distant second place behind attitude, and boisterous LAUGHTER floated down the street after us as we toddled home — feeling none too restless, and none too youthful. ■

BATTLE OF THE BUTTS

Advocating Individual Rights (CAIR).

Many of these same interests lobbied the county board of supervisors before its smoking policy was passed earlier this year. But some faces who testified at the public hearings were not familiar. "The tobacco industry had representatives flown in from various parts of the country," recalls Debbie Kelley of the American Lung Association. "Some identified themselves as working for the tobacco industry and some did not." The R.J. Reynolds tobacco company did sponsor a "smokers' rights"

event at the Doubletree Hotel, however. The forum, held on August 25 and 27, discussed the proposed nonsmoking ban at Jack Murphy Stadium, as well as the San Diego smoking ordinance.

In addition to its involvement in the San Diego policy discussions, the Coalition Advocating Individual Rights has also contacted the municipalities that are now considering the county's ordinance. CAIR has also hired Sara Katz, a local political consultant, and Bob Otille, an attorney who ran for the San Diego city council last year. When questioned about possible tobacco industry funding for CAIR, Otille said he was not aware of any. When asked if the tobacco industry was paying him for any services, Otille refused to speak on the record, citing the attorney-client privilege. Katz could not be reached for comment.

CAIR is pressing for San Diego to keep the smoking ordinance it adopted in 1982 or at least study its effectiveness before adopting the county's policy. Customer preferences are a better check on smoking than government regulations, CAIR contends. The nonsmoking advocates say that the 1982 ordinance needs to be updated because it was passed before the dangers of secondary smoke inhalation were known. The city had hoped that a compromise position could be reached by November, but last week's meeting made this deadline look unlikely. "The timing will depend upon how quickly we can move them away from the philosophical arguments," says a city staffer assigned to the committee. ■

OFF THE HOOK

(continued from page 3)

tourists. Somewhere in the San Diego Zoo.

"I'm from England. We're known for doing odd things. Good-bye."

Click.

Jennifer Kelley, age twenty-

former sales clerk. At Seaport Village. "I'm standing here, trying to call my brother, to let him know I was just fired."

We did you worst? shop here called the Seaside traffic."

Goated Grouper? As in the tall critter: "did you get fired?"

He got video cameras in the store, with sound, just for watching the employees. They didn't tell us about them. My boss just took me into his back office to view them, to

show me how terrible I am."

Terrible with customers?

"Yes. Also, we're not allowed to sit down. This guy's unbelievable."

How long did you work there?

"About six months."

I'm sorry you got fired.

"Well, maybe I'll find a real job now."

Nancy T. age twenty-eight, occupation unknown.

Occupy the Escondido Village Mall.

"Well, because it was ringing, and I hate to hear a telephone

ring."

Have you ever answered a pay phone before?

"No."

Are you there to shop today?

"What did you go there to buy?"

"I didn't buy anything yet."

So you're just looking around?

"Yes. Um, I got to go right now."

Okay. But I didn't get your last name."

"I don't want to give my last name."

TERMINAL PARKING

(continued from page 3)

To the south and east of this canyon-top block is open space; on the other side of the canyon is Interstate 15.

4. 3900 Block of Streamline Drive, just west of Satek Street, East San Diego. This winding road runs through a desolate canyon. The canyon is surrounded by low-income residential neighborhoods.

5. Boundary and Lincoln streets, North Park. One block south of University Avenue.

Boundary turns into a frontage road to Interstate 805, directly below and to the east. Abandoned vehicles are usually found parked on the curb, beside the fence.

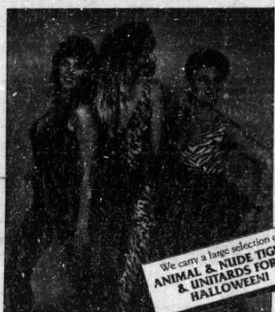
6. Hancock and Escondido streets, Old Town. Both streets are flanked mostly by warehouses and storage facilities. To the north and east is Interstate 5; to the south and west are railroad tracks.

7. 2700 Block of Eagle Street, just east of Reynard Way, Mission Hills. Reynard carves its way through the bottom of a canyon.

(continued on page 36)

San Diego's Largest Selection of Workout Wear for HALLOWEEN

Check out all the new arrivals of - Baryshnikov, Dance France, Flextard, Danskin, Puma, Asics Tiger, L.A. Gear, Ellesse, Jockey, Bal Togs. And for October 31st...



We carry a large selection of ANIMAL & RARE THINGS & UNUSUALS FOR HALLOWEEN!

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Thank You for seeking us out in our New Location!

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TRAVEL VIDEO RENTALS 2.99 per day

FOR THE MOST COMFORTABLE PLANE, TRAIN OR CAR PILOT

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Inflatable contour pillow. Don't leave home without it.

SAVE \$2 REG. 8.99 6.99

COME SEE US FOR ALL YOUR TRAVEL NEEDS LIKE BOOKS, MAPS, LUGGAGE, COMPASSES, AND MUCH MORE FOR YOUR TRAVELING NEEDS.

SALE ENDS 10-28-88

Traveler's Depot

1339 GARNER, SAN DIEGO, CA 92101 • 483-1421 MONDAY-SATURDAY 10 AM-6 PM, SUNDAY 11 AM-4 PM

Need help finding counseling?

The following services are available free of charge to the residents of San Diego and North County

- Free telephone consultation by a professional.
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AM Alliance for Mental Health

Call 291-5095

FUTONS OR FRAMES

6" FUTONS Full \$80 Queen \$90

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SY FRAMES—converts to bed or couch

- Full size in unfinished pine \$139
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Store Hours: Mon-Fri 10-6, Sat 10-5, Sun 12-5

WE CARRY INVENTORY: Pacific Beach • 444-8444 (at the corner of La Jolla Village Drive and Camino del Rio South) • 444-8444 (at the corner of La Jolla Village Drive and Camino del Rio South) • 444-8444 (at the corner of La Jolla Village Drive and Camino del Rio South)

FUTONS OR FRAMES

6" FUTONS Full \$80 Queen \$90

8" FUTONS Full \$100 Queen \$110

5% DISCOUNT

When you buy a futon and a frame, we'll give you 5% off the entire purchase.

STORE HOURS: Mon-Fri 10-6, Sat 10-5, Sun 12-5

FUTONS OR FRAMES

6" FUTONS Full \$80 Queen \$90

8" FUTONS Full \$100 Queen \$110

SWING OAK FRAMES BRAZILIAN TYPE

Full size without arms \$180 with arms \$200

Queen size without arms \$180 with arms \$219

Store Hours: Mon-Fri 10-6, Sat 10-5, Sun 12-5

CUSTOM PICTURE FRAMING SPECIAL

Frame any poster or print up to 32" x 40"

Metal frame \$2995

Oak or Formica frame \$3995

Frame special includes:

- Choice of 50 different metal frames, oak, Formica or 30 different Formica finishes in new designer colors
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- Wired, ready to hang with 2 hanging hooks
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Bernard Galleries

6363 Center Drive • La Mesa • 460-4544 Monday-Friday 10 am - 6 pm Saturday 10 am - 5 pm • MC/Visa Expires 10/27/88 with this ad

CHAIN REPAIR only \$4.50 RING SIZING from \$8.50 with this ad

Custom designs made with your old gold: Rings start at \$50.00—fuggets start at \$15.00

Expert watch repair

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Lay away now for that special occasion FREE jewelry cleaning while you wait

K & G

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We have over 10,000 costumes, masks, makeup, and accessories in stock.

FREE Collegeville children's costume with purchase of \$10.00 or more.

Fun	\$25.00
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Party Moon	\$22.00
Hockey Mask	\$2.95
Solid Cavewoman	\$16.00
Witch Dress	\$14.00
Palmier Tights	\$3.50
Color Hairspray	\$1.95
Halloween Clown	\$24.00
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Discount Costumes 3219 Adams Ave., S.D. 281-9266

*1 per coupon, limited to first 100 coupons, expires 10-30-88. Prices good with this ad.

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UNIVERSITY TOWNE CENTRE, La Jolla • NORTH COUNTY FAIR, Escondido • GROSSMONT CENTER, La Mesa
MISSION VALLEY CENTER, Mission Valley • EL CAMINO NORTH CENTER, Oceanside

CONVENIENT TERMS: Visa, MasterCard, American Express. **ALTERATIONS:** Custom alterations at cost. **GUARANTEE:** 14 day, money-back guarantee. **HOURS:** Mon-Fri 10-6, Sat 10-6, Sun 12-6.

A REALLY CREEPY SALE

**CREEPY
AND
ASSORTED STYLES
FOR ZOMBIES**

**ON SALE
NOW
THROUGH
FALL OWEN**

MODERN TIMES

JUST RUSH TO THE GATES OF HELL

BATTERY ON A PERSON

Location: Mission Blvd., San Diego

Date: 05-31-88

Time: 2:00

Crime Description: The suspect struck the victim Robert G. in his face with a fist twice.

Victim's Statement: I came into the laundromat at Mission Blvd to clean up and close it at 2:30 hours. I found the suspect sleeping in the back of the laundromat at 2:30 hours. I told him to get his stuff and get out. He said as soon as my stuff is out of the dryer I'm out of here.

About 2:00 hours, he was getting his stuff out of the dryer. He was yelling profanities at me. He also yelled at me "don't use God's name in vain." He then grabbed me and I pushed him away. He then punched me twice in my face. I turned the suspect around and tried to push him out of the laundromat. An unknown male came inside and helped me in removing the suspect from the laundromat.

BURGLARY

Location: Charlene Ave., San Diego

Date: 07-09-88

Time: 1:00

Crime Description: J. Smith entered his ex-wife's, V. Smith's home without permission, by throwing a speaker through a window and climbing through the broken window. Once inside, he ransacked the inside of the house and hit V. Smith on the head, breaking the skin. J. Smith also broke out all of the windows of V. Smith's car.

Suspect Statements: I administered J. Smith per PD-form 145 and he responded "Yes sir" to both questions. J. Smith told me basically the following. He and V. Smith are still married under his understanding. He went over to Charlene Ave. to get his amplifier and guitar from V. Smith. He does not live there anymore but still visits. When he obtained the equipment, V. Smith told him she had another guy and did not want him around anymore. J. Smith said that he "blew into a fit of jealousy" and threw the amplifier through the kitchen window inside. He went inside and destroyed the kitchen area. He also broke out all the windows on both of the cars in the driveway that morning and again on the 1983 Ford Escort at 3:00 on 07-09-88. He said that he hit V. Smith on the head and held the tie until a police officer removed him from V. Smith.

GRAND THEFT

Items Stolen: U.S. Currency

Location: Thermal Ave., Imperial Beach

Date: 07-09-88

Time: 18:00:00

Crime Description: _____ entered his father's bedroom and took cash from a safe before leaving home.

Victim's Statement: Our son has a drug problem. We sent him

to the McDonald's Center, but he came out worse. I've chained

up the car, and put a padlock on our bedroom door. He tested

"dirty" today. I kept money of his, in my fire safe, in the bedroom.

We had a contract. He put a portion of his paycheck in the safe

and after while I'd help him buy a car. But he had to stay clean.

He kept demanding his money so he could leave home.

Grinder's Hut

T-Shirts, Etc.

\$1 OFF

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Lowest prices

today and every

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639 Kettner

238-5729 12-8-7 days

Special Occasion

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for rent

Tired of buying

dresses you only

wear once?

Tired of wearing

the same old thing?

If so, come see us!

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AIR & HOTEL

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CALL NOW!

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CRIME

INCIDENT

REPORT

DETAILS

STATEMENT

OF THE

SUSPECT

AND

VICTIM

STATEMENTS

AND

THEIR

ATTORNEYS

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I have a fire safe in the bedroom. There was my son's money

in an envelope. I had a lot of money in the safe. I took

my driver's license so he would... on drugs.

I saw the money in the safe on Sat. 7/9/88 at 1:30. I found

the safe opened on Sat. 7/9/88 at 1:30. Only the money was missing

and my son's drivers license. A window security lock was loose.

The lock could only have been unlocked from the inside. No other

items were missing. My son has been gone since the money was

taken.

Assault with Deadly Weapon

Weapon: Metal walking cane

Location: 12th and Ross, downtown

Date: 07-11-88

Time: 1:30

Crime Description: The above described suspect hit the victim with a metal walking cane while waiting at the corner bus stop at 1:30 hours.

Victim's Statement: Gross stated that while waiting at the bus stop she and the suspect got into an argument. The suspect became angry because the diagnosed with him and tried 2 times to hit her with his cane. On the 2nd attempt the suspect was successful in hitting her on the right side of her neck. The suspect inflicted a bruise on the victim's neck. The victim then reported the incident to security. Gross stated that she met the suspect at City campus while signing up for a computer class... The victim stated that she knew the suspect for less than a week and has been to his residence 2 times. Both victim and suspect are enrolled in the same classroom for computer training. The victim is willing to prosecute. Gross claims that she could not remember the suspect's name.

ASSAULT AGAINST OFFICER VEHICLE

Location: Euclid & Market streets, San Diego

Date: 07-12-88

Time: 1:45

Crime Description: The suspect intentionally drove his stolen vehicle head on into Officer Reed's causing minor injuries to Officer Reed.

Suspect's Statement: I administered _____ per P.D. 145.

_____ said yes to both administration questions.

Q I just asked you questions regarding the P.D. 103-AT report

and immediately copied your response, right.

A "Yeah."

Q Anything else about the car you were driving that you want

me to know.

A "Nope."

Q If you did not think the vehicle was stolen, why didn't you

say

A "I had some drugs in the car, and knew I'd go to jail anyway."

Q What drugs, where is the drugs now.

A "I threw the crack out during the chase."

Q Do you think you hit a person...?

A "No."

Q "No."

Q "No."

Q "No."

Q "No."

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Q "No."

Q "No."

Q "No."

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Q "No."

Q "No."

Q How many cars did you hit?

A Only one up on University where xxxx fell out of the car."

Q Once the dope was thrown, why did you continue to evade

police?

A "Because I got no license, and I thought I'd get away."

Q Where does xxxx fit into all this.

A "I just picked him up at his house. Nothing else."

Q Do you think your driving was unsafe and reckless.

A "Yeah, my driving was alot reckless."

Q Why did you run into the officer?

A "I didn't. He ran into me."

Q "I didn't. He ran into me."

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SAVE 30% ... 40% ... 50%!

What you save is up to you. During the first week of the Ski Chalet's inventory clearance sale (October 20th through 26th) **everything** in the store is discounted 30%. The next week the discount is 40% and you get a 50% discount during the third week of the sale.

You have your choice. Come in during the first week when there's a big choice of merchandise and get 30% off. Or wait another week or so and get a larger discount, even though at that time the selection of ski apparel and equipment is sure to be smaller.

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30% OFF! / Week #1

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50% OFF! / Week #3

November 3rd through 9th



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4004 SPORTS ARENA BOULEVARD
(Northeast corner of Sports Arena Blvd. and Midway)

EVENTS THEATER MUSIC & FILM

FOR THEIR SIXTH

The Titano Cultural Center is a mini-Balboa Park area the gemery: a museum of man, historical museum, art museum, crafts arcade, bookstore, restaurant, movie house, and performing arts stage all rolled up in a prize-winning architectural complex. This month marks its sixth anniversary, and the center is celebrating with a number of artistic performances and exhibits, the highlights of which come to Titano directly from the sixteenth annual Cervantino International Festival, held in the central Mexican state of Guanajuato.

Tonight and tomorrow, October 20 and 21, world-renowned ten-string guitarist Narciso Yepes will perform. The forty-one-year-old Spanish artist, who has been compared favorably with Andrés Segovia, offers a program of transcriptions of works by Bach, Paganini, Albeniz, Joaquín Rodrigo, and Leo Brouwer. On Saturday, October 22, U.S. ticketholders will be afforded a rare glimpse of Cuban musical entertainment.

Vocalist/songwriter Martha Jean-Claud, who was born in Haiti but moved to Cuba after the revolution, will perform with the six-member, all-male band Mackandal. She is billed as a "folk singer," but that shouldn't evoke images of a guitar-strumming Cuban Joan Baez. Jean-Claud's folk music repertoire is a lively mix of the Afro-Caribbean calypso, Spanish bolero, Haitian folklore, voodoo, and congas. Mackandal has performed throughout Central and South America, as well as Europe and the Caribbean.

On Monday, October 24, the international flavor continues with the Italian contemporary dance company Seta Palmi under the direction of Carolyn Carlson. It's a young company that has toured Europe since 1980. On Tuesday, October 25, the Venezuelan modern-dance troupe Dana Hoy is on-stage. Another relatively young ensemble (six years together), the company has nonetheless toured worldwide.

The Magic World of the Huicholes, a folk-art exhibit of yarn weavings created by Huichol Indians of the Sierra Madre region of Jalisco and Nayarit, opens on Friday, October 21, and remains on view through next February (this is not the same collection

that the San Diego Museum of Man recently exhibited). The isolated Huicholes have preserved their Uto-Aztecan language, as well as their shamanistic customs (peyote ingesting, dream divination), which is expressed in their weavings.

All performances begin at 8:30 p.m. in the theater of the cultural center, located directly opposite the entrance to the museum wing. The center is located less than a mile from the San Ysidro border crossing, on Pasa de los Heroes in the

(continued on page 19, col. 1)

CHINESE VARIETY

Fang Chou is ten years old and living in Shanghai. His family, rather well-to-do, distrusts the approaching Maoists, who are relentlessly pushing south. The family intends to join Chiang Kai-shek's supporters — some two million of them — who are shipping away to Taiwan. "At that time, lots of people want to leave, so getting tickets is a

really know what it is — all we know is, we're going on a big ship." Chinese verbs have no tenses, and Chou sometimes slips into old, familiar speech patterns. While this renders a certain immediacy to the event he describes, Chou's departure from mainland China to Taiwan actually took place in 1949.

He's now a civil engineering professor at SUST and the president of a local club called the Chinese-American Scientists and Engineers Association. The association is one of several hosting an outpouring of movie and TV signs from Taiwan, who will perform here in a variety show



Members of the Hua Shai Goodwill Mission

major challenge," says Chou. But one day his uncle comes home with box tickets, and young Fang's dilemma is pumping. "We kids, we don't

Friday night. While the club Chou heads is only five years old, another of the sponsoring

(continued on page 19, col. 3)



Joseph Horowitz

TALK OF TOSCANINI

It doesn't vulgarize classical music history to say that conductor Arturo Toscanini was the Bruce Springsteen of American high culture from 1937 to 1954. Before coming to the United States, the opera-trained native of Parma, Italy, had dangled his countrymen by conducting the premises of both Leoncavallo's *I Pagliacci* in 1892 and Puccini's *La Bohème* five years later. But he was perhaps most venerated for championing the romantic excesses of Verdi to Italian audiences so unabashedly responsive that they would actually interrupt performances and demand that particularly moving passages be repeated.

When the German Nazis and Italian Fascists came to power, Toscanini rebelled, first by refusing to perform in either country, and finally by emigrating to America, where he became — in every ameliorative and pejorative sense of the word — a superstar. The NBC Symphony was created for him, RCA Victor signed him to a recording contract, and the two companies promoted the high-priced import until American cheeks ran red with Toscaninomania. The "Mascot" was lionized by an American public eager to draw abroad of Europe in art as it had in military and industrial fields, and as a fire-breathing symbol of virtuosity he also became the image of American supremacy.

Not surprisingly, the cult of personality enveloped Toscanini. His every aside became an aphorism; many fans

recited his Toscanini's favorite recipes while rapturously listening to radio broadcasts of his concertos; million gobsbed up his RCA recordings, "masterpieces" that became transi- scores; and every anecdote about his travels, his epic temper tantrums, his love for children, his patriotic fervor, and, later, his taste for such plebeian diversions as televised wrestling and boxing, became the stuff of legend. Toscanini was bigger than pasta.

But was Toscanini the "world's greatest conductor," as he often was proclaimed, or merely a charismatic musician of unimpeachable skills who rose to unprecedented fame on a cumulus of promotional gals? Was he the creator of a new American aesthetic or the creation of RCA's Barnum-esque mogul, David Sarnoff? Was the Maestro's success a clear indication that America was culturally on a par with the Continent or proof that the inevitable commercializing properties of American free enterprise could debase even so successful an art form as classical music?

In his book, *Understanding Toscanini*, music critic Joseph Horowitz asserts that Toscanini was little more than "product," his celebrity and reputation as a virtuoso conductor the result of a high-powered marketing campaign by Sarnoff, RCA, and NBC, whose perhaps unwitting conspirators were such respected organs of Americans as *Time* and *Life* magazines and the major gossip columnists of the daily press. Yet while Horowitz states his case convincingly and in great detail, an overview of Toscanini's work provides an equally wild explanation for his

(continued on page 19, col. 1)

SIMPLY THE BEST

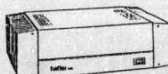
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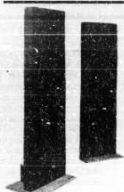
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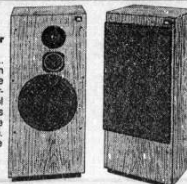
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READER'S GUIDE TO LOCAL EVENTS

Contributors to READER EVENTS must be notified by mail no later than the Friday preceding the Thursday user in order to be considered for publication. Do not phone. The Events Editor reserves the right to edit all material. Send complete information, including a description of the event, the date and time it is to be held, the precise address where it is to be held, a contact phone number, and a phone number for public information to READER EVENTS EDITOR, P.O. Box 40031, San Diego CA 92138.

OUTDOORS

The Orinoid Minor Shower, one of the year's five best annual showers, peaks on the mornings of October 21 and 22. Friday and Saturday. Best times are 3 a.m. to 6 a.m. on Friday, and 4 a.m. to 6 a.m. on Saturday. Moonlight interferes at times earlier than these. Under ideal conditions (i.e., clear, dark skies and an unobstructed horizon), some thirty or so minutes may be spent by keen-eyed observers. The Orinoids seem to "radiate" from the constellation of Orion, and many have long-lasting trails or glowing trails. Comet Halley is believed responsible for this shower. Every year at this time, the Earth plows through a stream of icy particles presumably shed by that comet in the past.

Overwintering Shore Birds and Waterfowl and some late fall migrants will be the quarry during this weekend's Audubon Society-sponsored bird-watching hike at the San Eljo Lagoon. Among the fifty-two species that are found in the area in the fall are four different kinds of geese, northern shorebirds and pintail ducks, and several types of terns and gulls. Among the fall bird population are black-tailed and blue-gray gnatcatchers, kingfishers, and swallows. (Novice birders will find shore birds much more cooperative than land birds; they're more sedentary and more visible and therefore less frustrating.) On Saturday, October 22, meet at 8 a.m. at the end of River Avenue at the south end of the lagoon. Take I-5 to Loma Santa Fe Drive in Solana Beach, go west less than a mile to River Avenue, and turn right (north). You'll need a scope or field glasses. Free. 531-0815 (10 a.m. to 12:30 p.m., weekdays).

Point Loma Bidding. Claude Edwards will lead two more of his monthly walks around the grounds of Cabrillo National Monument. Saturday, October 22, at 9:30 a.m. and again at 1:30 p.m. Last year's October walk produced some very interesting birds: male Williamson's sapsucker, palm warbler, and chrysocollared sparrow, among others. Of course, the birds make no guarantees. But this rich birding area usually produces something worth getting up for, especially in this time of year. The Group size is limited, and reservations are required. Children must be accompanied by an adult. You'll enjoy the walk more if you can bring your own binoculars. For reservations call 537-5452 (9 a.m. to 5 p.m., seven days). The walks are free, but there is a day-use fee to park in the lot. 332-3821.

Ninth Annual "Park Day," the county's Los Penasquitos Canyon Preserve Task Force (City Council member Strickland and Wolfheimer and county Supervisor Golding) is hosting a day-long party at the Johnson-Taylor ranch house in the canyon reserve. On the agenda for the day, Saturday, October 22, 11 a.m. to 4 p.m., will be bay rides, guided nature hikes, children's games and activities, folk and blues music, and refreshments. The 2800-acre open space corridor contains archaeological artifacts, wildlife and native vegetation, hiking and horseback riding trails, and a stream and small waterfall. It is also the site of California's oldest slide house, including the 1852 Johnson-Taylor ranch, which is

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READER'S GUIDE TO LOCAL EVENTS

being returned for use as a museum. The area is not without controversy, however. If you look along the upper hillsides in Lopez and Los Peñasquitos canyons, you'll see housing developments that have very aggressively pushed their way along the boundaries of the park. Some canyon watchers fear additional disruption to wildlife and habitat in the area. To get to the ranch, go north on Black Mountain Road slightly more than 1.5 miles north of Mira Mesa Boulevard, and

follow the signs to the ranch (the entrance is on the west side of the road, beyond the private parking area and Horseman's Park). Admission is free. 531-2533.

Birding. Rosanne Abner leads a bird walk around the Santa Lakes area in search of several species of herons, ducks, and other shore birds, plus many winter-visit songbirds that can be found in the park. Colder eagles are even seen in the area from time to time. The walk is set for Sunday, October 23, 9:30 a.m. to 11:30 a.m. The hike is sponsored by the Nature Company store in Fashion Valley. Meet at the store for carpooling to the lakes. The event is free, but the number of participants is limited, and reservations are required. Call 297-9010.

Coronado Beach Walk. A naturalist from Scripps Aquarium will be leading a nature hike along the shores of Coronado, discussing the area's marine life and natural history. Reservations are required.

for this walk, which is scheduled for Sunday, October 23, 1 p.m. to 3 p.m. A special interpretive-exploring session in La Jolla, for seniors only, will be held on Monday, October 24, from 1:30 p.m. to 3:30 p.m. Again, reservations are required. For ticket information, reservations, and other details, call 534-4578 or 534-3474.

This Month's Lowest Tides, coinciding with afternoon hours several days in a row, usher in several months of excellent tidepooling opportunities. A 1.6-foot tide occurs at 3:30 p.m. on Monday, October 24, a 1.1 occurs at 4:25 p.m. on Tuesday, the 25th, and a 1.2-foot tide occurs at 5:12 p.m. on Wednesday, the 26th. The region's best-known places to view intertidal life include Cabrillo National Monument and areas upstate from La Jolla Cove.

The Full Moon on the evening of Monday, October 24, will be seen (weather permitting) rising majestically over the eastern horizon just after sunset. It's a

perfect time to take a twilight walk and enjoy some of the last "Indian summer" weather we'll have during 1988.

Highest Tide This Month, coinciding as usual with the date of the lowest tide, occurs at 9:34 a.m. on Tuesday, October 25. A long vigil at the beach on that day would reveal a noteworthy drop in the tide from +7.4 feet at 9:34 a.m. to -1.3 feet at 6:25 p.m.

DANCE

"Airwork," "postmodern" dance choreographer Elizabeth Streb blends dance and athletics in her gravity-defying work. She will make her San Diego debut tonight, Thursday, October 20, through Saturday, October 22, 8 p.m. The program, "Airwork," includes *Airwork*, a work for five dancers on a scaffold, *Airwork*, a duet for dancers suspended in air; *Malar*,

which involves dancers and trapezes, and *Flut*, for five diving dancers. Performances are at South, 853 Eighth Avenue, downtown. For ticket information and reservations, call 235-8466.

Salt Dancing. Free circle dancing sessions are held each week, on Fridays at 7:15 p.m. at the Old Carillif Church, 230 Birmingham Drive, Cardiff, and on Mondays at 7:15 p.m. in Mission Hills at 4070 Jacklaw Street. 295-9677.

Folk Dance. dances of Central Europe, choreographed by Mark Barrington, will be presented in this Sunday's last program at the House of Pacific Relations, Balboa Park. The event is Sunday, October 23, 2 p.m. Free. 466-7654.

The Italian Contemporary Dance Group Santa Palmed is featured in the first of two dance programs this week at the Tijuana Cultural Center, part of the center's sixth anniversary celebration. The young Italian company will perform on Monday, October 24, 8:30 p.m., in the Centro's Performing Arts Theater.

On Tuesday, October 25, also at 8:30 p.m., the contemporary Venezuelan dance group Dena Hoy will perform. Members of the company are all graduates of the London School of Contemporary Dance in England and include in their performances elements of painting, sculpture, architecture, and poetry. The Centro Cultural Tijuana is located at Plaza de los Heroes y Mina, Zona Rio Tijuana, less than a mile southeast of the San Ysidro border crossing. Follow signs to Zona Rio and Paseo de los Heroes, and look for the Centro's white Christmas dome on the north side of the street. For information (in English and Spanish), call 1-706-684-1111.

FILM

"2001: A Space Odyssey," to celebrate the 20th anniversary of this film, the Reuben H. Fleet Space Theater and Science Center has planned Thursday through Sunday screenings, through November 13. The 70mm print will be shown on the theater's domed screen with intercom audio. Show times are at 8 p.m. Thursdays through Saturdays and 5 p.m. on Sundays. The ticket price includes the film and state rental. Advance tickets are available through Ticketmaster outlets (278-8477), same-day tickets

(depending on availability) can be purchased at the theater box office. For additional information on the screenings, call 238-1168.

"Spirituality and the Cinema," the second film in this series of eight is Luis Buñuel's *Vidua* (1961). A young movie man is duped and placed at the mercy of an old man. The director has called his film "a black comedy" and a story based on his childhood obsessions. It will screen Friday, October 21, 7 p.m., Hahn 106, USD, 1644 La Jolla Village Road, La Jolla. Tickets are available at the door.

Political Film Series. the Committee for World Democracy's series continues with three films: *If It Bleeds*, *In Laid*, a 1986 documentary look at ethics and privacy issues in local television news coverage. Making the News, a 1986 documentary by Beth Swaden, in which she puts forth the idea that the press sometimes gives the public only what the government wants the public to know, airing coverage of El Salvador as her example, and *Rare again Peace Time*, a video by David Shulman that examines the differences in reporting deaths in black and white neighborhoods. The films screen Friday, October 21, 7 p.m., room 107, Titled Lecture Hall, USD, 534-4873. For directions to the lecture hall, call campus information at 534-3162.

"Nickelodeon Series," the San Diego Symphony's yearly series of classic silent films with orchestral accompaniment opens this weekend with Lon Chaney's famous characterization of The Phantom of the Opera. For this 1925 film, the director, Rupert Julian, had recreated in detail the interior of the Paris Opera House. The accompaniment to this creepy melodrama will be a medley of themes from Gounod's opera *Faust*, nineteenth-century French organ music, and some original work by soloist Dennis Janco, who will perform at the 250-seat theater organ, San Diego Symphony. The film screens on Saturday, October 22, 8 p.m., Symphonica Hall, 1245 Seventh Avenue, downtown. For ticket information, call the box office (699-4325) or Ticketmaster (278-8497).

Short Film Showcase. this week's free film in the downtown San Diego Public Library is a series of shorts, including *Black Adrenaline*, *Zapach-Sachach*, *Top Tap*, *French Windows* (with music by Pink Floyd), *Days Rancher's color cartoon*, *Fuente Mesa All Dots* and the *Forty Thinner*, *Claymation* by Will Vinton, and others. They'll be shown Monday, October 24, 7 p.m., in the library's third floor auditorium, at 820 E Street, downtown. 699-3927.

"Just on a Summer's Day," this concert film from the 1953 Newport Jazz Festival (the original version of the film, featuring Louis Armstrong, Thelma Houston, Chuck Berry, Gerry Mulligan, Anita O'Day, Mahalia Jackson, Sonny Stitt, and Jack Teagarden. It will screen as part of the La Jolla Museum of Contemporary Art's "Just on a Summer's Day" series, Wednesday, October 26, 7:30 p.m., in the museum's Sherwood Auditorium. There's a just happy hour with no-host bar and music beginning at 6 p.m. that same evening. The museum is located at 700 Peacock Street, La Jolla. For ticket information, call 454-0267 or 454-5941. Tickets are available at the box office a half-hour before the screening.

"The Nightcomers," Marlon Brando stars in Michael Winner's 1971 film based on characters from Henry James' *The Turn of the Screw*. The film screens as part of Palmart College's weekly "Art of the Cinema" series, new Thursday, October 27, 7 p.m., room 932, 1150 West Mission Road, San Marcos. Free. 744-1150.

MUSIC

Band Concerts. the U.S. Air Force Academy band will perform at two concerts in the county this week. Tonight, Thursday,

October 20, at 8 p.m., the fifty-member ensemble offers traditional concert band music, pop and folk arrangements, and even some electronic music in Brown Chapel on the campus of Point Loma Nazarene College, 3000 Lonsdale Drive, Point Loma, 221-2344. On Saturday, October 22, at 1 p.m., the band performs at the Kit Carson Park Amphitheater, Bear Valley Parkway, Bonadillo, 743-3322. The band is directed by Colonel Ronald W. Carl, a music graduate of SDSU. Both concerts are free and sponsored by the Felicitas Foundation.

Orchestral Electronics. composer/inventor Salvatore Martirano and violonist Dorothy Martirano, both of the University of Illinois-Champaign/Urbana, offer a duo concert on instruments that include custom-designed and altered digital sound machines. The concert is sponsored by the Center for Music Experiments at UCSD and is scheduled for tonight, Thursday, October 20, 8 p.m., Handville Recital Hall, USD, 699-4325. For ticket information, call 699-4325. For ticket information, call 278-8459.

"Orion Series" Concert. the San Diego Symphony offers the first of eight concerts in its Orion Series, tonight, Thursday, October 20, and Friday, October 21, 8 p.m. Pianist Jeffrey Kahane, familiar to San Diego

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READER'S GUIDE TO LOCAL EVENTS

audiences from his performances in past "Summerfest" series, a featured soloist. Christof Perck, frequent guest conductor of the Metropolitan Opera, is conductor for the evening's concert. The program consists of Wagner's "Siegfried Idyll," Mozart's "Concerto No. 20 in D-Minor for Piano and Orchestra," and Beethoven's "Symphony No. 6 in F Major, Op. 68 (Pastoral)." A preconcert lecture about the evening's program is given each night by Frisler Nicholas Ravello, chairman of the music department of USD, at 7 p.m. The lecture is held in the

President's Room at Symphony Hall, which is located at 1245 Seventh Avenue, downtown. Tickets are available through Ticketmaster (778-8497) or the symphony box office (899-4205).

Renowned Spanish Concert
Guillermo Rubens Yapen is the next performer in the sixth anniversary series at the Ymca Cultural Center. Yapen has performed worldwide with orchestras and as a soloist and has been honored extensively for his playing. His program will include compositions by J.S. Bach, Leo Baecker, Albanis, Paganini, David Kellner, and Joaquín Rodrigo. He will perform in recital tonight, Thursday, October 20, and Friday, October 21, 8:30 p.m., in the Performing Arts Center of the Centro Cultural Tijuana, Paseo de los Héroes y Mina, Zona Rio Tijuana. The cultural center is located less than a mile southeast of the San Ysidro border crossing. Follow signs to the Zona Rio and Paseo de los Héroes, and look to the north for the Centro's white Christmas dome. For ticket information in English or Spanish, call 1-708-684-1111.

Classical Guitarist Vernon Lance
Alto, who has performed frequently in Central America, Mexico, and the U.S., offers music by J.S. Bach, Albeniz, Villa Lobos, Borneo, and San, Friday, October 21, 7 p.m., Swedish Lutheran Church of San Diego, 4144 Camino Avenue, North Park. 295-5662.

China in Music: Folk Songs to Rock, a company of musicians and singers from the Taiwan the Hua Shai Goodwill Mission Performance, presents an extensive sampling of instrumental and vocal music from that country. The performers are well-known movie and television musicians. The program opens with "youth songs," one of which is translated as "When Our Young You Do Not Leave Whiteness (Joyful Life)." There follow folk songs and duets ("Today's Mountain Was Yesterday's Tai") in an interlude featuring traditional Chinese instruments, rock and roll ("Mothers All Over the World Are the Same"), pop songs ("Like a Virgin"), Chinese classical folk

songs; compositions called "memory melodies" ("Rain Must in the East Mountain, Sunshine in the West"), and an ensemble finale. This singular concert, presented locally by the Greater San Diego Chinese Community, is scheduled for Friday, October 21, 7:30 p.m., California Theatre, 1122 Fourth Avenue, downtown. For ticket information, call the theater box office at 333-1781.

"Extended Vocal Techniques" is what Italian composer/performer Roberto Laneri calls his performance technique. Laneri has made a specialty of "extending" production of vocal harmonies and uses electronics in his performances. He is also the founder of an experimental vocal ensemble, Prisma Materia. Laneri offers a concert of his own compositions, Friday, October 21, 8 p.m., Mandeville Recital Hall, UCSD. For program information, call the sponsor, UCSD's Center for Music Experience, at 344-1483. For ticket information, call 534-4553.

Folklorist and Singer San Hinton makes another appearance at World and Music, Friday, October 21, 8 p.m., 3808 Fourth Avenue, Hillcrest. For ticket information and reservations, call 398-4032.

Classical Music Ensemble, the Tafelmusik Consort (Ronald Sherrard, Robert Williams, James Zagami, and Lori Karkli) will perform Friday, October 21, 8 p.m., room 220, Fine Arts Recital Hall, Grossmont College Drive, El Cajon. 465-1700-254.

Benefit Music Concert, the North San Diego County Special Olympics athletic program are the beneficiaries of proceeds from an outdoor rock concert featuring the band Final Warning, Harts Oll, and Rose Anzani, Saturday, October 22, 7 p.m., to 9 p.m., "Breeze" Terrace Park amphitheater, Vale Terrace, Vista. For ticket information, call 941-7272.

Flute and Percussion, Mark Arndt performs on a variety of specially designed, handmade flutes, and John Flood performs on percussion. The ensemble, Earth

and Sky, appears in concert, Saturday, October 22, 8 p.m., Sonic Arts Gallery, 612 F Street, downtown. No advance tickets are sold. For information, call 237-9982. Earth and Sky can also be heard in a luncheon concert, next Thursday, October 21, 12:30 p.m., room D10, Palomar College Performance Lab, 1150 West Mission Road, San Marcos. Free. 744-1150 x2137 or 2136.

Piano and Violin, Howard Wells and Mary Oliver offer traditional and contemporary compositions, Saturday, October 22, 8 p.m., room B110, Mandeville Center, UCSD. Free.

Cuban and Haitian Music, singer/composer Martha Jean Claude is of Haitian heritage, where she began performing at age eight, and is now a radio and theater performer in Cuba. She will be performing with the group Mickandou, six Cuban men who are graduates of the Superior Institute of Art in that country. They have performed worldwide (except, of course, in the U.S.) and include in their program calypso, bolero, and other Latin music, plus

music associated with Haitian voodoo and folklore. The performance is scheduled for Saturday, October 22, 8:30 p.m., as part of the month-long performing arts series that celebrates the sixth anniversary of the Tijuana Cultural Center. The Centro Cultural Tijuana is located in the Zona Rio, at Paseo de los Héroes y Mina, in Tijuana. The Centro is less than a mile southeast of the San Ysidro border crossing. Follow signs to the Zona Rio and to Paseo de los Héroes. Look for the Centro's white Christmas dome on the north side of the street. For ticket information (in English and Spanish), call 1-708-684-1111.

Folk and Bluegrass, the New Expedition, a trio of singer/musicians, offers folk songs and bluegrass on guitar, mandolin, and banjo, Saturday, October 22, 8 p.m., World and Music, 3808 Fourth Avenue, Hillcrest. For ticket information and reservations, call 398-4032.

Organ Recital, civic organist Robert Plimpton performs compositions by Vivaldi, Mozart,

Gulmair, Vierni, and others, Sunday, October 23, 2 p.m., Spectacle Organ Pavilion, Balboa Park. Free.

English Choral Concert, the all-male Cathedral Choir of St. Michael's, Coventry, England, performs English and European music of the Renaissance and Baroque periods and contemporary selections from "West Side Story." The respected forty-three-voice choir will perform Sunday, October 23, 4 p.m., Pointe Loma Community Presbyterian Church, 1123 Chatsworth Boulevard, Pointe Loma. 232-1633.

Symphony, the North Coast Symphony offers Beethoven's Symphony No. 2 in D Major and Rachmaninoff's Piano Concerto No. 2 in C Minor in its annual fall concert, Sunday, October 23, 8 p.m., at the San Elijo Campus of MiraCosta College, 3333 Manchester Avenue, Cardiff. 757-2121 or 755-5155. Great Loma is piano soloist in the performance, which is reported on Friday, October 28, at 7:30 p.m., at the Cathedral Community College Arts Center, 3357 Marston Street, Cardiff. 434-2920.

Organ Concert, Helen Seiler, staff organist of the Torrey Pines Christian Church, will be performing at the church's twenty-ninth-anniversary pipe organ, Sunday, October 23, 4 p.m. Her program will include "The Chorale in A Minor," Charles Widor's "Toccata from the Fifth Symphony," songs by Scott Joplin, and a special arrangement of "Amazing Grace." The church is located at 8320 La Jolla Scenic Drive North, La Jolla. 453-3550.

Symphony Series, this season's concert by the SDSU Symphony, under the direction of Donald Barr, opens with a performance of the overture to Mozart's "Abduction from the Seraglio," Tchaikovsky's Piano Concerto No. 2 in B-flat Major, Stravinsky's "Circus March," and Copland's "Appalachian Spring." The concert is set for Sunday, October 23, 7 p.m., South Recital Hall, SDSU. Tickets will be available at the door, or call 594-4042 or 594-6031.

Vocal Recital, popular local baritone Martin Wright sings a varied program of music in the second concert in the current series

sponsored by the Solana Beach Presbyterian Church. Wright's program includes songs by Handel, Paul Creston, Alice Jordan, and Robert Shaw, plus gospel and spirituals. Wright is choirmaster with the San Diego Opera and has appeared as a soloist with many local orchestras and in concert abroad. The concert is scheduled for Sunday, October 23, 7:30 p.m., at the church at 120 Stevens Avenue, Solana Beach. 453-1384.

Early Music Benefit Concert, the 85-89 season for the San Diego Early Music Society opens with a fundraiser concert of vocal and instrumental music ranging from Gregorian chants to Baroque flute music. Among the performers are Peter Farrell (viola da gamba), Jim Lewis (baroque flute), Louise Lewis (baroque bassoon), Tamara Loring (harpsichord), Carol Plummer (lute), and Philip Larson (violoncello). The concert, followed by a reception and refreshments, will be held Sunday, October 23, 8 p.m., Congregational Church of La Jolla, 1216 Cave Street, La Jolla. For individual or series ticket information, call 236-1039.

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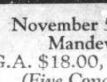


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Jazz. Steve Baker directs the Offbeat Jazz Ensemble, Monday, October 24, 11 a.m., room 720, Fine Arts Recital Hall, Grossmont College, 8600 Grossmont College Drive, El Cajon. 465-1700/4234. Free.

Sonatas by Mozart and Prokofiev are on the program for violist Frank Almond III, accompanied by pianist Karen Hollingshead. Almond will also perform Chabon's "Piano and other works," Monday, October 24, 7 p.m., Smith Recital Hall, SDSU. Tickets will be available at the door. 794-6242.

Chamber Concert. USU's International Chamber Players will perform Mozart's String Quartet in D Minor and the Quintet for Piano and Winds, plus Dittersdorf's "Grand Duo Concertante." The "Riviera Song" by Swanbeck, Tuesday, October 25, 7 p.m., Green Hall, USU, 1045 Pomodoro Road, Scripps Ranch. For ticket information, call 693-4613.

"Such a Horrid Clang," the Duocent Comic Opera Company will perform this opera by P.D.Q. Bach (Peter Schickel) in the final chamber music concert of the fall series sponsored by the San Diego Public Library. Company members are soprano Kellie Brune, O'Connor, mezzo-soprano Patricia McAfee, tenor Michael Cox, baritone Joseph Eisenberger, and bass and pianist Christopher Allen. They will perform on Tuesday, October 25, 7:30 p.m., in the library's third floor auditorium, 820 E Street, downtown. Free. 696-7977.

Drummers from local San Diego pop bands will be competing to see who's the best in what is planned as a seasonal promotional event, next Thursday, October 27, 6 p.m., the Guitar Center, 6533 El Cajon Boulevard, College Area. Free. 583-5751.

Quilts and Values. soprano Ellen Lawson and guitarist George Soboloff perform songs from Mexico and Central and South America, next Thursday, October 27, 7:30 p.m., La Costa Branch Library, 7750-M El Camino Real, Carlsbad. Free. 434-2865.

LECTURES

"Disarming the Heart, Disarming the World," famed poet laureate David Ben-Gurion is the final lecture in the Burke Lectureship series. The Jewish poet was often in the headlines during the Sixties for his non-violent activism. Today he came for AIDS patients in New York City. Ben-Gurion will explore the connection between personal peace

and global peace in his talk, tonight, Thursday, October 20, 8 p.m., room 198, Peterson Hall, UCSD. 534-2521.

Public Art is the topic for a series of three lectures sponsored by the San Diego Museum of Contemporary Art. The first speaker in the series is Victoria Hamilton, executive director of the San Diego Commission for Arts and Culture. Her talk is titled "New Directions in Public Art." With everything from the flap over Vito Aczon's installation to the hoopla over Fabergé eggs in the local headlines in the past year, the series is certainly timely, particularly if you're a "new direction" can be defined. Ms. Hamilton will be speaking on Friday, October 21, for an 11 a.m. lecture, followed by a noon luncheon in the museum's Court Room, 700 Prospect Street, La Jolla. For individual or series reservation information, call 454-1541. In November San Diego Union columnist Isabelle Wasserman is the speaker, followed by artist Randal Fennell in January.

MEND founder Linda Smith will speak at the next "Spirit of the Berry" luncheon, Friday, October 21, 11:30 a.m., Logan Heights Family Health Center, 1809 National Avenue, Logan Heights. Smith, daughter of Joan Koc, is the founder of Mothers Embracing Nurturing Development, for reservations and information about this benefit luncheon to help fund the center's new women's clinic, call 232-2593.

Philosophy-Educator Mortimer J. Adler will present two lectures on Friday, October 21, at MiraCosta College in Oceanside. At 3 p.m. in the college gymnasium, Adler will present a

talk titled "Reforming Education: No Quick Fix." At 7:30 p.m. his talk will be "We Hold These Truths: The Ideas and Ideals of the Constitution." For ticket information, call 757-2121/4233. The college is located at One Bursard Drive, Oceanside.

The New Scripps Aquarium is the topic of a talk to be given by the San Diego chapter of the American Cetacean Society. The program will be held in the Otis Center auditorium, just south of the main entrance to the San Diego Zoo, Balboa Park. Free. 226-6007 or 862-1518.

"Humor in Humanism," humanistic prelude and author Harold Greenwald will be speaking to a meeting of other members of the Humanist Fellowship of San Diego, Friday, October 21, 7:30 p.m., Henry George Center, 2240 Morley Street, Linda Vista. Free. 492-8062 or 236-7544.

Bicycling to Bala. Bonnie Wood, author of Bicycling Bala, offers a narrated slide show about traveling down the peninsula by bike, Friday, October 21, 11:30 a.m., Logan Heights Family Health Center, 1809 National Avenue, Logan Heights. Smith, daughter of Joan Koc, is the founder of Mothers Embracing Nurturing Development, for reservations and information about this benefit luncheon to help fund the center's new women's clinic, call 232-2593.

Dialectical Conference on Nicaragua. an all-day conference on political, military, social, and economic topics will be held on Saturday, October 22, at the Universidad Autonoma de Baja California in Tijuana. The event is cosponsored by the San Diego group Friends of Nicaragua

Culture and a Central American solidarity committee in Mexico. Speakers will be from Mexico, the U.S., and Nicaragua. Bilingual interpretation will be provided. Persons interested in attending should assemble on the steps in front of the County Administration Building (1600 Pacific Highway, downtown) at 7:30 a.m. Saturday morning. For more information, call 296-2741 or 499-4650.

Indian of San Pasqual, the next lecture in the five-part series for park docents and the general public being offered by the rangers at the San Pasqual Battlefield State Park is scheduled for Saturday, October 22, at 9 a.m. The subjects of this week's lecture are the early Indian inhabitants of the area, plus the native plants and animals that can be found there. The park is located on Highway 78 in San Pasqual, southeast of Bonita. The lecture is held in the park's amphitheater. 230-3380.

Physician Wallace Sumner, clinical professor of medicine from the medical school of Stanford University, will be speaking at a meeting of the San Diego Societies. His topic will be the efficacy of vitamin C therapy in curing the common cold. The meeting will be held on Saturday, October 22, 10:30 a.m., room 801, Southwestern College, 900 City Lakes Road, Chula Vista. From 1967, takes the H Street exit, go four miles east on City Lakes Road, and turn right. Free. 277-1466.

Artists participating in the current exhibit "A Study and the La Jolla Museum Downtown gallery will participate in a round-table discussion, Saturday, October 22, 11 a.m., at South, 851 Eighth Avenue, downtown. Free. 464-8067.

Avenue, downtown. Free. 235-8466. (See "Galleries" in this section for more information on the artists and the exhibits.)

The Importance of the United Nations in World Peace is the subject for Irving Saraf, vice president of the Friends of the U.N. He will be addressing the next meeting of the San Diego Forum on United Nations Day, Monday, October 24, 7:30 p.m., Henry George Center, 2240 Morley Street, Linda Vista. Free. 464-4963.

A United Nations Symposium, member of the University of California's Institute for Global Conflict and Cooperation, Amnesty International, and MEND will offer comments on the U.N. Day themes of human rights and disarmament, Monday, October 24, 7:30 p.m., Baker Center, 6945 Alcala Knolls Drive, Linda Vista. 268-3999.

"Understanding Toccata," author Joseph Horowitz wrote this book as a critique of the packaging and marketing of the area "star system," and the cultural stratification of the United States. The story of conductor Arturo

Toccata's American career serves as the vehicle for the author's observations. Horowitz will be in San Diego on Tuesday, October 25, to talk about the book and his observations of the social and historical aspects of the arts in America. His lecture will be presented at 4 p.m. to 6 p.m. that afternoon, in Lickow Auditorium, School of Medicine, UCSD. The author was a music critic for The New York Times until 1980. The event is free. 334-4410. (See the "events highlights" on page one of this section for more information.)

Some Parts Are Edible, a slide-illustrated lecture by a local naturalist will offer some details about the edible plants that can be found in the local mountains. The event is scheduled for Tuesday, October 25, 6:30 p.m., Adventure 16, 4400 Alvarado Canyon Road, Marston George (near I-8 and Mission George Road). Free. 223-2374.

Local Growth Initiatives. SDSU city planning professor Ron Caves moderates a panel discussion that features city council members Abbe

Waldheimer and Ron Roberts and Kim Kilmer, a representative of the construction industry. It might be helpful to read your voter pamphlet on Propositions 1 and H, which are the subjects of the forum. It's scheduled for Tuesday, October 25, 7 p.m., Casa Real, Annex Center, SDSU. It's sponsored by the student chapter of the American Society for Public Administration. Free. 265-4977.

"Contemporary Urban Chicano Experience Redefining Conceptual Borders." Los Angeles performance and visual artist Harry Gamboa is the first speaker in a nine-part lecture series sponsored by the La Jolla Museum of Contemporary Art. Lectures in the series will be from many creative disciplines and will address current cultural matters related to the arts. Gamboa will be speaking Tuesday, October 25, 7:30 p.m., Court Room, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. The series runs through early May. 454-0187 or 454-3541.

The Natural World of Southern Mexico. Bob Love, chairman of the education department of the Natural History Museum, is the speaker at the next meeting of the student chapter of the Audubon Society. His discussion will cover

the wildlife of the diverse region, which ranges from rain forest to desert. Love will include information on how ancient farming practices, modified slightly, can preserve a wilderness area without destroying it. The meeting, open to the public, is scheduled for next Thursday, October 27, 7:30 p.m., in the lecture hall of the Natural History Museum, Balboa Park. Enter through the west door. For information, call 531-0615 (10 a.m. to 12:30 p.m., weekdays). Free.

Photographing Wildlife. George Lepp, a well-known wildlife photographer, will demonstrate macro, wildlife, and landscape techniques and talk about some of the latest in equipment and field techniques. Lepp is a contributing editor and professional consultant for Outdoor Photographer magazine, and his work has won many international prizes. The program is scheduled for Wednesday, October 26, 7 p.m., the Nature Company, Fashion Valley Shopping Center. The session is free, but registration is required. Call 797-9010.

"Who Is John Galt?" David Kerney, preacher and author, will discuss the obscure books created by writer Ayn Rand. He

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mythologies and emphasizing the lessons in these stories that still apply to contemporary society. But he also lived a very diverse life as

Grand Prix Auto Racing, the second annual event at the Del Mar Fairgrounds begins with a preview party with talks and demonstrations to acquaint the public with the weekend's upcoming events. The preview will be held at the fairgrounds on October 20, 5:30 p.m. to 9:30 p.m., in Exposition Hall at the fairgrounds. Enter through the Solana Gate, par. in the stable area, and enter the show area at the hall. Racing begins on Friday, October 21, and continues through Sunday, October 23. Qualifying events will be run on Friday (1:45 p.m. to 5 p.m.). One feature race (Sunday, Oct. 23, 1 p.m.) is the Dodge International Sports Challenge, in which rock and pop music stars compete. Scheduled to drive are Ted Nugent, Juice Newton, Mark Fleetwood, Ozzy Osbourne, and Bob Seger. Stephen Pearce, Tommy Lee, and Vince

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READER'S GUIDE TO LOCAL EVENTS

"Bayside Stride," five-mile and two-mile walks around Mission Bay will benefit the St. Vincent de Paul Center. The walks begin at 7:30 a.m. at Bonita Cove, Mission Bay (across from the Mission Beach roller coaster), Sunday, October 23. Two of events registration begins at 6:30 a.m., or call 275-5440 for more information.

Chargers Football, San Diego plays the Indianapolis Colts, Sunday, October 23, 1 p.m., San Diego Stadium. 280-2121 or 561-8281. The game is also broadcast live over XTR-A-AM (990).

Women's Collegiate Soccer, UCSD plays UC-Irvine, Sunday, October 23, 1 p.m., Warren Field, West Hills, and Valhalla Hills. Men's Collegiate Soccer, the UCSD Tritons' last home matches of the season will be Monday, October 24, against Claremont-Mudd, and Wednesday, October 26, versus Marist College. Both games are at 3:30 p.m. at Warren Field, North Campus, UCSD. 534-4211.

SPECIAL

"Scream in the Dark," San Diego's largest Halloween haunted house and carnival event is held nightly through October 31, beginning at 6:30 p.m. In past years, this organization of 1500 county high school students has haunted the old Sears store in Hillcrest. Since that location itself has been turned into a ghost, the event has been moved to the Cajon Speedway, Bradley Avenue and Wing Street in El Cajon. Various sections of the haunted house have

been designed and built by students from Patrick Henry, Castle Park, Mira Mesa, Chula Vista, Sanatitas, West Hills, and Valhalla Hills schools. The event benefits dramatic arts programs at the participating high schools. This very popular event will probably sell out quickly on Friday and Saturday nights and on Halloween. Arrive early, if you want to be guaranteed a trip through the haunted house. (Because of space and time considerations, there is a limit to the number of tickets that can be sold on a single night.) On weeknights they'll probably be closed by 9 p.m., since the crowds are lighter, but again, early arrival will prevent disappointments.

"Haunted Museum," the Museum of Man's annual haunted museum will be open on Friday, October 21, from 7 p.m. to 9:30 p.m., and again next weekend, Friday, October 28, through Monday, October 31, during the same hours. This fundraiser event for the museum offers the most authentic skeletons you'll find anywhere this Halloween. There's a children's costume contest on Sunday, October 23, at 6:30 p.m.,

with prizes in three age categories: two to five, six to nine, and ten to twelve. There will be prizes for the scariest and most original costumes in each age group. 739-1001.

Star Parties, SDSU's astronomy department offers the last of four Mars-gazing events, Friday, October 21, 8:30 p.m., on the rooftop dome of the Physics-Astronomy Building, SDSU. (For directions to the dome, check in room 216 of the building.) Free. 594-1413.

Behind-the-Scenes Tour, the next tour of the San Diego Zoo to see how the animals are housed, fed, and cared for will be Saturday, October 22, 9 a.m. to noon. For reservations, admission information, and other details, call the zoo at 236-3133.

Seminar on Thrashing Bee and Antique Engine Show, nostalgia is the theme in this two-weekend event of exhibits and demonstrations of lost arts and crafts (blacksmithing, milling, cider making, and the like), farming demonstrations, train and hay rides,

and displays of antique tractors and farm equipment, vintage cars, and old-fashioned clothes. There's a live country and folk concert, square dancing, and other old-timey entertainment during this final weekend, Saturday and Sunday, October 22 and 23, 9 a.m. to 4:10 p.m., at the Antique Gas and Steam Engine Museum, Gasline Regional Park, 2040 North Santa Fe, Vista. Kids under fifteen are admitted free. 941-1791.

Great Books Group, the Bible's Gospel of St. Mark is the subject for this week's meeting of the Great Books discussion group, Saturday, October 23, 2 p.m., San Diego Public Library, 830 E Street, downtown. Free. 537-2043.

Scout Marching Band, the seventy-five-man Royal Scout Dragon Guards, with marching band, pipe, drum, and dance, will perform Saturday, October 22, 7 p.m. and 8 p.m., in Golden Hall of the Performing Arts Center, 202 C Street, downtown. Scotland's oldest cavalry regiment has been in existence for 310 years. Tickets are available through Ticketmaster outlets (278-5497) or the box office (236-6510).

United Nations Birthday Celebration, the San Diego County United Nations Association sponsors festivities at the Community Center, 202 C Street, downtown, on United Nations Day, SDSU's annual "Streetside" public art exhibition February 10 to March 11) are available now and due at the gallery by November 14.

Parade Extravaganza, applications are now being accepted for entries in two local holiday parades. Oceano's 36th annual Children's Christmas Parade (theme: "Christmas Wishes," December 3) and North Park's Torland Parade (theme: "The World as Torland," November 26). Oceano's parade is encouraging float entries decorated by children. Bands, equestrian, marching units, and community groups are needed in North Park. For application information, call Oceano's recreation department at 439-7290 or the North Park Business Association at 543-0730.

Call for Entries, applications for poster proposals for San Diego's annual "Streetside" public art exhibition February 10 to March 11) are available now and due at the gallery by November 14. "Streetside" projects should provide "provocative statements within the context of the public area." For more information, contact the gallery, 851 Eighth Avenue, downtown. 535-8466.

Masks created for this year's COVA/Alan-Land Foundation Masked Ball will be displayed in J.W. Robinson's, Horton Plaza, downtown, through Friday, October 28. The masks will be auctioned through a silent auction process during the run of the

exhibit. The masks have been created by forty-three local artists. For more information, call 234-0928.

"About Face," an exhibit of fine art works in diverse media by members of San Diego's Communicators Arts Group, an organization of professional designers, illustrators, and graphic artists, can be viewed through October 30, at the "ArtSpace at Southlight," in the Southlight commercial center, at 2010 Jimmy Durante Boulevard, Del Mar. Viewing hours are 11 a.m. to 10 p.m., seven days.

"Window Works," currently on exhibit along the Fourth Avenue side of the Balboa Theatre (between F and G streets, downtown) are works by local artists, organized for exhibition by Insulation. The exhibit includes Mission Data by David Avalos,

James Luna, Deborah Small, and William Swain. Concentrate on Your Dream by Eleanore Bost. The Man Behind the Man Behind the Gun by Laura Lynch. Autumn Candy, Graciosa Overton, The Eggs Are Coming, Robert Sanchez, Super Souper by Ruth Waller, and The Book of Margery Kemp, Cindy Zimmerman. The exhibit can be viewed through November 19. 232-9915.

"Catching the Waves: Treadles to Tournesol," in the California Surf Museum is holding its first official exhibit, a show of photographs, surfboards, and memorabilia related to the San Diego County surf scene, at the Moonlight Plaza Shopping Center, Encinitas Boulevard and Highway 101, Encinitas. This is the next step in the ongoing effort to establish a permanent home for the

museum. The exhibit can be viewed on Saturdays and Sundays, from 10 a.m. to 6 p.m., for the next several months. For additional information, call 942-5549.

FOR KIDS

Puppets, the Marie Hitchcock Marionettes entertain in their fortieth annual Halloween show, Friday, October 11, 10:30 a.m., and Saturday and Sunday, October 12 and 13, 11 a.m., 1 p.m., and 2:30 p.m., Marie Hitchcock Puppet Theater, Balboa Park. The theater is located in the Palisades area near the Aerospace Center. 466-7128.

Magician Dick Dale brings a bag of tricks for kids, Sunday, October 22, 10:30 a.m., children's room, San Diego Public Library, 820 E Street, downtown. Free. 696-3927.

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Building Project, as part of a two-day fundraiser to benefit local YMCA and YWCA programs for runaway and abused children and battered women, kids 13 and under are invited to build whatever fantastic structure they can imagine from Lego blocks. Buckets of the blocks have been put for by various local businesses. Teams can enter, too, with up to five people working on the construction. (There is also a competition for adult builders.) The event is scheduled for Saturday, October 12, from noon to 3 p.m., on the spots

deck of Horton Plaza, downtown. Entries will be limited. For information on how to register as a participant, call 232-2536 or 236-0460.

"One Thousand Cranes," three performances of this play about world peace are scheduled for Sunday, October 12, 11 a.m., 1 p.m., and 3 p.m. Lyman Theatre, Horton Plaza. The play will be touring schools throughout the county. These benefit shows will help fund the tour. For tickets call MEND (Morben Entertaining Nuclear Dramas) at 454-5343.

Urban Wildlife, Diana Aguirre of the Wildlife Center will bring along some animals that live in proximity to man—in the fast-disappearing urban open space, along the edges of freeways, and in vacant lots. You'll learn how to live peacefully with skunks, opossums, field mice, and other critters. Sunday, October 12, in an informal drop-in session that runs from noon to 3 p.m., Natural History Museum, Balboa Park. The program is free with museum admission. 232-3821.

Sex, Drugs, AIDS, and Communication, these subjects are all addressed in a series of dramatic skits written and performed by the New Image Teen Theatre, an organization of local teens that is supported by the Planned Parenthood Association. The purpose of the skits is to help teens learn how to make responsible choices and to communicate better with parents and friends. The performance is scheduled for Monday, October 14, 7 p.m., basement classrooms, Kaiser Permanente Medical Center, 4647 Zion Avenue, Glendale. Registration is required. Call 594-6194.

Halloween Happenings, the National City Public Library has a full lineup of events for families for Halloween. On Monday, October 24, 5:30 p.m., there's a program of family-friendly cartoons, including *The Simpsons' Apprentice*, *The Winner of the Week*, *The Lonesome Ghosts*, *Terry and the Witch*, *Wendy*, and *Scary Stories to Tell in the Dark*. On Tuesday, October 25, the film for preschoolers' movie time *Dr. Duck* with a ball case of the lagoon. That same day, at 3:30 p.m., school-age children are

invited to make their own dancing skeleton decorations. More events are planned for Halloween day. The library is located at 200 East 12th Street, National City. Free. (Preschoolers must be accompanied by an adult.) 336-4280.

"Monster Show for Lunch" is the name of the after-school program for kids. Wednesday, October 26, 1:30 p.m., Science Public Library, suite 17, 9213 Carlton Hills Boulevard, San Jose. Free. 448-1863.

Survival, every Wednesday through November 9, Carla Fournier and Marjorie Kugler will tell stories for children, ages five and older, including folk stories, fairy tales, and tales from other lands. Afterward, librarians will help children obtain a library card and select a book. Adults must accompany children. The next story time will be Wednesday, October 26, 7 p.m., University Heights Library, 4191 Park Boulevard, University Heights. Free. 296-4514.

Story Time, Ralph Hughes and Sandy Smith will be telling stories for kids of all ages each Monday evening, 7 p.m., through November 4. Young children must be accompanied by a parent. The stories will be told at the San Carlos Branch Library, 7245 Jackson Drive, San Carlos. Free. 461-4480.

MUSEUMS

Centro Cultural Tijuana, "The Magic World of the Huasteca Indians," an exhibit of crafts and cultural objects, will be exhibited from Friday, October 21, through February 1989 in the exhibit hall of the Centro. The Mexican Identities Museum is a permanent collection of historical and cultural art and artifacts that reflect the unification of the diverse culture in the country. In the Chumash theater, *The People of the Sea*, a film depicting Mexico's history, is shown in English at 2 p.m. daily. Today, Thursday, October 20, two new films open. *A Passion for More* is a study of the development of transportation. The *Wanted* Area is

a photographic exploration of the unique events. The film screen daily, in Spanish only. The Centro is open daily from 11 a.m. to 8 p.m. It is located at Paseo de los Heroes y Mina, Zona Rio Tijuana, less than a mile from the border crossing. From the San Ysidro crossing, follow the signs to the Zona Rio and the Paseo de los Heroes, and look for the white Quintana Roo on the north side of the street. 1-706-684-1111 (English and Spanish).

La Jolla Museum of Contemporary Art, three exhibits will run concurrently through November 27. Local Color: Selections from Contemporary Collection, "American Prospects: The Photographs of Joel Sternfeld," and "Helen Mirra: Jan - Sternfeld's rich color photographs depict the American landscape shared by man and under study by nature. Among the best known of his images is *McLean*, Virginia, December 4, 1978, an eerie

scene of a field of ripe pumpkins, a rural landscape with a leafless autumn landscape, with a country farmhouse in flames in the background. Features are an inconspicuous-looking boom crane to try to reach the burning roof. The show includes 69 of Sternfeld's large-format, evocative color images.

The "Local Color" exhibit includes works primarily owned by members of the museum's Contemporary Collection support group. Twenty circular lithographs (pouches) from the Helen Mirra book bag, with themes from the circus and theater executed in his later paper-cut style, are also on view. The museum is located at 700 Prospect Street, La Jolla. Viewing hours are 12 a.m. to 5 p.m., Tuesday through Sunday, except Wednesday, when closing time is 8 p.m. Admission is free each Wednesday between 5 p.m. and 9 p.m. For more information, call 654-0267 or 454-5341.

Mingei International Museum of World Folk Art, the exhibit of paintings by the Hindu women of northern India—depictions of female deities used to celebrate religious and other ceremonial occasions—has been extended until Saturday, October 22. A short film about a young girl's instruction in the traditional form of painting is shown at various times throughout the day. The museum is located in the University Towne Center shopping center, 4405 La Jolla Village Drive, space 1-7, La Jolla. Hours are Tuesday through Saturday, 11 a.m. to 5 p.m. (generating open until 9 p.m. on Friday) and Sunday, 10 a.m. to 5 p.m. 453-5300.

The Museum of Man has a number of exhibits running concurrently. A two-minute slide show, "Great Cave Murals of Baja California," with documentation by Ken Hedges, the museum's chief

curator, runs through February of 1989. The slides show ancient Indian cave paintings, some of them from Cuicatlan, a cave in central Baja with over 500 feet of painted walls.

Also on exhibit is "Saddles and Sennoway Diverse Cultures in Baja California" (through March 1989). Russian Molokans, whose Christian-fundamentalist rites caused them to be known as "spirit impersonators," fled religious persecution. More than a hundred families crossed to Los Angeles and eventually made their way south to settle near Escondido. Artifacts from their village, as well as photographs, will be on view, as will documents that depict the lifestyles of the first pioneers who settled both Upper and Lower Baja. The Museum of Man is located at 1150 El Prado, Balboa Park. 339-2201.

Museum of Photographic Arts, two shows will run simultaneously through November 20. "Terry Dubuval Rediscovers:

Masterprints 1900 to 1935" is a show of 80 provocative, arresting, surreal, and often humorous works by a French photographer whose work has not been exhibited since 1975. This display was shown recently at the Pompidou Center in Paris. In the San Diego exhibit, the companion works are by contemporary artist Oliver Parker. He's "Washing the Planet" is a group of 40 photographs of objects illuminated by natural light that emphasize the abstract and suggestive interplay of light and shadow. The gallery is open daily from 10 a.m. to 5 p.m., until 9 p.m. on Thursday. Recent runs are available on Saturdays and Sundays at 1 p.m. and 3 p.m. and are included in the price of admission. Museum of Photographic Arts, Balboa Park. 339-5262.

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READER'S GUIDE LOCAL EVENTS

Museum of San Diego History, "Hidden Fancies: A Lighthearted Look at Ladies' Lingeries, 1850 to 1950" is an exhibition of all manner of corsets, hoops, chemises, and other undergarments endured

by American women in the name of fashion. The show, which also includes period room settings, can be seen through October 30 at the museum of the San Diego Historical Society, in Balboa Park.

Reuben H. Fleet Space Theater and Science Center, the new exhibit, "How It Works," was designed by Seattle's Pacific Science Center. The hands-on exhibit demonstrates the technology behind familiar objects: a zipper, a backhoe, a camera rangefinder, toilet, door lock, and a motor. The exhibit remains through December 1. There will be Monday evening parties at 7:30 p.m. every Tuesday evening in October led by museum associate Dennis Munro. The parties are free and

take place on the plaza in front of the museum.

A multimedia planetarium show, "Man," can now be seen in the space theater, with several showings each day. Dennis Munro, director of production at the science center, has designed this program as a historical look at those who have dreamed of exploring the planet and how those dreams are coming true. It can be seen through the fall with a new Omnimax film, *Bovens*. Call the center for show times. A new Laserium show, *Laserock: the '80s*, features recorded music by such groups as Talking Heads and Cingo Kings that is coordinated with a laser-light show. *Laserock* plays Saturdays through Tuesday at 9:15 p.m., with an additional show at 10:15 p.m. on Sundays. The Laserium show *Pink Floyd: Now and Then* continues, Wednesdays through Friday at 9:15 p.m., with an additional 10:15 p.m. show on Fridays. The theater and science center is located in Balboa Park. To confirm current show schedules, call 238-1168 or 238-1333. The science center is open from 9:30 a.m. to 9:30 p.m. daily (hours are extended to 10:30 p.m. on Fridays and Saturdays).

San Diego Museum of Art, the extensive Balboa collection of the works of Toulouse-Lautrec, a recent gift to the museum, will be exhibited through December 31. The collection includes 90 lithographs, two oils (*Le Moulin de la Galette* and *Femmes se baignant*), and eight drawings. The full series of the artist's posters is also included. The "Cafe Concert"

poster series, from the museum's collection, can be viewed at will. The museum is located in Balboa Park and is open Tuesday through Sunday, 10 a.m. to 4:30 p.m. 232-7931.

Villa Montezuma, the San Diego Historical Society has extended the exhibit of Victorians: last Sunday through November 6, at the Villa Montezuma, Twentieth and Kenner, Sherman Heights. 239-2211.

GALLERIES

"Tijuana Downtown," paintings, assemblage sculpture, figurative sculpture, drawings, photographs, and lithographs by seven Tijuana artists can be viewed from Saturday, October 21, through January 6, at the museum annex, La Jolla Museum Downtown, 838 O Street, downtown. The exhibition, assembled by the museum, reflects personal rather than social visions of the artists, who are Felipe Almada, Manuel Chavez, Manuel Luis Escobar, Daniela Galindo, Andreanna Martin, Ronald Rouse, and Suzanne Serrano. These artists will participate in an informal discussion with local San Diego artists on Sunday. See "Lectures" in this section for more information. 554-3541.

Duo Show, equal paintings and drawings by Belgian artist Jan Van der Veken, one of the participants in the exhibit held in Seoul in conjunction with the Olympics, can be viewed through November 10. Showing concurrently are narrative and allegorical canvases by Los Angeles artist Michael Lawrence. The works

go on view Saturday, October 22, and to artist's reception is scheduled for Wednesday, October 24, 6 p.m. to 8 p.m., at the Gallery, 825 Jay Avenue, La Jolla. Gallery hours are 10 a.m. to 6 p.m., Monday through Saturday. 456-3177.

Assemblage Sculptures by Karen Faxon will be exhibited from Monday, October 24, through November 10 in the Janet Crowley Gallery, Main-Corona Gallery, One Bernard Drive, Coronado. Gallery hours are 9 a.m. to 4 p.m., Monday through Thursday; and 9 a.m. to noon on Friday. 757-2121.

Paintings and Drawings, the work of Gillian Theobald goes on view at an artist's reception, next Thursday, October 27, 6 p.m. to 8 p.m., Boeken Gallery, Palomar College, 1150 West Mission Road, San Marcos. Included in the exhibit is a floor-to-ceiling installation of hand-drawn self-portraits: large charcoal drawings of abstract tree forms; and a series of large oil-and-eggshell paintings that the artist calls "landscape/direct images." Gallery hours are 10 a.m. to 4 p.m., Tuesday 10 a.m. to 2 p.m., Wednesday and Thursday, and 10 a.m. to 2 p.m. on Friday. Sunday hours are noon to 4 p.m. 744-1150 x2304.

Paintings and Painted Furniture, an exhibit of canvases and painted furniture by Jean-Louis goes on display at the Dietrich Jenny Gallery, next Thursday, October 27. Louis's work addresses issues related to the pollution and preservation of the environment. An artist's reception is scheduled for Saturday, October 28, 2 p.m. to 4 p.m., at the gallery at 660 Ninth Avenue, downtown. Hours are 11 a.m. to 5 p.m., Tuesday through Saturday. 239-8792.

"New Furniture '88," the second annual juried exhibition of custom furniture, sponsored by San Diego Furniture Magazine and the Ilan-Lael Foundation, through Saturday, October 22, at the gallery space at ABC Books, 833 O Street (at Ninth Avenue), downtown. The thirty-eight pieces on display were selected from 700 entries by Los Angeles designer Peter Stone and furniture and lighting designer Ron Rouse. Most of the work is by local designers and artists. Viewing hours are Tuesday through Sunday, noon to 8 p.m. For additional information about the exhibit, call 235-4012.

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SAN DIEGO SKI SHOW**
November 4-6, 1988
O'Brien Pavilion, Del Mar Fairgrounds

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Entertainment • More...

**Tickets available day or night only
\$2.00 with coupon, \$4.00 without coupon**

Friday, Nov. 4, 5:30 - 10:00 p.m.
Saturday, Nov. 5, 10:00 a.m. - 5:00 p.m.
Sunday, Nov. 6, 10:00 a.m. - 5:00 p.m.

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SCORPIONS
Irvine Tonight Oct. 22

MIDNIGHT OIL November 4 JACKSON BROWNE November 5 SIOUXIE November 5

MICHAEL JACKSON
November 12, 13, 14 - 1988

100 Greatest Artists

VAN HALEN • ANITA BAKER
Oct. 28/29

If you don't like it listed, call it ask!

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273-4567 24 HOUR INFO

**THE FRIDAY NIGHT
ALTERNATIVE
FOR SINGLES**

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Discussion groups and social with interesting people.
Fri, Oct. 21 • 7-10 pm • \$10
For information call 452-3061.
Register for *Madness at the Paragon*
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**HALLOWEEN
COSTUMES**

at
WHOLE STORY BOOKS

**WHY RENT WHEN
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The Sensational

Slovak State Folk Ensemble

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and Richard
DALLEY**

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San Diego Sports Arena

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9 Thrilling Shows

SHOW TIMES

WEEK DAY	THRU	SHOW TIMES
WED	Oct 19	7:00PM, 8:00PM, 9:00PM
THU	Oct 20	7:00PM, 8:00PM, 9:00PM
FRI	Oct 21	7:00PM, 8:00PM, 9:00PM
SAT	Oct 22	12:00PM, 2:00PM, 4:00PM, 7:00PM, 8:00PM, 9:00PM
SUN	Oct 23	12:00PM, 2:00PM, 4:00PM, 7:00PM, 8:00PM, 9:00PM

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There are moments in this production that will remain with audience members for the rest of their lives.

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presents
**1000 Airplanes
ON THE ROOF**

Science fiction music-drama realized by Philip Glass, David Henry Hwang, and Jerome Sirlin

1000 Airplanes is the story of a Manhattanite who is transported to an alien ship by spacemen.

"Sirlin invented a brilliant three-dimensional dream-scape that uses holographic projections in place of sets to alter the show's physical and mental terrain... Operatic design may never again be the same."

Symphony Hall
Monday, November 7
8:00 P.M.
One night only
For more information, call 234-5855
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TIME MAGAZINE, August, 1988

TICKETMASTER

ELECTRIFYING!

DON'T BE SCARED!

Come to Mission Valley Center Saturday, October 22nd to celebrate Halloween. Join in the fun at the Second Annual "Voices for Children" Pumpkin Patch Party from 1 to 9 PM in Saks Fifth Avenue Court. If you're looking for ghoulish entertainment, stop at the May Company Court from 1 to 9 PM and listen to scary Halloween stories at Hallmark's "Boo Bazaar" Terrifying Tales Tournament. You can also enter to win a free Halloween party pack from Hallmark.

For all your Halloween shopping needs come to Mission Valley Center, located conveniently off I-5.

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READER'S GUIDE TO THE MUSIC SCENE

Please send concert information and photographs to Reader Music Scene, PO Box 30603, San Diego, CA 92138.

BY JOHN D'AGOSTINO, STEPHEN ESHENBINA, AND JOE RIGGS

A critic invites derision when he shows a preference for certain artists over their more successful, more hip-hop counterparts. Two examples in my own experience are the puzzle-solving response a few years back when I featured in this column a Richard Thompson concert at the Old Time Café the same week that Bruce Springsteen was at the Sports Arena and the incredulous say-it-later that rolled in not long after when I gave more stars to the first Fatburger album than to the then-current release by the industry's jet saxophonist, David Sanborn.

If Thompson still can't sell out the larger venues, at least he has in recent years become something of a media darling — albeit, minus the peering/fat fascination with his sex life that keeps "the Boss" on the cover of that highly respected music organ, the *National Enquirer*. Meanwhile, the locally bred, fame-bred Fatburger has found its albums perched within pithy distance of the pinnacle of Billboard's jazz charts. Perhaps such comebacks tend to vindicate, but it nevertheless behooves someone sitting in this chair to keep in mind that there



ROSIE FLORES

KELLY DUNBAR & ROBBIE SHAKESPEARE

always will be those who wonder why a music writer would bother giving ink to lesser lights when everyone knows the real stories are about Springsteen, Michael Jackson, Madonna, George Michael, Bon Jovi, et al. The underlying thesis of such talkback would seem to be that invariably, multi-negaton stars are deservedly so and, conversely, that if someone isn't spending his or her record royalties getting bronzed in Malibu, Maui, and St. Tropez or hasn't made the covers of *Time*, *Newsweek*, *Rolling Stone*, *Spin*, and *Fortune* magazines, it's because he or she isn't in as talented or as worthy of our attention as those who have. Readers who subscribe to so simple an equation should gear up for this week's lesson: relatively unheralded (still) Rosie

Flores has as much or more raw talent than most of the best-selling ladies who at some point have had their manicured fingers in various slices of the rock-country-pop-music pie. What's more, that admittedly diverse list would include Linda Ronstadt, Crystal Gale, Julee Newton, Rosanne Cash, Bonnie Raitt, Emmylou Harris, Nanci Griffith, K.T. Olin, and a hostess of others.

New, before you go duffing off the Smith-Corona for a spew-venting, letter-writing session, allow me to clarify: I'm not implying that any or all of these women are undeserving of their success; nor am I suggesting that local-product Flores is already as accomplished as they. I am saying that she could more than hold her own with these artists — and might even get

some of them to hold it for her — if given a chance to compete with them on equal terms. If, for example, she were given a recording/promotion budget big enough initially to interest a high-profile producer, with enough left over to splash her face, name, and music all over the Western hemisphere.

What we have missed is last year's very good debut by Flores on the repressed Reprise Records, which album won critical plaudits in all the right places and selections from which were even played on San Diego country stations but which was given little more than a soft pat on the head by the same star-making media that covered the hards like a blanket mainly because the older half of the mother-daughter country team looks like Jennifer O'Neill in

chiletto-heeled cowboy boots. What too many assignment editors missed is the fact that among the piles of promotional albums littering their office was one that announced the official arrival of an ex-San Diegoan with the lungs to blow out the candles on even the most heartstring-pulling tunes.

If she is most like any of the above-listed honky-tonk heroines, it would be Raitt, with whom Flores shares not only a cat's tongue voice but also an ability to assay a range of emotions without sounding like a lachlor tune. It's even more true that a great vocalist should be paired with great songs for optimum results. Flores was

involved in composing only three of the tunes on her album, and it seemed telling at the time that those three raised the hottest sparks. That, as it turns out, to the relative merits of found or supplied material were made most by Flores's subsequent appearance at the Bacchanal, where she dazzled a full house with her voice and staked another claim on a bountiful future in the music biz.

(continued on page 25)

(continued from page 24)

her throat to indicate poor-fil-off vulnerability or on Ropert-like tresses to establish a conversational point of reference. Unlike Harris — when, it should be said, I doesn't work to maintain a crown-of-thorns stoicism; Flores has fun with her music and has fun with her music and never muddies into the maulin on even the most heartstring-pulling tunes.

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once flourished have been on the wane, and the music has become generally faccid and rote, piping the same hoary clichés and utilizing the same boring chucks-chucks rhythms and melodies with no distinction or destination.

You can scream all you want about Jah and Rastafaria and "one love," but such ebulliently merrily obscure the fact that there are no new visionaries on the horizon. Now that ragga no longer is the esoteric diversion it once was, perhaps many of its musicians have settled into a comfortable rut. Two who haven't are drummer Sly Dunbar and bassist Robbie Shakespeare. The duo can hardly be labeled visionaries, but neither can they be child for not being what they have never aspired or pretended to be.

What they are is a solid bunch when it comes to reacting to negative assessments of the style(s) as heavy metal or Oldies. Bob enthusiasts are with regard to their favored musical specimens. They bristle with intense indignation at the slightest suggestion that, by and large, ragga has degenerated to the point of becoming dance and party fodder for the slow-motion set.

That is not to state categorically that there are not those who still have the impetus, whereof, and instrumental chops to make ragga the lively alternative it was in the Seventies and early Eighties; artists as diverse as Toots Hibbert, Burning Spear, Jimmy Cliff, Steel Pulse, and Ziggy Marley remain purveyors of the "joyful noise" ambience once so bountiful. But the fierce pride, rage, and pan-antheistic musical ambitions that

once flourished have been on the wane, and the music has become generally faccid and rote, piping the same hoary clichés and utilizing the same boring chucks-chucks rhythms and melodies with no distinction or destination.

(continued on page 26)

Bacchanal

8022 CLAIREMONT MESA BLVD., CONCERT HOTLINE 560-8000
MUST BE 21

<p>CHARGE TICKETS BY PHONE: 560-8022 OR 278-TIX</p> <p>TONIGHT! THURSDAY, OCTOBER 20 TRAVELIN SALESMAN & EARTH</p> <p>FRIDAY, OCTOBER 21 BIRD & MACDONALD</p> <p>SATURDAY, OCTOBER 22 TOMMY CONWELL AND THE YOUNG REMBLERS WIN AN AUTOGRAPHED GUITAR BY GUITAR TRADER</p> <p>MONDAY, OCTOBER 24 THE DAMNED</p> <p>WEDNESDAY, OCTOBER 26 WARREN ZEVON & THE PATRICIANS</p> <p>THURSDAY, OCTOBER 27 BUCKWHEAT ZYDECO</p>	<p>FRIDAY, OCTOBER 28 GEORGE HOWARD</p> <p>SATURDAY, OCTOBER 29 HOTHOUSE FLOWERS</p> <p>MONDAY, OCTOBER 31 CELEBRATE HALLOWEEN WITH THE BEAT FARMERS PLUS: COMANCHE MOON</p> <p>TUESDAY, NOVEMBER 1 FOGHAT</p> <p>WEDNESDAY, NOVEMBER 3 GEORGIA SATELLITES</p> <p>FRIDAY, NOVEMBER 4 INTUA NUA</p>	<p>TICKETS AT: TICKETMASTER AND THE BACCHANAL</p> <p>SATURDAY, NOVEMBER 5 A FLOCK OF SEAGULLS</p> <p>SUNDAY, NOVEMBER 6 MICHAEL MARTIN MURPHY & PATTY LOVELESS</p> <p>WEDNESDAY, NOVEMBER 9 ASWAD</p> <p>FRIDAY, NOVEMBER 11 KALAPANA</p> <p>SUNDAY, NOVEMBER 13 LEON RUSSELL/EDGAR WINTER</p> <p>MONDAY, NOVEMBER 14 ESCAPE CLUB</p> <p>THURSDAY, NOVEMBER 17 SCREAMING TRIBESMEN</p> <p>SATURDAY, NOVEMBER 19 GUESS WHO</p> <p>SUNDAY, NOVEMBER 20 TANYA TUCKER</p> <p>SUNDAY, NOVEMBER 27 RAY CHARLES</p> <p>DON'T MISS: CONCRETE BLONDE 11/23 JOHNNY WINTER 12/10 LEE GREENWOOD 12/14 • B.B. KING 12/29</p>
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BIG 5

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91X

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(continued on page 2)

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Featuring
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Freddy McGregor, Maxi Priest,
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Hosted by Sparks

Saturday, October 24, 1988 — 8pm.
Broadway Pier, Downtown San Diego
Immediately following Great American's
"Light The Night Against Crime"
10k Run/Walk to benefit Crime Stoppers.

LISTEN TO 91X FOR MORE DETAILS
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THURSDAY, TONIGHT
LOST GIRLS with
AWFUL TRUTH and
3-WAY SPLIT plus
MIXED IMAGE

FRIDAY, OCTOBER 21
PLAYGROUND
SLAP



with **PULL-TOYS** and
ELVIS CHRIST plus
GLOOM COOKIES
and opening act from shop
RUE NEIGHBORS

SATURDAY, OCTOBER 22
THE RIDE with
CARNIVOROUS
LUNAR ACTIVITY
and
ERTH plus **TRILOGY**
and
A.O.S. plus at 7pm
PEACE TRAIN

TUESDAY, OCTOBER 25
NO COVER
SONGWRITERS SHOWCASE
and **OPEN MIC** perform and get a
FREE tape recording of yourself
(your supply tape) with your
name on it and a **FREE** MC's
CRUSH BOND
playing 9pm-11pm
for a chance to win \$500
Cash prizes, prizes - anything
is welcome.

WEDNESDAY, OCTOBER 26
BLACK CHINA's
doing 2 sets of the
CLOUT CLEARING PARTY
(two merchandise) with
LO PROFILE
(also doing 2 sets)

TOMORROW'S 27th Junction 5,
Bastards, said Vinyl (formerly
Twisted Shakedown) doing first
two sets of 8pm-10pm. Live
winning and essence.
200th. Death of Murder of
Crowe, Social Split, Terrors, and
Boat Tim Tim. Nov. 4th. **HALLS**
HALLWAY

ROYING EYE MUSIC REPORTS
It's 7th Annual Fun Ball, oh,
and so we smile with
open, loving arms like a
benefit collecting for the
needy. Really long story, about
all of them. So we began
Carnivorous Lunar Activity you
hell, so we laughed and
enjoyed. Getting ready for
Biv's Chili, who do more to fun
than just a full gun. No
need to introduce the need for
they walk through the room up
to the stage, the crowd roared
with applause and cheered to
the front for a closer seat on
the dance floor, they sang,
they hugged their guitars to
the beat, smiling, telling stories,
pleasure. The crowd loved
these three. They remind me of
the Andrew Sisters, Mike
versions of Jonathan Spector.
I can see why they are the
darlings of the L.A. art scene. If
you're been on the road as
long as they have you'd have
it down and up too. Behind
closed the crowd cheering up
a storm as someone thanks me
for the great show, oh thanks,
it isn't nothing they did all the
work and you paid for it.
Thanks All!

Shy and Shibley and the Taxi Gang,
Freddie McGee, and Masi Priest!
Starlight Rock, Saturday, October 22,
7:30 p.m., Balboa Park, 278703.

91X Fifth Anniversary Day Bash,
featuring Thomas Dolby, Information
Society, and Spent the Summer
Sober, Saturday, October 22, 8 p.m.,
downtown.

The Miraculous Workers, Hole Theatre,
What What? T'ang, and Manual
Slate, Saturday, October 22,
8 p.m., UCSD campus, La Jolla,
554-2331.

Therapy Control and the Young
Bandits, Saturday, October 22,
October 22, 8:30 p.m., 8022
Claremont Mesa Boulevard,
Claremont, 560-8022.

Bob James, with Kirk Whalen and
Alan Zweig and Nelson Fox Carson
Acquainted, Saturday, October 22,
7:30 p.m., Encinitas, 743-3196 or
278703.

Steve "Patch" Nichols, Saturday,
October 23, 11 p.m., 3373 Mission
Center Road, Mission Valley, 261-8635.

The Damned and Electric Angels
Backlash, Sunday, October 24,
8 p.m., 8022 Claremont Mesa
Boulevard, Claremont, 560-8022.

"The American Red Cross Benefit
for Jerusalem Relief," featuring the
Cardiff Sisters, Night Shift, and Ill



Marion Brown, Mal Waldron, Friday, 8:00

Tegan and Sara, Tuesday,
October 25, 9:30 p.m., 143 South
Cotton Avenue, Solana Beach,
480-9022.

Warren Zevon and the Patrician
Backlash, Wednesday, October 26,
8:30 p.m., 8022 Claremont Mesa
Boulevard, Claremont, 560-8022.

Black Flame and the Three Cities
Belly Up Tavern, Wednesday,
October 26, 9 p.m., 143 South Cotton
Avenue, Solana Beach, 480-9022.

Neil Young and the Bluenotes
Golden Hall, Thursday, October 27,
7:30 p.m., Community Center,
downtown.



Les Falkowitz: UCSD's Mandolin
Auditorium, Friday, October 28, 8 p.m.,
UCSD campus, La Jolla, 534-4556.

The Cramps: California Theatre,
Friday, October 28, 8 p.m., 1222
Fourth Avenue, downtown, 233-1781 or
278703.

George Howard Backlash, Friday,
October 28, 7 p.m. and 10:30 p.m.,
8022 Claremont Mesa Boulevard,
Claremont, 560-8022.

10,000 Maniacs and Downey
Jilligan Anderson: Pergamon Hall,
Friday, October 28, 8 p.m., St. Luke's
Church, 3725 Thurston Street, North
Park, 436-4030.

Backstreet Zipline Backlash,
Thursday, October 27, 9:30 p.m., 8022
Claremont Mesa Boulevard,
Claremont, 560-8022.

Joe Turner and Bernie Pearl's Blues
Band: Belly Up Tavern, Thursday,
October 27, 9 p.m., 143 South Cotton
Avenue, Solana Beach, 480-9022.

Social Distortion and the Full-On
SDSUT Backlash, Thursday,
October 27, 8 p.m., San Diego State
University campus, 534-6541.

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Church, 3725 Thurston Street, North
Park, 436-4030.

Bud Presents

THE CRAMPS

THE 9/1X HALLOWEEN CONCERT

California 1122 4th AVE DOWNTOWN

IN ASSOCIATION WITH GOLDEN VOICE / FINE LINE PRODS

6:00 PM OCT 28

10,000 MANIACS

WITH SPECIAL GUESTS
DOWNY MILDEW

California 1122 4th AVE DOWNTOWN

6:00 PM OCT 29

MIDNIGHT OIL

WITH SPECIAL GUESTS
TOTHI YINXI & GRAFFITI MAN - JOHN TRUDEL

California 1122 4th AVE DOWNTOWN

IN ASSOCIATION WITH GOLDEN VOICE

6:00 PM NOV 4

SIOUXSIE AND THE BANSHEES

California 1122 4th AVE DOWNTOWN

IN ASSOCIATION WITH GOLDEN VOICE

6:00 PM NOV 6

ROBERT PALMER

WITH SPECIAL GUEST

California 1122 4th AVE DOWNTOWN

IN ASSOCIATION WITH GOLDEN VOICE

6:00 PM NOV 7

THOMAS DOLBY

PLUS
THE LOST TOY PEOPLE

AND SPECIAL GUEST
red flag

California 1122 4th AVE DOWNTOWN

IN ASSOCIATION WITH GOLDEN VOICE

6:00 PM NOV 10

THIS BUD'S FOR YOU

AS SDSU

USA

Analogue

We've cooked up a little something to feast your ears on.

October 21 and 22
Peter Sprague Samba Band
featuring Kevin Lettau
Latin on Sunday Nights!
October 23 and 30
Peter Sprague and Kevin Lettau
Latin Ensemble

Look what's on the menu at San Diego's most
imaginative new premier restaurant and club!

a little something classy...

Like our lavish pink Salmon Decadence, baked over
pastry and crowned with Butterfly Shrimp. Then...
Live Jazz in the Bar every Thursday through Saturday.

a little something brassy...

Na Zdarovye! Presenting Russian Boar — delicate
tenderloin medallions sautéed with cranberries and
vodka creme sauce. And then... our all-American
Big Band sounds for your dancing pleasure each
Friday and Saturday in the Club.

a little something saucy...

How about tangy Tomatoes au Poivre, bathed in zesty
Cognac Butter? Plus an evening of dancing to your
favorite Latin sounds in the Club every Sunday.

Come for the lavish cuisine or the fine entertainment.
Or both. Solana's is the food and the music
you've been hungry for.

Solana's
RESTAURANT

Just north of Via de la Valle on Highway 101
Reservations recommended 755-4813 major credit cards accepted

Holmes & Flowers: Backyard, Saturday, October 20, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

Dwight Taylor, Jerry Rios, and Susan Curren: Billy Jo Tavern, Sunday, October 20, 9 p.m., 143 South Colton Avenue, Solana Beach, 481-9022.

The Beat Farmers and Comanche: Home, Thursday, October 21, 9 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

"Jazz Live" featuring the Al Kops Quartet: San Diego City College, Thursday, November 1, 8 p.m., Fourteenth and C streets, downtown, 230-3453.

Fugate: Backyard, Tuesday, November 1, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

Charmaine Fournelle and the Five Head Boys of Alabama: Saturday, November 2, 8 p.m., 10475 San Diego Mission Road (three blocks east of the stadium), Mission Valley, 563-0060.

Book of Love: Backyard, Wednesday, November 2, 8 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

The Georgia SeaWives: Backyard, Thursday, November 3, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

Midnight Oil, with Yotha Yindi, Graham Max, and John Tredell: SDSU's Open-Air Theatre, Friday, November 4, 8 p.m., San Diego State University campus, 594-4917.

The James Hansen Band: Rick's, Friday, November 4, 9 p.m., 4258 West Point Loma Boulevard, Loma Portal, 253-9039.

Jackie Brown, David Crooks, and Graham Nash: Civic Theatre, Saturday, November 5, 8 p.m., 202 C Street, Community Convention, downtown, 278-0203 or 270-9027.

A Flock of Seagulls and Blackbird: Backyard, Saturday, November 5, 9:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

Glass Harp, N'Chips Live, and Jesse Popolito: Wednesday Villa, Monday, Sunday, November 6, 9 p.m., 1925 K Street, 233-7600.

Shenae LaBe: Backyard, Sunday, November 6, 9 p.m., 1122 Fourth Avenue, downtown, 233-1781 or 278-7733.

Michael Martin Murphy and Patty Loveless: Backyard, Sunday, November 6, 7 p.m. and 10:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

Washburn: Sunday, Sunday, November 6, 10:30 p.m., 3373 Mission Center Road, Mission Valley, 295-6635.

Robert Palmer: California Theatre, Monday, November 7, 8 p.m., 1121 Fourth Avenue, downtown, 233-1781 or 278-7733.

T-Square: Backyard, Monday, November 7, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

Musicians Who Care: Sunday Night, Saturday, November 7, 8 p.m., 202 C Street, Community Convention, downtown, 278-0203 or 270-9027.

The Poets: SDSU's Backdoor, Friday, November 11, 9 p.m., San Diego State University campus, 594-4917.

Religione: Backyard, Friday, November 11, 9:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

The Dickies: SDSU's Backdoor, Saturday, November 12, 9 p.m., San Diego State University campus, 594-4917.

Shenae LaBe: Backyard, Saturday, November 12, 9:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

Leona Russell and Edgar Winter: Backyard, Sunday, November 13, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

The Escape Club: Backyard, Monday, November 14, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

Thunder and Sun: Friday, Friday and Saturday, 8 p.m., Friday and Saturday, 9 p.m., Summer House Inn, 7955 La Jolla Village Drive, La Jolla, 499-0294.

Don't Toss and Red Herring: SDSU's Backdoor, Thursday, November 17, 9 p.m., San Diego State University campus, 594-4917.

Jim Carroll and Ray Manzarek and Michael McCleary: SDSU's Backdoor, Friday, November 18, 7 and 10 p.m., San Diego State University campus, 594-4917.

Van Halen: Sports Arena, Saturday, November 19, 8 p.m., 278-7733.

The Crows: Backyard, Saturday, November 19, 9:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

Tanya Tucker: Backyard, Sunday, November 20, 7 p.m. and 10:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

Randy Newman: Backyard, Sunday, November 20, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

Concrete Blonde: Backyard, Wednesday, November 23, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

The Ninth Annual San Diego Great American Ditchdirt Jazz Festival, featuring Black Eagle, Black Diamond, Buck Creek, Chicago Brothers, the Chicago Six, Churchill Street, Cotnam's, Daves, Evergreen, Galt, Gaudin, Avenue 7, Golden Eagle 28, Grand Downside, High Society, Hot, Radio, Hot Cotton, the Hot Tones, the Hysterical Ditchdirt Jazz Society, the Joe Luskak Trio, the Mississippi like Plus One, the Nightingale, the Palm Springs Yacht Club, Pines Experimental, Boulder 28, Paul Reed, the Real Party, Rhythm, the Real South, Rhythms, South Africa, the South Market Street Jazz Band, Uptown, West End 28, and the Yankee Air Pirates: Town and Country Hotel, Friday, November 25, 10 p.m., Saturday, November 26, 10 a.m., and Sunday, November 27, 8 a.m., 500 Front Circle North, Mission Valley, 297-4433.

Ray Charles: Backyard, Sunday, November 27, 8 p.m. and 10:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

Backyard: Backyard, Sunday, November 28, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

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Avanti
RESTORANTE
LIVE ENTERTAINMENT
NIGHTLY
George Hino of the piano
Dance to European,
Brazilian music with
ABAM
875 Prospect (off I-15)
Lo Jolla • 454-4268

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FREE!
Autographed Charley Chase
Presented by Galt & Co. Records
SATURDAY, OCTOBER 22, LIVE ON BEA
at the Santa Coronet Grand
18 song "In Hot Yarns"
8 p.m. at the Coronet
Also, 500 Circle 107/98, 9 p.m.
Behind Adv's at
805 & Coronet Mesa Blvd.
865-8114

SPIRIT FREE
COUPLE TROUBLE COUPON
1 gets in FREE
if the other pays.
—Jenny Herrera
1130 BUENOS AVENUE
COCKTAILS • DANCING
21 & UP • 276-3993
Valid the Friday & Saturday,
October 21 & 22
(See our 1-column by 18-inch
ad for more info.)

North County
Belly Up Tavern, 143 South Cedar
Ave., Solana Beach, 491-0022: Steve
Lukather rock, and Ivan Neville and
the Roots: funk-driven rhythm and
blues, Thursday, Private Ocean, rock
and Partisan Hanky, rock, Friday;
the Rebel Ruckers, rock, Friday;
Saturday: Steve Nichols, rock, and the
Sharp Shooters, rock, Sunday; the War
Dolls, vintage rock, Monday; the Cadillac
Riders, Night Shift, and the Hellos,
reggae, Tuesday; Rock Flares, rock,
and the Town Criers, rock,
Wednesday. Afternoon concert: The

Tuesday Nite You Can Sip Mai-Tai's
Watch The Natives Shake, Rattle
And Roll
Find Romance . . .
And You Just Might Also WIN A TRIP
TO HAWAII FOR TWO AT MICK'S
ALOHA HAWAIIAN BEACH PARTY
Friday, Oct. 25
Alloha Hawaiian
Beach Party
Sponsored by M&C
and Hawaiian Airlines
• Coronet
From 1-2, The Investigators
Wednesday:
Name Your
Drink Nite
Any drink \$1.25
Thursday:
McMargarita Nite
\$1 Margarita
Oct 26
Oct 27
Oct 28
Oct 29
Oct 30
Oct 31
LAX the Investigators
S.D. Steve Hino
Dr. Vespaque
In Lieu Margarita
MICK'S
PB
581-3938
• Live music and dancing 7 nights a week 'til 1:30 a.m. • Burgers and Pizzas from \$1.95
• Free underground parking
Mick's PB, below McCormick's & Schmick's in the Promenade along the Boardwalk in Pacific Beach
4180 Mission Boulevard. Underground parking at Reed and Mission

Miller Genuine Draft
CONCERTS
ROY ORBISON
THIS FRIDAY!
FRIDAY - OCTOBER 21 - 8 PM
STARLIGHT BOWL - BALBOA PARK
OCT. 27 - NEIL YOUNG - GOLDEN HALL
NOV. 5 - JACKSON BROWNE/CROSBY & NASH
- S.D. CIVIC THEATRE
Tickets available at all Ticketmaster Centers including May Co. Most
Jack's Tower Records, City Box Office, Parkway Book Worm and Arts Tr.
To charge by phone call (619) 278-7733.

The Oh! Ridaz 13th Annual HALLOWEEN BASH
"The Happening Haunt"
Saturday, October 29th
9:00 p.m. to Closing
COSTUME CONTEST
Grand Prize
Mission Valley Inn
Weekend Escape for Two
• Poolside Room
• Complimentary Dinner at
La Hacienda Restaurant
DRINK SPECIALS
• Monster Margaritas \$2.75
• Bloody Marys \$2.50
• Ghostly Gulp \$2.00
875 Hotel Circle South • Mission Valley
298-8281

Club DIEGO'S
PACIFIC BEACH • 860 GARNET AVE. • 272-1241
Thursday, October 20th
"JOURNEY TO THE IMPACT ZONE"
A surf film by Jeff Nue.
Starting at 6 pm
Then after the film:
FLOJOYS NIGHT
Flojo giveaways • 91¢ Margaritas • 1st 91 in FREE!
91X prizes and more!
Friday & Saturday—No Cover before 9:30 pm
Sunday, October 23rd
ROCKOLA LIVE!
Vintage Rock & Videos
from the '60s and '70s
Doors open at 8:30 pm
Monday, October 24th
MONDAY NIGHT FOOTBALL
\$1.25 Drink specials • FREE food
11 monitors • 2 giant screens
Wednesday, October 26th
MINI-SKIRT CONTEST
1ST \$150.00 CASH
2ND 100.00 CASH
3RD 75.00 CASH
4TH 50.00 CASH
5TH 25.00 CASH
First of 4 preliminary contests every Wednesday.
Finals—November 30th
To enter, call: 792-5446.

DIEGO'S COSTUME CONTEST
Monday, October 31st
SAN DIEGO'S LARGEST CASH PRIZES

Chicago Six, Dinosaur Jax, 5:30-8 p.m. Friday: Bob Long, with vocalists Fred LaRocca, Bob Long, and Jim, 5-8 p.m. Saturday: The Savory Southern Band, country rock, 6:30-8:30 p.m. Monday: Tobacco Road, vintage jazz, swing and boogie woogie, 6 p.m., Wednesday.

RockWork/Panache, Coffeehouse, 2070 Via de la Valle, Plover Hill Mall, Del Mar 755-3735. The Joe Angelato Trio, jazz, 9 p.m., Friday.

Beverly's Back Room, 2677 Vista Way, Oceanside, 725-5400. Midnight Delight, contemporary, Sunday through Saturday: live studio rock, Sunday, call club for information.

The Cambridge Inn, 1250 East Vista Way, Vista, 725-2303. Greg Jones, pianist, performs romantic jazz, contemporary music and more, and also features requests, 5-9 p.m., Monday, 4-8 p.m., Tuesday through Friday, and 3-9 p.m., Sunday.

Casual Inn, 887 San Marcos Boulevard, San Marcos, 744-1332. Greg Ruffin, contemporary, Thursday, Fri and Sat, Irish music, Friday and Saturday.

Carles Murphy's, 240 East Via Rancho Parkway, Suite A1, Escondido, 455-9522. Live music, contemporary, 455-9522. Live music, contemporary, 455-9522.

Thursday, Lalo Sola, contemporary, Escondido, 743-9441. Gary Lerman, contemporary and country, Friday and Saturday.

The Countrywide Restaurant and Lounge, 450 Douglas Drive, Oceanside, 727-0900. New Country, country, Wednesday through Sunday: Live Star Country, country, Monday and Tuesday.

El Comal, 523 Escondido Boulevard, Escondido, 944-1576. Latin Soul, Latin music, Friday and Saturday.

El Comal, 1284 Plover Road, Plover 440-3020. Greg Hartline, swing, country, blues and oldies, 7 p.m., Wednesday and Saturday, and 5 p.m., Thursday and Friday.

The Cambridge Inn, 1250 East Vista Way, Vista, 725-2303. Greg Jones, pianist, performs romantic jazz, contemporary music and more, and also features requests, 5-9 p.m., Monday, 4-8 p.m., Tuesday through Friday, and 3-9 p.m., Sunday.

Casual Inn, 887 San Marcos Boulevard, San Marcos, 744-1332. Greg Ruffin, contemporary, Thursday, Fri and Sat, Irish music, Friday and Saturday.

Carles Murphy's, 240 East Via Rancho Parkway, Suite A1, Escondido, 455-9522. Live music, contemporary, 455-9522. Live music, contemporary, 455-9522.

Fogarty's, 245 West El Norte, Escondido, 743-9441. Gary Lerman, contemporary and country, Friday and Saturday.

Pat Moon Nightclub, 457 West Street, Escondido, 436-7397. Dale Gentry and the Paisley People, vintage hippie rock, Tuesday.

Gilley's, 945 West Valley Parkway, Escondido, 480-0420. St-Born, vintage rock and roll, Thursday through Saturday.

The Crown, 1232 Mission Avenue, Oceanside, 737-7731. Nitegl, contemporary, Wednesday through Saturday, with Frank Ricci, Thursday through Saturday.

Henry's, 204 Elm Street, Carlsbad, 725-6144. POPUS, 7p, 4p and country and western music, Tuesday through Saturday: the Back Boys, vintage rock, Sunday and Monday.

Hotel Escondido/Escondido's Pub, 2500 South Escondido Boulevard, Escondido, 747-2000. Reggae, contemporary, Tuesday through Saturday: Pat Thomas, contemporary, Sunday and Monday.

Ireland's Own, 656 First Street, Escondido, 944-0233. Live music, Wednesday, call club for information.

Sean McVicker, Irish and folk music, Thursday: Tim Lee, Irish and Folk, and Celtic folk music, Friday and Saturday: Ralph Warner and Mike Shapiro, oldies and blues and jazz, 4-8 p.m., Sunday, and Sean McVicker, Irish folk, 7 p.m., Sunday evening.

Julie Regis/Oceanside, 1900 North Harbor Drive, Oceanside, 722-1831. Ha-Ha-Ha, contemporary, Thursday through Saturday.

La Costa Hotel and Spa, Costa Del Mar Road, Carlsbad, 438-9111. Tournament of Champions Lounge: Contemporary vocalist Bobby Aron and contemporary singers Bionic Star alternate Saturdays, Tuesday through Saturday, through 1992.

The La Estancia Inn, 2125 Highway 395 South, Fallbrook, 723-2968. C.B.C. James, rock from the Sixties to the Eighties and originals, 11 a.m., Sunday.

Leo's Little Bit of Country, 680 West San Marcos Boulevard, San Marcos, 744-1130. Rockabilly, country music, Tuesday, Thursday, country, Wednesday through Sunday: Sam Gordon, Sunday: Leo's features a special presenting various live

country bands the second and fourth Sunday of every month. Ladies' night, out, featuring western vocalists, is on the second and fourth Sunday of the month.

Millie Flores, 6000 Paseo Delicias, Rancho Santa Fe, 756-3995. Joel North, piano show tunes, Wednesday through Saturday.

Mission Inn, 502 East Mission, San Marcos, 471-2020. Dina Preston and Chasen, country rock, Thursday through Sunday.

Monterey Bay Center, 1225 Harbor Drive, Oceanside, 722-3474. Hard Copy, contemporary, Thursday through Saturday.

Oakvale Lodge, 14900 Oakvale Road, Escondido, 748-3385. North Zee, country, Friday and Saturday, and hosting a jam session, 4-9 p.m., Sunday.

Old Del Mar Café, 2730 Via de la Valle, Del Mar, 755-6644. Notice to Appear, rock, Thursday and Friday: Rag Rag, rock, Tuesday: De Chen's Island Sounds, cabaret and old, Monday: Street Corner, jazz and rock, Wednesday.

Old Del Mar Café, 2730 Via de la Valle, Del Mar, 755-6644. Notice to Appear, rock, Thursday and Friday: Rag Rag, rock, Tuesday: De Chen's Island Sounds, cabaret and old, Monday: Street Corner, jazz and rock, Wednesday.

The Trojan Horse
1718 University College & University 582-1575
Thurs-Sat, Oct. 20, 21, 22. **SNEAKER KINGS**
LIVE BAND WEDNESDAY - SUNDAY

HAPPY HOUR
8 PM - 11 PM
\$5.00 off all \$10.00 and over \$15.00 and over \$20.00

WEDNESDAY SPECIALS
8 PM - 11 PM
\$5.00 off all \$10.00 and over \$15.00 and over \$20.00

MONDAY NIGHT FOOTBALL
\$10.00 off all tickets during game • 25¢ hot dog
FREE ADMISSION WITH THIS AD

Vies
DINING • LIVE ENTERTAINMENT • DANCING
Heartbeat
Music, Oct. 20, 8:00 pm through
Fri, Oct. 21, 9:30 pm - 1:30 am
Sat, Oct. 22, 8:00 pm - 1:30 am
Fri, Oct. 21, 8:00 pm - 1:30 am • **MAGIC MIKE**
45¢-7.99 in La Jolla of Silverado and Jay Avenue
Ment Lynch Band, live, original underground
rocking-outdowny grunge, 10:00 pm

REGGAE & SKA
Islands Costume Ball
CARIBBEAN ALLSTARS
with Shiloh • Nightclub
• T. Irie Broad
SATURDAY, OCTOBER 29
6:00 PM - 1 AM
• Downtown
Exotic Foods • Arts • Crafts
\$10 Advance • \$12 Door
TELECAST
3:30-5:30 PM

PARADISE BAY
Seafood Restaurant & Oyster Bar
NO COVER CHARGE
Every Wednesday & Thursday!

Automatics
Dance to the live music of
Automatics
• Happy hour drink prices all night long!
• Join us for happy hour free food, enjoy the sunset & stay for dancing
JAEGERMEISTER LIQUEUR PARTY NIGHT
Door prizes • Giveaways • Drink specials
Coming Friday & Saturday, Oct. 21 & 22

Automatics
Coming next Wednesday - Saturday, Oct. 26-29
FOUR EYES
Beware! Halloween is coming to the bay!
Live Entertainment by FOUR EYES
Costume contest • Drink specials
At Marina Village on Mission Bay • 1935 Quivira Rd. • 619/223-2335

FREAKERS BALL
JOIN THE PARTY BOTH NIGHTS
SATURDAY AND MONDAY • OCT. 29th & 31st
I'D RATHER BE INSANE DIEGO AT
FOGGY'S MOTION
8:00 pm
THU CLOSING

"BLOOD RED BEER" (RED BUDWEISER DRAFT) only 99¢
MIDNIGHT CONTESTS BOTH NIGHTS
NEVER EVER A COVER
MONDAY • BEST COSTUME AND PUMPKIN PIE EATING CONTEST
WIN
GIFT CERTIFICATES FOR JEWELRY STORE 2 ONYX RINGS
your spooky host: Andy Lindberg
3655 SPORTS ARENA BLVD., SAN DIEGO, CA. 92110 • 222-2791

the OLD pacific beach CAFE
4287 Mission Boulevard Pacific Beach • 770-7522

Thurs. & Sat. Dance
DR. CHICO'S ISLAND SOUNDS
NOTICE TO APPEAR
90.00 Monday is 90° draft beer 90° orange crushes
RHUMBOOGIES

OLD del mar CAFE
2730 Via de la Valle Del Mar 455-0910

Thurs., Fri., Sat. & Sun. Rock
NOTICE TO APPEAR
DR. CHICO'S ISLAND SOUNDS
BIG BANG
STREET CORNER featuring Janice Edwards
PRIME RIB DINNER \$5.99 Both Cafes

Pia Soap Anderson's, 950 Palomar Airport Road, Carlsbad, 438-7000. Windmill Lounge: Hot Pursuit, with Delores St. Clair and Barry Cal. 10. 40 dance music, Thursday through Saturday: Sandra, country music, Tuesday and Wednesday.

The Plaza Inn, 9650 Carmel Mountain Road, Rancho Palos Verdes, 444-1773. Rex Corves, vocal and guitar music, Wednesday and Thursday: Ray and Linda Corves, nostalgic and contemporary music, Friday and Saturday.

The Ponderosa Club, 12237 Ponderosa Road, Poway, 748-1135. The Savory Brothers, country music, Thursday through Saturday.

Power Mile Company, 12375 Poway Road, Poway, 748-7296. Air Tight, rock, Friday and Saturday.

Ralph and Eddie's, 300 Grand Avenue, Carlsbad, 729-2899. Throw Money, play rock and roll music, Wednesday through Saturday and hosts a jam session Sunday.

Rancho Bernardo Inn, 17500 Bernardo Oaks Drive, Rancho Bernardo, 727-2146. One Plus One, contemporary, Tuesday through Saturday: Sound Investment, contemporary, Sunday and Monday.

The Red Coast Inn, 135 North Pine Street, Escondido, 743-9796. Footish Traction, Thursday through Saturday: White Lie, rock, Sunday and Monday: The Agents play rock, Tuesday and Wednesday evenings and host a blues jam session at 7 p.m., Sunday.

The Sand Bar and Restaurant, 3878 Carlsbad Boulevard, Carlsbad, 725-3770. Live rock, Friday and Saturday, call club for information: the Whiskey Machine, oldies rock, Wednesday evening.

San Luis Rey Downs Golf Course Country Club, 14131 Golf Club Drive, Bonita, 756-3182. The Crossroads, highland swing, Friday through Sunday.

Santa Fe Grill, 162 South Santa Fe Road, Escondido, 944-7155. Eric Keating and Friends, jazz guitar music, 11 a.m.-2 p.m., Sunday.

Shooter's Bar and Grill, 1963 East Valley Parkway, Escondido, 748-7038. Dakota, country rock, Tuesday through Saturday.

Silver Spring Café, 26000 Old Highway 75, Temecula, 699-3015. Jack Johnson, country music, 10 a.m.-2 p.m., Sunday.

Smith's Downtown, 119 East Broadway, Vista, 724-0350. Grand Central Station, country rock and oldies, Friday and Saturday.

Salvage (formerly Degrade), 435 Highway 101, Solana Beach, 754-4313. The Price Spenser Samba Band, Latin-Brazilian jazz, Friday and Saturday: Peter Sengul and Jerry Luffa, jazz, Sunday.

Stage Coach Inn, West 1865 Vista Way, Vista, 724-5050. Live country music, Friday and Saturday, call club for information.

The Stone Ridge Country Club, 17166 Stone Ridge, Poway, 827-2338. Friendship, contemporary, Friday and Saturday.

Texas Life's, 2840 Front Street, Temecula, 699-6457. Jack Johnson, country music, 8 p.m., Wednesday through Friday.

Thai Plaza Place, 2022 El Camino Real, Carlsbad, 438-3171. Bluegrass Etc., bluegrass, Saturday.

Time Machine/Ches Orleans, 302 North Wilsey Drive, Escondido, 743-1772. 911 jazz, Wednesday and Thursday.

Valley Port House Inn and Red Dog Saloon, 2757 Mission Road, Fallbrook, 728-4751. Tom Cunningham, Louisiana-style music performed on guitar and fiddle, with vocals, 7:00 p.m., Friday and Saturday.

Vista Entertainment Center, 435 West Vista Way, Vista, 941-4032. Serious Guit, rock, Thursday through Saturday.

Beaches
Costal Andros Restaurant, 2182 Avenida de la Playa, La Jolla, 459-4499. J.J. Frank, piano variety, Friday and Saturday.

Anthony's, 4320 La Jolla Village Drive, La Jolla, 457-5000. Dale Vernon, piano variety, Sunday through Saturday.

Amant's Restaurant, 875 Prospect Street, La Jolla, 454-4298. George Rios, pianist performing pop, jazz, blues and boogie, 7 p.m., nightly. Aram, European music on the piano, 5:30 p.m., Friday through Monday.


ALCATRAZ
225-9559
4258 W. PT. LOMA BLVD.
This Week
Beginning tonight & every Thursday • 9 pm • \$3
ALCATRAZ
Where Creative Minds Congregate
art • visuals • effects
live music from **NIGHT SOULMAN**
drink specials 10-12 • 21 & up
guest D.J. • patio entertainment
Fri., Oct. 21 • 9 pm • \$4

BORDERTONES
TELL ME TELL ME LOVE ARSENAL
Sat., Oct. 22 • 9 pm • \$4
SKID ROPER
and the **WHIRLIN' SPURS**
plus **TREBELS & INFIDELS**
Sun. is Metal Night • This Sun., Oct. 23 • 8 pm • \$5
1770 TYR. ALIEN STRANGE
Non., Oct. 24 • 8 pm • \$1
MUSICIANS WHO CARE BENEFIT presents MIKE KENEALLY
(vocals, keyboard, guitarist for the Frank Zappa Band) & music by **CLUB OF ROME**
Thurs., Oct. 25 • 8 pm • \$4
ORIGINAL MUSIC SHOWCASE
This week from L.A. **BOYS CLUB** and **ONE DAY** plus local talent **SECE FIRE**
hosted by **"91X LISTEN TO THIS" & STEVE WEST**
Coming
Sun., Oct. 30 **STORM, ELECTRIC LOVE HOGS & SISARUS**
Mon., Oct. 31 **Special Halloween Metal Night INTRINSIC & INFRARED**
Fri., Nov. 4 **JAMES HARMAN & MIGHTY PENGUINS**
Sat., Nov. 5 **JADE LADY plus DIRTY BLONDE**
Sat., Nov. 12 **BLONDE BRUCE BAND**
Sun., Nov. 13 **JAIL HOUSE (formerly ROUGH CUTT)**
Fri., Nov. 25 **ROBERT VAUGHN & THE SHADOWS**
Sat., Nov. 26
Charge by phone
TICKETS AT **TICKETMASTER** 278-8497 AND **Ries**
OCTOBER 26, 1988 33

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PAUL REED SMITH



Paul Reed Smith guitars are state-of-the-art instruments with the look, feel and sound today's guitarists demand. By combining the best features of the past with the technology of the present, he gives you the guitar of the future. You won't find a better instrument anywhere.

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The Spirit of Art in Technology

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COMBO AMPS

STARTING AT \$499

QUAD STEREO SYSTEM \$2392

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San Diego South

The Abbey Restaurant, 3225 Fifth Avenue (corner of Fifth and Olive), Hillcrest, 294-4779. Mike Lamy, pianist, and Roberto Valdez, violinist. Wednesday, Friday and Saturday. Mike Lamy performs with Thursday and Sunday. Pointe Luba Popcorn performs, Monday and Tuesday.

Anthony's Harborview, 1355 North Harbor Drive, downtown, 232-6338. Steve & Co. contemporary, Wednesday through Saturday. Mark Meadows and Pacific Highway, jazz, Sunday and Monday. The Bill Shore Quartet, jazz, Tuesday.

Aster Bowl, Torrey Pines, 4356 Torrey Pines Road, Torrey Pines, 263-3130. Short and the City Street Band, contemporary, Thursday and Saturday. Etnodisco, contemporary and blues, Friday.

Ball Ball's, 2230 Shelter Island Drive, Shelter Island, 223-1181. Judy Amis and Co. contemporary and jazz music, Friday evening.

The Bay Club, 2311 Shelter Island Drive, Shelter Island, 224-8888. Devin Bailey, contemporary, 7:45 p.m., Friday and Saturday.

The Boat House Grill, 2040 Harbor Drive, Harbor Drive, 454-0225. Harpist Vicki McMaster plus jazz Friday and Saturday evening from 6:30 p.m. and is joined at 10 p.m. both evenings by Caliban. Cowboy to form the group Baller on the Ball.

B Street Cafe and Bar, 425 West B Street at Columbia Street, downtown, 232-1717. Mark Looman, jazz, 6 p.m., Thursday and 9:30 p.m., Friday and Saturday. Clarence Bell, jazz, 8 p.m., Sunday. Randy Porter, keyboardist, performs jazz at 8 p.m., Monday through Wednesday and 5:30 p.m., Friday and Saturday.

Blender Dab's, 2112 University Avenue, North Park, 264-2143. Edson Rios, rock and roll, Thursday, 9:30 p.m., rock and roll music, Friday and Saturday.

Cafe del Rey, 1549 E. Prado, Balboa Park, 234-8511. Flano Bar, 4041 La Jolla Village Drive, San Diego, 524-1111. Sunday evening. Harry Craig plays from 8 p.m., Sunday.

Casa Cien Club, 1801 University Avenue, East San Diego, 283-5213. Jonathan Murray and Jerry Burchard, piano and vocal music, Friday and Saturday.

Copacabana Restaurant, 2888 Pacific Highway, San Diego, 707-3072. Rio Room: The Frankie Perlin Trio, contemporary, Friday and Saturday evening. Upstairs Lounge: Jamie Moran, Brazilian jazz, Tuesday through Saturday. Del Bar the Flamenco Dancers, flamenco music and dance 8:30 p.m., Friday and Saturday.

Croce's, 802 Fifth Street, downtown, 233-4355. 11:30 a.m. jazz performers: Mitch Marker and Friend, Thursday and Friday. Shep Meyers, Monday and Wednesday. Clarence Bell, Tuesday, 5 p.m. jazz performers: Steve Fainstreich, Thursday; Mel Goot, Friday; Ste Shames, Saturday; Joe Marlini, Sunday. Sue Palmer, Tuesday, Mel Goot, Wednesday, 8:30 p.m. jazz performers: Tobacco Road, Thursday and Friday. The Joe Marlini Quartet, Saturday, the Heika Gentry Acoustic Quartet, Tuesday, the Mitch Marker Quartet, Wednesday, Daniel Jackson plays jazz piano at 9 p.m., Saturday and Sunday. Live jazz, 8:30 p.m., Monday, call club for information.

Deck Meters, 2051 Shelter Island Drive, Shelter Island, 223-5172. Greg Glover, keyboard music, 5:45 p.m., Monday through Friday. Jimmy Fontaine, piano variety, Tuesday through Saturday evening.

Dunkles, 4225 E. Canyon Boulevard, East San Diego, 263-6677. Piano bar: Paul Craig, Tuesday through Saturday. Part Club, Sunday and Monday.

Disney Magic's, 3089 University Avenue, Hillcrest, 298-8584. Christine LeCrande and John Taylor, popular and folk music, Wednesday and Thursday. The Perfect Cure, traditional music from the British Isles, Friday and Saturday. Kevin Conroy, popular, folk, and original music, Sunday. Old Time Host Night, Monday. Richard Glick and Ron Horvitz, improvising blues, reggae, and traditional music, Tuesday.

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PERFECT STRANGER

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DM's Pub, San Diego Marriott Hotel and Marina, 333 West Harbor Drive, downtown, 234-1000. The Ron Eachedt jazz trio, jazz, Tuesday through Saturday.

The Escape, 421 University Avenue, Hillcrest, 295-0282. Myrque, jazz, Wednesday & Co. Great contemporary, Thursday. Phage, Wednesday and Jack Phillips, jazz, Friday. Etnodisco, jazz and Barbara Janssen, blues and blues, Saturday.

Fla-Chi-Chi Camp, 2137 Pacific Highway, downtown, 232-0666. Secrets 7, jazz, Thursday, Harvey and 52nd Street, jazz, Friday and Saturday.

Garret's Grill, 2825 Fifth Avenue (corner of Fifth and Olive), Hillcrest, 294-4779. Jimmy Conson and Sharon Andrews, jazz, Thursday; open mike

night with Mike Lamy, Friday; Mike Lamy presents theater at the piano, Saturday. 90 Blues, jazz piano, 5:30 p.m., Sunday. Roberto Valdez, guitar and vocal group music, 8 p.m., Monday. Monday, Craig Jones, piano guitar, Tuesday open mike with Mike Lamy, Wednesday.

Hambergs, 4016 Wallace Street, Old Town (in the Bazaar del Mundo), 295-0584. Charlie Hesse, contemporary, Friday and Saturday.

The Harry and Sharmel Irish Pub, 2812 Rottenwood, downtown, 294-9033. Sean McVicker and Paul Denis, Irish and contemporary music, Friday and Saturday.

Holiday Inn/Embassade, Port Hole Lounge, 1355 North Harbor Drive, downtown, 232-3881. The Route Trio, contemporary Wednesday through Saturday.

Horton Grand Hotel, 111 Island Avenue, downtown, 544-1886. 5:30 p.m. jazz performers: Bob Hamilton, Thursday; Ken Kaiser, Friday; and Forrest Westbrook, Saturday. Mike Wilford, Tuesday and Wednesday, 7:30 p.m. jazz performers: Randy Porter and Tim Asanida, Thursday; Bob Willock and Tom Asanida, Wednesday, 8 p.m. jazz performers: the Bill Hunter Trio, Friday and Saturday.

Hotel San Diego, 320 West Broadway, downtown, 234-0221. Donnie Ford, pop jazz, 6:10 p.m., Wednesday.

Humphrey's, Half Moon, 2241 Shelter Island Drive, Shelter Island, 224-8877. Baber stage: Most Valuable Players, jazz, Sunday; the Bill Shore Quartet, jazz, Monday. Craig Glover, keyboardist, plays contemporary and pop standards and blues, Tuesday. Piano bar: Rick Ruff, 5:30-8:30 p.m., Monday through Friday; Mike Horah, 9 p.m., Wednesday through Saturday.

Imperial House, 505 Kalmia Street (at Park Boulevard), Hillcrest, 234-3529. Vince Jari, jazz, Tuesday through Thursday; with the Imperial House Open Singing, Tuesday. Wayne Jari and Mark Young, jazz, Friday and Saturday.

Jelly Beans, 807 West Harbor Drive, Shelter Island, 223-4300. Phil Sade Annie and the Mel Fun Band, comedy and music, Wednesday through Saturday.

Mandolin Wind, 308 University Avenue, Hillcrest, 297-3017. The Ricat Blue Band, blues and rhythm

"The Insider," at the dock, 1066 North Harbor Drive, downtown, 234-8877. Rick Hamilton and the B Street Band perform contemporary music every dinner cruise.

Jazz's Hickory Wood Barbecue, 1312 E. Calan Boulevard, East San Diego, 288-8220. Blues and host night with Elton Hay performing everything from country to folk and contemporary, 7:30 p.m., Wednesday. "Aproach Jam" every third Tuesday of the month.

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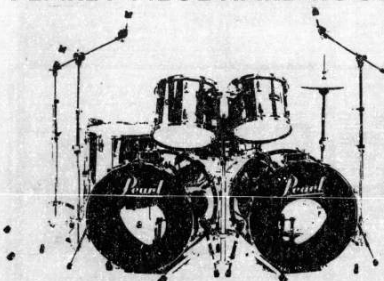
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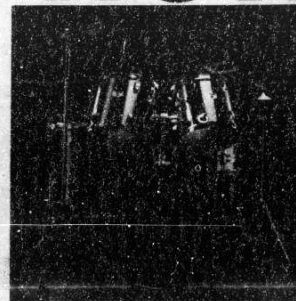
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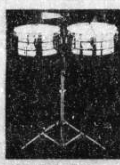
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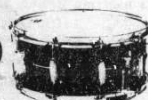


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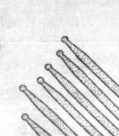
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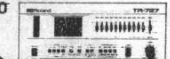


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Sheraton from Los Angeles, country, Friday and Saturday, country dance lessons, Sunday and Wednesday.

Carlos Murphy/Crescent Center, 5500 Crescent Center Drive, La Mesa, 688-9737. Just Jan, vintage rock, Wednesday through Saturday.

Casa Verde, 9675 Mission Gorge Road, San Jose, 442-1023. White Lin, rock, Thursday through Saturday.

Clede D. Corral, 1013 Broadway, El Cajon, 444-7443. Country Casanova, country, Tuesday through Sunday.

Crowns Room, North Second Street and Oakdale Avenue, El Cajon, 447-0666. Live Whittington, new listening, country, and dance music, Wednesday through Saturday.

Dick's Horseshoe Lounge, 7564 Broadway, Lemon Grove, 469-6344. Staffer, Pines and Boston rock, Thursday through Sunday.

Dan's Landing, 1185 East Main Street, El Cajon, 442-0258. Carol Curtis, guitarist and pianist, performs Wednesday through Saturday; live music, Sunday and Monday; club for information; Jerry Burchard and Memphis Merry, video and contemporary, Tuesday; Don Miller, piano piano, Friday; happy hours.

Dan's East, 13223 Industrial Highway 8 at Los Osos Road, El Cajon, 443-3444. The Shadow Pipers, country rock, Friday and Saturday; Gene Kamelstein, country, 2-7 p.m., Sunday.

Flora Springs Inn, 1555 Highway 90, El Cajon, 443-6568. Kamelstein, vintage rock and country music, Friday through Sunday.

The Inn at Pine Valley, 28944 Old Highway 80, Pine Valley, 473-8727. Live rock, Friday and Saturday, call club for information.

Kelly's Pub, 6344 El Cajon Boulevard, La Mesa, 586-8493. The Bonobach, rock and blues, Thursday; The Bonobach, rock and blues, Friday; The Bonobach, rock and blues, Saturday; Brian Whisker, contemporary, Monday; Solis, contemporary rock, Wednesday evening.

Kona's Restaurant, 441 West Main Street, El Cajon, 442-7768. Carole Crawford, guitar and voice, Friday and Saturday.

Lakeview Hotel Lounge, 9940 River Street, Lakeside, 443-0420. The City Cats, Pines and Boston rock, Friday; live rock, Saturday; call club for information.

Lorenson's, 506 Broadway, El Cajon, 442-9096. The Premiers, contemporary, Tuesday through Saturday; the Jack Pelack Trio, jazz and contemporary, Sunday and Monday.

Louie Louie's, 5289 Baltimore Drive, La Mesa, 443-0537. Reunion, rock from the Pines to the Eagles, Tuesday through Saturday; Breakfast Pines, country rock, Sunday and Monday.

Magnolia Melanese's, 5861 Magnolia Avenue, San Jose, 448-8200. Orana, rock, Friday and Saturday.

The Moonshine Bar, 15150 Woodside Avenue, San Jose, 449-8260. Remard and Miller, contemporary and country and western music, Friday and Saturday.

Mother Murphy's, 177 Fletcher Parkway, El Cajon, 443-9247. Live music, Friday and Saturday evenings; call club for information.

On the Rocks Bar and Grill, 118 East Main Street, El Cajon, 570-3537. True Grit, country music, Friday and Saturday evenings at 9 p.m., and 4-8 p.m., Sunday.

Park Place, 1290 Fletcher Parkway, El Cajon, 448-7173. Flywell, rock, Thursday through Saturday; State-A-Nud, rock, Sunday and Wednesday.

Pelican Pub, 7208 Broadway, Lemon Grove, 464-9284. The Joe Slagles Band, blues and rhythm and blues, Thursday; Nemesis, rock, Friday and Saturday; Kent the Crazy Man, comedy and music, Wednesday.

Peter Jay's, 5325 Mission Gorge Road, San Jose, 562-2429. Silverado, country, Friday and Saturday evenings and the group also hosts a Super Jam session beginning at 7 p.m., Sunday.

Some Place Else, 14130 Old Highway 80, El Cajon, 443-5429. Wanted Talent, performs rock and blues on Friday and Saturday evenings.

Spirit's Inn, 2754 Alpine Boulevard, Alpine, 445-2601. The Bolans, vintage rock, Thursday through Saturday; Mike Garvey, country and western music, Wednesday.

Van Winkle's, 10055 Mission Gorge Road, San Jose, 449-0060. Linda Sorensen and Sorensen, country rock, Friday and Saturday.

Win Cody's Saloon, 240 West Main Street, El Cajon, 443-9247. Jan action, Thursday, music; music welcome; Spoiled Rotten, rock, Friday and Saturday.

South Bay

Bala Bohater, 1430 East Plaza Boulevard, National City, 477-0711. Bala Bohater, Latin and romantic music on the organ, Monday through Saturday; Tito Portugal, Latin and romantic music on the organ, Sunday evening.

The Country Bumpkin, 1862 Palm Avenue, Imperial Beach, 425-1181. Coyote, country, Wednesday through Saturday.

The Dance Machine, 1862 Palm Avenue, Imperial Beach, 425-1181. Scarle, rock, Thursday through Saturday; Flywell, rock, Tuesday and Wednesday.

Da Vice's, 628 E Street, Chula Vista, 427-9880. The Deepwater Band, album plays a variety of music; nights.

Duck's Cocktail, 327 Third Avenue, Chula Vista, 422-5561. Rick Lyon, contemporary, Wednesday and Thursday; West Gate, country, Friday and Saturday.

Hatch's, 1462 Palm Avenue, Imperial Beach, 425-3479. New Kity and Dodge City, country, Friday and Saturday.

Jay's, 435 Broadway, Chula Vista, 420-4825. Daring to Love and Love Change, contemporary and blues, Wednesday through Saturday; Sunset, vintage rock, Monday and Tuesday.

La Mesa, 1441 Highland Avenue, National City, 474-3222. Bruce Robison, contemporary, Wednesday and Thursday; East Coast, contemporary, Friday and Saturday evening.

Marcel Lounge, 3600 Broadway (at Main Street), Chula Vista, 423-8045. Los Lobos, surf and Latin music, Thursday; Colours, Latin music, Friday and Saturday; Los Lobos, surf and Latin music, 4 p.m., and Monday, also and Camila music, 9 p.m., Sunday evening.

Mr. D's, 1322 Third Avenue, Chula Vista, 427-4200. RPK, Latin and blues music, Thursday through Saturday.

Oasis Bar, 1231 Third Street, Chula Vista, 425-2977. Gold's West, country, Thursday through Sunday (last session beginning at 5 p.m., Sunday); live country music, Monday through Wednesday; call club for information.

The Outpost, 632 Grand Avenue, Spring Valley, 464-6967. Slight Touch, country music, Friday and Saturday.

The Polonius Star, 3008 Main Street, Chula Vista, 427-5889. Under the Gun, country, Wednesday through Saturday.

Perlo's, 4082 Bonita Road, Bonita, 475-6222. The Baja Breeze, pop, 80s dance music, 9 p.m.-1 a.m., Friday and Saturday.



Shine It On

Sunday & Monday
October 23 & 24

Mark Meadows



Tuesday, October 25
Bill Shreeve Sextet
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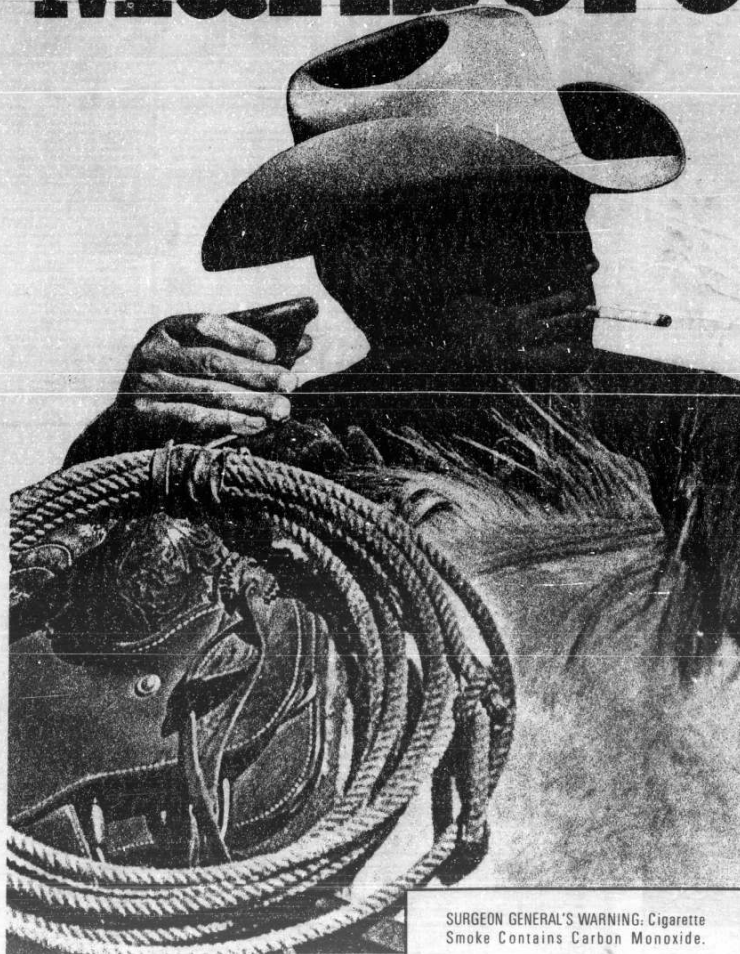
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SATURDAY OCTOBER 29th 8 p.m.
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© Philip Morris Inc. 1988
OCTOBER 20, 1988

16 mg "tar," 1.0 mg nicotine av. per cigarette, FTC Report Feb. '85

The Broadway/Steve Nodal
2559 El Camino Real
Carlsbad, CA 92009

FASHION VALLEY 275 Fashion Valley	LA JOLLA 4333 La Jolla Village Drive
HORTON PLAZA 160 Horton Plaza	CHULA VISTA 555 Broadway Avenue
GROSSMONT 5500 Grossmont Center Drive	CARLSBAD 2559 El Camino Real

NORTH COUNTY FAIR
220 E. Via Rancho Parkway

An equal opportunity employer

1992-1993

Mission Valley
285-9800
Kearny Mesa
560-1001
No. County
471-9393

SALES: Earn up to \$200 a day. Sell home and work your own hours. People call you. Ask for Nancy. 424-6770.

SALES/STAFF/REPRESENTATIVE: 15 Master med. \$1 Part time, 1200 to 1500 per week, full time, 110,000 sales per month. If your skill is on making money, call for appointments, 271-7877.

SECRETARIAL BUSINESS: Move or start your business in our office. Free space for exchange of your secretarial services. Call for details. 424-6770.

WANTED: Entry-level or time position. If it's right 112 year free for night.

WANTED: Home care helpers, bookkeepers, 1000 per month. People, loves cooking. Many leads.

WORK AT HOME: Earn \$1000 per month. No experience necessary. Call for details. 424-6770.

TRAVEL AND TOURISM CAREERS. Airlines, tour companies, cruise lines, travel agencies, airline companies, meeting planners, hotels, resorts, financial aid, job placement assistance. Day/Evening classes. Pratt College, established 1879; 265-0107.

VETERANS, LOOKING FOR JOBS? Recently separated military men and women with 10% or 30% disability? Call CITS for information, 500-1189.

and speed picking. Discuss prices offered. Call Bob at Jim's House of Guitars, 296-2333 or 222-9474.

GUITAR LESSONS. (Arouse) Learn singing music (contemporary, popular ballads, old favorites), in small, group lessons. Topics: strumming, fingerpicking, guitar building to advanced. Rental instruments available. Vickie Crote, New Expressions Music, 281-5597.

CNA

\$5.50/hour


Sharp HealthCare Skilled Nursing facilities have full-time openings on all shifts for CNAs interested in caring for geriatric patients. Night shift differential available for the 11 pm to 7 am shift. Enjoy the benefits of working for a hospital-affiliated SNF.


Licensed Nursing Positions:
 FT PM, FT NOC, LVN
 FT Day/PM, RN - Subacute

Other positions at Sharp HealthCare:

- PT Day Ward Clerk
- Per Diem Private Duty CNA/CHHA

Apply at Sharp Memorial Hospital, Human Resources-Employment, 7901 Frost St., San Diego, CA 92123 or call 541-3222 for further information.





DIXIELINE LUMBER COMPANY

As San Diego's premier home center for over 75 years, we are always looking for hard-working, professional, sales-oriented people to join our team. Both full-time and part-time positions are available, in the following areas:

- **Sales People** • **Cashiers**
- **Yard Help** • **Stock Help**

We offer very competitive wages and an excellent benefit program. Come join our team at Dixieline Lumber for a rewarding career! Apply at one of our San Diego County locations:

3250 Sports Arena Blvd. San Diego, CA 92110 4888 Convey St. San Diego, CA 92111 3607 Avocado Blvd. La Mesa, CA 92041 3420 Highland Ave. National City, CA 92050 760 Sycamore Ave. Vista, CA 92038	7292 Miramar Rd. San Diego, CA 92121 8372 Center Dr. La Mesa, CA 92041 1262 E. Main St. El Cajon, CA 92021 663 Lomas Santa Fe Solana Beach, CA 92075 5611 N. Tulip Escondido, CA 92025
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Equal Opportunity Employer

OCTOBER 20, 1998

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with a roll-along
772.
California King
for All seasons
also 495-1513

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Year	U.S. should take action (%)	U.S. should not take action (%)
1990	75	25
1991	72	28
1992	78	22
1993	70	30
1994	75	25
1995	78	22

PAUL MITCHELL
SALON HAIRCARE PRODUCTS

OCTOBER 26, 1989 15

CONTACTS TO GO



REPLACEMENT SOFT LENSES IN LITTLE TIME FOR LITTLE MONEY

	Per lens		Per lens
B & L 04 (EW)	\$30	Softmate M (EW)	\$29
B & L 04 (Tinted EW)	\$39	Softmate II (EW)	\$29
B & L 14 (DW)	\$34	American Hydron 24 (EW)	\$36
B & L 33 (DW)	\$24	American Hy-Ton 26 (DW)	\$33
Hydrocure II (EW)	\$29	Wesley-Jessen (EW)	\$34
Permaltex (DW)	\$39	Wesley-Jessen (DW)	\$34
Permaltex XL (EW)	\$31	Cooper Thin (DW)	\$25
Permaltex (EW)	\$69	And others.	

Most powers in stock—just give us your prescription.
Or we'll call anywhere and get it for you.

FIND YOUR BEST DEAL, THEN CALL US!

7841 Balboa Avenue • Suite 201 • 278-3943
Conveniently located between 163 & 805 in Kearny Mesa
 (Across from Mercedes Benz of San Diego)
 Open Monday through Saturday

Motorola Cellular Phone 2200

Exceptional Features:

- Digital Hands Free (DHF) Operation-Enhances safety by permitting both hands on the wheel during conversations
- Dial-in-Handset-Lets you dial safely without fumbling the phone
- Backlit 10-Digit LCD Display-Makes reading the keypad and display safe and easy
- 30 Memory Memory Locations-Stores and recalls frequently called numbers
- 24-Digit Number Entry-Allows long distance dialing to include credit card numbers
- Call-in-Progress Protection-Lets you finish a call even if the ignition is turned off
- Scratchpad-Allows you to enter a phone number at any time during or between conversations
- Last Number Recall-Remembers and quickly redials last number called
- Display-Own Phone Number-Never lets you forget your phone number



**Lease as low as
\$18.50 per mo.**

Auto stereo • Cellular phones • Auto security • Sales
Service • Custom installation • Insurance claims

FREE insurance estimates available
Specializing in custom-built cabinets and installations

Our Labor has a
Lifetime Warranty
530-1644


**Speed
EPX
EST.**

8156 Miramar Rd.
San Diego, CA 92126
Monday-Friday 8am-6pm
Saturday 9am-4pm

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SOON
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or.

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By Jeff Murray ©1994

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AUTOMOTIVE

• Toyota • Nissan • Honda • Mazda • Mitsubishi • Hyundai • Acura • Porsche • Volvo • Mercedes

Garage Gilboa

Specializing in European and Japanese
Complete Automotive Service

Used Japanese Engines Available
Call us first for estimate we'll beat any competitor's price!

**30,000-mile Complete Major Service
Only \$149.95***
(most cars)

**Clutch
Special
\$159**

**Front Disc
Brake Pad
Special**

**Tune-up
Special
\$29.95**

\$32* includes: install pads, bleed brakes, check rear brake

Same-day service
 1250 Union St., San Diego
 238-6116
 "In the heart of downtown"
 Triumph • Fiat • VW • Toyota • Nissan • Honda

VW
TUNE-UP
\$49.91

All VW tune-ups include: New ignition contact points, plugs,

clutch adjust, check suspension, tires and exhaust system. (Guaranteed 6 mos./6,000 mi.)	
Bug, feedback, squareback	\$49.91
Bus up to '77	\$49.91
Bus '72 and up	\$64.91
411 and 412	\$64.91
Ford, Dasher, Scirocco, Jetta, Golf	\$64.11
Porsche 914	\$74.91
TOTAL TUNE-UP, MOST MODELS	\$48.65
Toyota valve adj., oil	
• Mufflers • Brakes • Front and • Clutches • Engine rebuilds	
• Complete servicing	

NORTH PARK IMPORTS

3630 Wilson Street (near University and Sub)
Call now for appointment 281-0053
Serving San Diego since 1977
This ad supersedes other previous ads

SPARKY'S

FOREIGN & DOMESTIC

STANDARD AUTOMATIC

4x4's RV's



TRANSMISSION

TRANSMISSION SERVICE SPECIAL

\$15.95*

* New Fluid
(includes front & rear)

* New gasket • Adjust bearings and bolts • Check modulator & U-joints • Clean oil screen (if applicable)

BAD CLUTCH?

WE HAVE A CLUTCH SPECIAL FOR YOUR CAR OR TRUCK

\$99.00

plus parts

front wheel drive, dual clutch cars

Expires 11/98

Expires 11/98

WILSON AUTO CENTER
7629 Carroll Rd. • 506-0654
Financing available
M-F 7:30-5:00 Sat. 8:00- Noon

VISA / MasterCard

LOCATED BEHIND CRUEL'S LUMBER
CALL FOR AN APPOINTMENT TODAY

FREE TOWING WITH MAJOR REPAIRS

SE HABLA ESPAÑOL

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CAROLINA
RESTAURANT • CLUB • CANTINA

2 FOR 1 LUNCH OR DINNER
Purchase one entrée at regular price and receive a 2nd entrée of equal or lesser value FREE. Coupon expires 10/31/88.

DR. CHICO'S ISLAND SOUNDS
907 Villa La Jolla Dr.
In the Plaza Center • 457-4004

HAPPY HOUR DAILY 4 pm-7 pm
607 Villa La Jolla Dr.
In the Plaza Center • 457-4004

PLEASE PRESENT COUPON UPON ORDERING

PAWINDA
ROMANTIC AFGHAN FOOD

Planning a Holiday Party?
For details call 454-3325

2 FOR 1 DINNER
Purchase one entrée at regular price and receive a 2nd entrée of equal or lesser value FREE. Please present this coupon to server upon ordering.

Pawinda
A DINING ADVENTURE
Coupon valid Monday - Thursday through Oct. 27

1110 Torrey Pines Rd. at Henshaw, La Jolla
Open for dinner only
For reservations call 454-9229

DIEGO'S
CAFE AND CANTINA
Pacific Beach • 860 Garnet Ave. • 272-1241

SUNDAY CHAMPAGNE BUFFET
A sumptuous buffet served from 10:00 am to 2:30 pm

\$8.95

Offer good until November 5, 1988

20 PICES OF SUSHI ONLY \$2.75
with soup and miso soup

Dorichon Sushie
Japanese Cuisine
713 1/2 St. George (between 7th & 8th)
Tel: 696-9714
Open Mon. - Fri. 11:30 am - 10:00 pm

LA CHATEAU
1/2-PRICE DINNER
Offer expires 10/31/88

LA CHATEAU
1/2-PRICE DINNER
Offer expires 10/31/88

LA CHATEAU
1/2-PRICE DINNER
Offer expires 10/31/88

RICE KING
FREE MEAL!!
with 2 for 1 coupon. One meal
get out of the same or lesser value FREE.

Recommended by Jack White, Channel 10 TV

RICE KING
Japanese • Chinese fast food
1200 University Ave., Westwood • 200-0000
Offer good until November 5, 1988
Excluding drinks and specials. Limit 2 meals per customer.

LA CHATEAU
1/2-PRICE DINNER
Offer expires 10/31/88

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READER'S GUIDE TO RESTAURANTS

LA CHATEAU 1212 Lane Avenue, San Marcos, 435-1100. This restaurant is a gem. The food is excellent, the service is superb, and the atmosphere is just what you need. The menu is extensive, and the prices are reasonable. The location is perfect, and the parking is easy. This is a place where you can relax and enjoy a great meal.

LA CHATEAU 1212 Lane Avenue, San Marcos, 435-1100. This restaurant is a gem. The food is excellent, the service is superb, and the atmosphere is just what you need. The menu is extensive, and the prices are reasonable. The location is perfect, and the parking is easy. This is a place where you can relax and enjoy a great meal.

Delicious Sushi by the Sea
from \$3.50 per box

Our lunch menu is only \$2.95. Pick up a box, take it to the beach, or have it delivered. All along the coast, you'll find our delicious sushi. Sample!

Chicken Teriyaki \$3.95 • Yakitori \$4.75
Tempura \$5.25 • Beef Teriyaki \$5.25
Sushi bar open 4-10 pm
Fri. & Sat. 4-11 pm

FUJI JAPANESE RESTAURANT
Open Mon., Thurs. 11 am-10 pm
Fri. & Sat. 11 am-11 pm
1230 Garnet Ave., Pacific Beach
Across from McDonald's
272-5723

Salmon House
SUNDAY CHAMPAGNE BRUNCH BY THE BAY
\$12.95! Sunday 10 am-3 pm
Complimentary champagne, bloody mary's, screwdrivers & mimosas!

EARLY DINER SUNSET SPECIALS
Served daily from 4:30 pm-6:30 pm, 7 nights a week

Alder Smoked Salmon...\$9.95
Snapper Vera Cruz...\$7.95
Mahi Mahi...\$7.95
Poached Salmon Bernaise...\$9.95
Chicken Breast Alaskan...\$8.95
Prime Rib...\$9.95
Seafood Brochette...\$8.95

All dinners include tossed salad, fresh vegetable and saffron rice or choice of potato and our famous Indian style cornbread.

Salmon House
SWEEPING VIEW OF THE HARBOR
1970 QUIVIRA RD. • MARINA VILLAGE
Off the west end of Sea World,
off West Mission Bay Drive
FOR RESERVATIONS: 222-2234

Salmon House
SUNDAY CHAMPAGNE BRUNCH BY THE BAY
\$12.95! Sunday 10 am-3 pm
Complimentary champagne, bloody mary's, screwdrivers & mimosas!

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Good for parties up to 8 people
2 FOR 1
Buy one entrée and get the second entrée of equal or lesser value FREE. Most dinner entrees \$10-\$12. (Present coupon before ordering)
Valid thru Thurs. only 5 pm to 10 pm.
Offer expires November 3, 1988.
When you use this coupon you get another one.

Bucharest
ROMANIAN RESTAURANTS
Cocktail Lounge (Open 7 days a week)
6737 La Jolla Blvd., La Jolla • 454-4855
27780 Point St., Rancho California • (714) 476-5311

OUR HUMBLE THANKS TO ELEANOR WIDMER
for her delightful review, praising our restaurant

...any serious lover of Chinese food should try House of Canton...

OUR NOT-SO-HUMBLE COUPON-SO-YOU'LL GIVE-US-A-TRY:

50% OFF
Buy one entrée and get the second entrée of equal or lesser value at half the price; no limit
Expires 10/27/88

HOUSE OF CANTON
"Only the Best... from our Family to Yours!"
469-4757
8015 Broadway
Lemon Grove
(Right off 94 Freeway—Just minutes away!)

HOUSE OF CANTON
"Only the Best... from our Family to Yours!"
469-4757
8015 Broadway
Lemon Grove
(Right off 94 Freeway—Just minutes away!)

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for her delightful review, praising our restaurant

...any serious lover of Chinese food should try House of Canton...

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50% OFF
Buy one entrée and get the second entrée of equal or lesser value at half the price; no limit
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HOUSE OF CANTON
"Only the Best... from our Family to Yours!"
469-4757
8015 Broadway
Lemon Grove
(Right off 94 Freeway—Just minutes away!)

HOUSE OF CANTON
"Only the Best... from our Family to Yours!"
469-4757
8015 Broadway
Lemon Grove
(Right off 94 Freeway—Just minutes away!)

✓ YES 100

ON PROP.

GOOD DRIVER INITIATIVE

- Prop 100 guarantees good drivers *at least* a 20% discount.
- Prop 100 forces insurance companies to base rates on your driving record.
- Prop 100 protects senior citizens from fraudulent tactics in the sale of health insurance.
- Prop 100 repeals the insurance industry's exemption from anti-trust laws.
- Prop 100 limits increases in the cost of auto insurance, health, business, school and other liability insurance.
- PROPOSITION 100 guarantees you the right to negotiate your own agreement with your own lawyer concerning attorneys fees, and to receive written confirmation of all terms of such agreement.
- The Attorney General of California has said that of the five insurance initiatives on the Nov. 8 ballot, PROPOSITION 100 "is the best, most comprehensive proposal for real insurance reform." (L.A. Times, 9-14-88)
- PROPOSITION 100 is also supported by several hundred consumer groups including the statewide organization of MADD (Mothers Against Drunk Drivers).

KXTV-CBS NEWS ANALYSIS

KXTV (Channel 35) hired four independent insurance industry experts to analyze the cost-savings of each of the insurance initiatives. The insurance industry's own experts found that Prop 100 could save consumers as much as 37%—substantially more than any of the other initiatives!

Sacramento
September 6, 1988

INSURANCE INITIATIVES BALLOT GUIDE

YES

Prop 100—Good Driver Initiative
Consumer-sponsored. Guarantees good drivers 20%-37% rate reduction. Forces insurance companies to base rates on driving record.

NO

Prop 101—Coastal Insurance/Polanco
Sponsored by insurance company. Shifts the cost of accidents away from insurance companies and onto you by forcing you to use your sick leave and vacation pay before they pay.

NO

Prop 104—No Fault
Sponsored by insurance industry. No guaranteed rate reduction. Reckless drivers not held responsible under No Fault.

NO

Prop 103—Voter Revolt
Well intentioned but poorly written. Makes insurance commissioner an elected office but places no limits on insurance industry campaign contributions.

NO

Prop 106—Limit On Your Attorney's Fees
Sponsored by insurance industry. Won't reduce rates. Limits your attorney's fees but not insurance company lawyer's fees.
Ralph Nader urges Californians to vote No on Proposition 106 (see California Voters Pamphlet, 1988).

This ad has been paid for by the following health care professionals who thought you would like to know how much your rates would be decreased by Proposition 100:

- Chiropractic Information Bureau of San Diego County
- Dr. and Mrs. David Gaussoin, D.C.
- George C. Georgaklis, D.D.S.
- Dr. and Mrs. Leonard Goldberg, D.C.
- John S. Kitchin, M.D.