

**LITTLE MC CONNOLLY HAD HER SHARE OF TOUGH SERVES. PAGE 10**  
*How eligible are these bachelors? Page 4.*

# READER

VOLUME 17, NO. 44 NOVEMBER 10, 1988 SAN DIEGO'S WEEKLY

*"Blacks shouldn't come over to our culture, 'cuz they're losing all their, you know, ancestral traits, something that's been pure for thousands of years."*



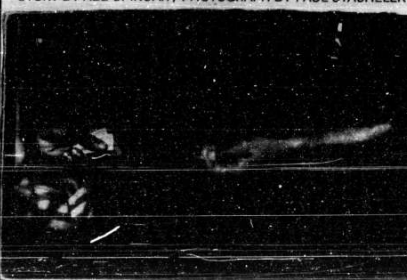
Tom and John Metzger

## WHITE ON WHITE

STORY BY ABE OPINCAR

## BLACK ON THE STREET

STORY BY ABE OPINCAR / PHOTOGRAPH BY PAUL STACHELEK



*"You ain't 'Massa' are you?" he asks.  
 "Massa?"  
 "The police."  
 "No."  
 "'Cuz if you are, I'll kill you right here."*

**O**n Tuesday, November 1, he came bounding out of the old blue and white van in blue jeans and a sweat shirt. He smiled. Pumped my hand. Ushered me to a seat on the patio of the small Mexican restaurant on old Highway 395 where we had agreed to meet.

He is handsome — square jaw, even features, blond hair brushed in the blunt, semi-pointy cut preferred by surfers. And his voice carries a pronounced Southern California quality as well: slightly nasal, issued from the back of the throat. He is composed. He smiles readily. Laughs. A smooth and accomplished performer for a young man twenty years old.

I handed him half of the hundred dollars he had requested as his "interview fee," and he settled back, fiddled with his sterling silver "Viking" ring ("An ancient symbol of our heritage"), and started to talk. I wanted to hear about his childhood.

"Going way back, when I was five or six — I had a Charlie Brown face a little bit like my dad — kids used to call me 'Grandpa' because I had such white hair. When I first started school, I

*(continued on page 18)*

**D**on't flatter yourself. My life is not an open book.

"We don't learn this from no fuckin' book. Don't need no education for it," says Jerome. You don't. You really don't.

*To us, the man who adores the Negro is as "sick" as the man who abominates him.*

10:00 p.m., Thursday. I am ready to go. I am double-barrel loaded with scalding liberal guilt. White-boy guilt. White man's burden? White man's tears.

I am definitely not part of the solution. I cannot speak these words into Jerome's mouth. He's five feet, eight inches tall. Green plaid Pendleton. Grey slacks. Suede shoes. We meet at Tenth and Market. He asks me for a cigarette, for spare change. We are definitely going to shoot.

"Why don't you go in and buy me a tall can of Olde English?"

"Dude."

I do. Three cans. A pack of cigarettes.

"Why don't we walk down this way?"

We turn south off Market into darker side streets.

"Let me introduce you to my friend Shorty."

She's a few inches shorter than Jerome.

Red plaid Pendleton. Blue jeans. Tennis shoes. Her eyelids droop. She says, "Hi."

Jerome cracks open a beer. It's a breezy, cool evening, and Jerome is in love with the world.

Shorty locks one arm around his neck.

We walk.

"He reminds me of my kid brother.

He's short like he is," says Shorty.

"She's got a nice ass," Jerome returns the compliment. "Those hips on her," he

*(continued on page 19)*



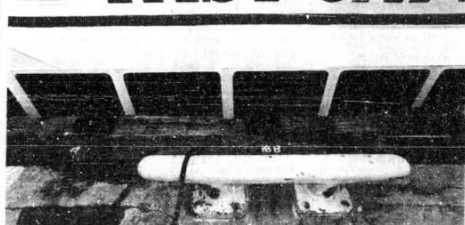
## SEA OF GREEN AND RAINBOW YAWN

BY NEAL MATTHEWS

The Catalina bluff run has ended for the winter, as of yesterday, Wednesday, November 9. The Fast Cat Express to Catalina Island, which begins daily shuttles on June 10, 1987, will cease operations until next May, when a new boat with a lower peak factor will be put into service. "We know we can't stay in business with the catamaran we have now," remarks Steve Lambert, general manager of California Cruises. "The boat holds up, but the people don't."

In order to cross the seventy-five miles of rolling ocean to Catalina in a relatively fast three and one-half hours, the boat has to be lightweight, so a powerful catamaran is a must. But light, fast catamarans have a serious problem: they "hobby-horse" when beating into the swell and the wind, even on Southern California's usually hospitable seas. Therefore, the Catalina Fast Cat was loaded with extra-stickiness bags, and they were filled more often than not during the trip out to the island. Festive couples would board the vessel early in the morning, dressed in their colorful vacation finery,

## "FAST-CAT"



The party's over for the Fast Cat

their hearts aflame. Forty minutes later, with the boat bobbing and pinching and the flumes having dropped into their stomachs, the women looked as if they wanted to die and their partners struggled manfully against their ballistic breakfasts. A party boat it wasn't.

Lambert says many passengers refused to believe that the trip back to San Diego from Catalina

was much smoother, so they frequently made other arrangements for their return. Some took ferries back to San Pedro and then hopped a bus south, choosing traffic and direct flumes over westerly swells. Others flew home. Either way, a lot of people ended up furious at California Cruises. "One person getting sick will tell twenty people," Lambert laments. "But a

person who has an enjoyable ride will tell only one."

Last winter the boat had to cancel some of its shuttles because of bad weather, and this created problems for customers who had already paid for hotel accommodations on the island. Some of the hotels refused to give refunds, touching off more fury that was directed at Lambert and California Cruises. Sometimes

only the return trip was canceled because of weather, stranding people on the island until the company could make other arrangements to bring them back to San Diego; at least once the boat had to return to port after beginning its trip because a

"One person getting sick will tell twenty people," Lambert laments.

passenger lost his footing and hurt himself. "We've had our share of problems," Lambert sighs.

But smoother seas are on the horizon, supposedly. Next May a new \$4 million vessel is scheduled for delivery to California Cruises, and Lambert says it will improve the ride. Patterned after an Australian ferry, the new boat, also a catamaran, will be longer (121 feet compared to the current boat's 85) and is designed to pierce the waves rather than roll and pitch over them. California Cruises is gambling that word of the better ride will spread and legions of the formerly seasick and furious will give it another try. ■

## AND SO TO BID

BY BRAC CAMLEN

There are several reasons why I decided to attend the March of Dimes "Bid for Bachelors" last Thursday night. Some of them I'll get into, and some of them I won't. Let's just say I had little to do with charity.

This was the fourth year for the event, held this time at the La Jolla Marriott. Parked outside the front entrance of the hotel was a red Lamborghini. It had a plastic sign embedded in the

A curious pattern emerged. I heard one woman refer to it as "mismatched couples."

dashboard. "This car is privately owned by Steve Sakana," the sign said. "Please do not touch."

I wondered: Could I be lucky enough to spend an evening with Steve and his car? But Steve was not one of the sixty tuxedoed bachelors on the block that night. He blended in with the other men who came just to watch. I tried to blend in with the more than 700 women who came to bid. But it was difficult. I didn't have that Peacock look. (A Peacock is an elderly woman in a low-cut evening gown. A Peacock is also a young woman in a bubble-bottomed dress. They are generally blond.) Instead, I had that seven-months-pregnant look. This fact was hard to camouflage so I didn't try. It was, in fact, my main reason for attending. Like

everyone else, I was looking for romance and a tax write-off in the same place. But I was also curious. These guys needed a very modern attitude in order to volunteer for such sexist treatment. Would the same progressive thinking apply to dating a pregnant woman?

The first bachelor I interviewed was a handsome young black man with a long pink scarf. We'll call him Byron. (All the names of the bachelors have been changed, for the sake of charity.) He was president of his own company. I've dated a few company presidents in my day. One of them sold industrial storage containers from a desk in his bedroom. But I didn't grill Byron on his assets. I just quizzed him about our dream date, which was described in the program booklet under Byron's picture. Like most of the date packages, it read like a romantic fantasy: weekend at the Beverly Hills Hotel, dinner at Spago restaurant, dancing, transportation in a red Ferrari.

"Is it a rented Ferrari?" I asked. He seemed taken aback. He said it was. "Would you and your date have separate rooms at the hotel?" "It depends," he answered. "Well, how many did you reserve?"

"Two suites." "Are they adjoining?" "Yes," he said. "You sure ask a lot of questions." I liked Byron. He didn't stare at my stomach. But a financial planner named Harry did. I asked if he had a girlfriend. The answer was yes. But he had invited her to the event, he said, even offered to pay for her ticket. Harry also spoke of the "mismatched couples" of our date, which involved brunch in Del Mar and a sunset cruise on San Diego Bay. He estimated his out-of-pocket costs at between \$500 and \$600. "That's my own



personal expense," he reiterated. "But it's all for a good cause," he quickly added. It was a refrain I would hear again and again that evening, whenever the conversation took a turn from hope to reality. It provided a nice escape for Todd, an inarguably attractive fitness instructor. Todd and I were talking about his graduate thesis when a middle-aged woman came up and stood between us. I would describe her appearance as emboldened, and this is being charitable. She looked Todd in the eye and began nodding and raising her eyebrows as she studied his résumé. She also started leaning into him. Then she walked away without saying a word. I asked Todd how he would

feel on a date with her. "I'd be a gentleman," he said, "ridding me, and also himself, that all proceeds of tonight's auction benefit birth defects."

One of the last bachelors I talked to was an account executive with 9IX radio. We'll call him "Cheese Whiz." He was handling out 9IX bumper stickers. His date package had a footnote printed at the bottom of the page: "Kissing and petting optional," it said. I listened to him discussing his sex life (in terms of frequency) with a female friend. The lady gave me a good kick. I didn't like him either. We moved on.

The auction began in the ballroom with much whooping and hollering, most of it coming from the auctioneer. The women were seated in folding chairs, and the bachelors waited their turn by the side of the stage. On the back of each woman's program was an identifying number, which she held up in the air to raise a particular bid. The average date brought in \$500; the wealthy men, the CFO types, were in the \$400 price range. This was much more expensive than I had anticipated. I tried to bid on a bargain date, a well-spoken biologist I met earlier. He had a long ponytail and was therefore sympathetic with the women. But my booklet was missing its number. Some woman had taken it. I was therefore unable to bid on him. The bachelor was exposed to some humiliating huckstering from the

audience. Todd and I were talking about his graduate thesis when a middle-aged woman came up and stood between us. I would describe her appearance as emboldened, and this is being charitable. She looked Todd in the eye and began nodding and raising her eyebrows as she studied his résumé. She also started leaning into him. Then she walked away without saying a word. I asked Todd how he would

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## THE CENTER CANNOT HOLD?

BY THOMAS K. ARNOLD

The Belmont Park shopping center in Mission Beach has been open for nearly four months. But while the controversial construction is now complete, the dirt has yet to settle.

When Chuck Olson agreed to open a Hagan-Dazs outlet in Belmont Park, he was promised by developers that his would be the only ice-cream shop in the entire complex. This "exclusive," however, did not apply to pushcart vendors, so Olson — just to play it safe — asked if he could have a pushcart of his own as well.

No way, he was told. Olson recalls that Gary Holmbeck, president of Phase One Development, which built the shopping center, "told me he was already committed to an outside company" for pushcart concessions. "But he assured me that it was in my best interests, and his, that they wouldn't be selling ice cream — although he couldn't make any guarantee."

Olson dismissed this caveat as an afterthought and signed the lease. But while his shop was still under construction, he says, two Dreyer's Ice Cream pushcarts suddenly appeared on the site, one practically right outside his front door. "I was surprised and disappointed," Olson says.

Reminded by Holmbeck of his

**Last Monday afternoon, more than a dozen cars took up two spaces apiece. None of them were Yugos — probably the only car that can fit inside a single space.**

caveat, however, Olson decided to grin and bear it. But grinning has become harder, and bearing it, harder still, since Olson's subsequent discovery that the "outside company" contracted to operate pushcart concessions in Belmont Park is jointly owned by Holmbeck and Phase One general manager Rob Roof.

Before the Belmont Park complex was built, the public parking lot just north of the site contained 202 spaces. Realizing that a new shopping center would compound existing parking problems in Mission Beach, the city instructed developers to increase the number of spaces to 274.

This they did — but instead of expanding the lot, they merely restriped it. Previously, all 202 spaces measured eight and one-half feet by twenty feet. But now, half the 274 spaces measure only seven and one-half feet by fifteen feet. That's fine with the city. New developments are allowed a sixty-first ratio of small spaces to large spaces in their parking lots, although most continue to provide large spaces only.

It's not fine, however, with the beachgoing public. Last Monday afternoon, more than a dozen cars took up two small spaces apiece. None of them were Yugos — probably the only car that can fit inside a single space



Ice cream war here checks their grins

without risking nick-and-jest damage to its sides.

The owners of Belmont's at the Beach, the flagship restaurant of the new development, fully expected to open a small arcade of his own, with perhaps ten games.

The reason Chicago got what Becker didn't is that the Belmont Park site is still considered public parkland and is thus excluded from the Mission Beach Planned District. Any business within the district that wants to open an amusement arcade must first obtain a conditional-use permit from the city. Becker tried but was turned down because "they felt it would attract the wrong element, gang-type people," he says. ■

The liquor license was finally issued on September 20, but in the meantime, another problem had come up. A September 9 restaurant review in the San Diego Union lambasted Belmont's for subjecting "unsuspecting diners [to] a stomach-churning, downhill ride." A day later, the restaurant's head chef resigned. His replacement, Fred Rodriguez, former executive chef at Humphrey's on Shelter Island.

Since then, Belmont's has still only been doing "about eighty percent of the business we need just to break even," Meckert says. But he's hoping two other changes will turn things around. Last week, general manager Mike Kendall was fired and Kevin Kins, an eighty-year veteran of the El Comedor chain, brought in. And in mid-November, Belmont's will introduce a new menu. Many of the dishes criticized in the Union review are gone. So are most of the cutesy names ridiculed by critic Robin Kleven, including "Is That a Shrimp in Your Pocket?" "Light Chopped His Chicken Pasta," and "Our Chef's Gosh Network," which she called "a lot of troubling accuracy."

On the south side of Ventura Place, in the Belmont Park shopping center, is the newly opened Hagan-Dazs amusement arcade, with more than 800 video

## LOCAL OUTLOOK

BY JEANNETTE DE WYSE

Labor unions recently have come under attack by the management of several local companies, but a different sort of battle is shaping up involving the organization that represents some 7000 county workers. Another union, Local 102 of the fast-growing Service Employees International Union, would like to raid almost 500 county workers currently represented by the County Employees Association (CEA). These workers annually contribute between \$35,000 and \$65,000 to the CEA's coffers, according to one source within the union. After six months of legal squabbles, the county finally has ordered an election, and it promises to raise some pointed questions about the current CEA management.

The workers who will be choosing between the two unions constitute the CEA's "health services unit," a collection of health workers ranging from medical records technicians to laboratory assistants scattered in facilities all over the county. The largest number, however, are nurses' assistants, most employed at the Edgemore Geriatric Hospital in San Jose. They called us, says Mary Grillo, director of organizing for Local 102. She says her union first received word that at least some of the health workers weren't satisfied with the CEA about two years ago, upon which investigators from Local 102 looked into the complaints and "found there were a lot of problems." Local 102 didn't decide to act until this spring, however, when it received further encouragement from the health workers. A petition (calling for an election to

decipher the CEA) then netted more than 300 signatures (out of 481 unit members).

Local 102 filed that petition last May 5, and the action should have insured an election this past summer. But the CEA countered by charging that the other union had misread the filing regulations and turned in the paperwork one day early. Arguments over this point continued throughout the summer and culminated in Local 102 asking a Superior Court judge to decide the issue. The judge ruled October 24 that Local 102's interpretation of the filing date was correct, so the two sides are supposed to meet this coming Wednesday and schedule the actual contest.

**Luoma says if this subject becomes an issue in the election, she may discuss it then, "if I deem it appropriate."**

"I think the CEA is more inclined to represent the management [of county facilities] than us," says Audrey Stevens, an Edgemore certified nursing assistant who helped drum up support for the upcoming election — and has consequently felt the CEA's wrath. In response to Stevens's assertions, her union expelled her from its ranks, and this summer Stevens took the extraordinary step of filing an unfair-labor-practices complaint against the CEA (workers usually file such allegations against their employers, not their unions). That complaint is still pending. Stevens, in the meantime, defends her anti-CEA organizing actions as legal and says she grew disgusted with the CEA while serving as a shop steward for years ago. "We got nothing from CEA. I think it's more disheartening than anything. They never come out to the workplace."

Although Stevens doesn't

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## LOVE A CHARADE

BY PAUL KRUEGER

Roger Hedgecock just said "yes," and the reverberations spread from Ocean Beach to San Diego's city hall. The ex-mayor recently agreed to serve as honorary grand marshal in this year's Ocean Beach Christmas Parade, and some parade organizers are sure his presence will guarantee bigger-than-usual crowds at the December 3

festivities. But not everyone's waving the Roger Hedgecock welcome banner.

The problem with Roger is that some people like him and some don't, says Claire Carpenter, a Voltaire Street merchant who thinks it might have been wiser to "keep away from politics" by choosing a grand marshal who is "completely neutral." Myra Schwartz has a more practical concern: "What if, on the day of the parade, he's in jail?" she ruminates. There's no chance of that because the state Supreme Court has put a hold on Hedgecock's one-year jail term pending its review of the felony

convictions.) The controversial Hedgecock invitation, first proposed early this fall by a committee of the Ocean Beach Town Council, was discussed in September by the town council's board of directors. They overwhelmingly endorsed the committee's choice, but the controversy kept bubbling. Town council members have now hearing gossip that city councilman Ron Roberts, who represents Ocean Beach, and Mayor Maureen O'Connor, Hedgecock's long-time bitter rival, are very unhappy

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## STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice:  
Only you would know the answer to this one. One day I caught a glimpse of this "BS" special about these three kids and an old captain who were shipwrecked on an island. I remember the old guy telling one of the kids not to drink the salt water, as she would surely get sick and could possibly die. Well, here's the strange part. I seem to remember the old captain telling the kid what she could do as an alternative to get fresh water. As I recall, he told her that she could "suck fresh water out of a fish." That's right, suck water out of a fish! If this feat is indeed possible, I feel the rest of the world ought to be aware of it. Of course, if you should find that this was all part of a wind-up script from a bad dream, you can at least spare me the embarrassment by not publishing my name.

Lori Levy  
Linda Vira

I don't know what the old geezer was up to, but he seemed to know just enough science to be dangerous. You can't get fresh water from any part of a marine fish. But if you're shipwrecked on an island with no rain in sight and nothing but sand, sea water, and a full set of fishing tackle and bait, you might sustain life for a while on their body fluids. One of nature's little quips is that the blood and other fluids of most ocean-dwelling (marine) fish contain only one-quarter to one-half the concentration of salt as does the water around them. The reverse is true for freshwater fish. You'll find the explanation in any ichthyology textbook in the chapter on osmoregulation. No, that's not some law banning Disney and Marie Curie. It's the way fish adapt body chemistry to their environments.

When we're talking about, in relative terms, low-salt organisms in a high-salt environment (marine fish) and high-salt organisms in a low-salt environment (freshwater fish). If you follow these ideas out to their logical conclusions — remembering those high-school science experiments in which salty water on one side of a semipermeable mem-



Illustration by Rick Gray

brane caused fresh water on the other side to pass through the membrane until the two fluids were in balance — marine fish should dehydrate, and freshwater fish should blow up like spoons. In fact, to a certain extent, that does happen. Some freshwater fish absorb by osmosis up to a third of their body weight in water each day. But they compensate by urinating a lot. And some marine fish lose from 30 to 60 percent of their fluid intake each day to osmosis through body tissues. They compensate by drinking a lot of water and urinating very little. The salt is excreted through special gill cells. But the body fluids of marine fish are still saltier than fresh water, and I'm not sure that you can add "suck a fish" to your list of survival tips right after "Flag a tree." And definitely don't try it with sharks. They're exceptions to the marine-fish rule, having high concentrations of urea in their bloodstreams, making them as salty as sea water.

Dear Matthew Alice:  
Who is the woman from New York said to have the highest IQ in the world? She was

on Ted Koppel's Nightline show once, and when she talked, she sounded like a recording.

Joe Engelmann

Charmaine

Marilyn Mach was smart, IQ 228, is a 42-year-old native of St. Louis, descendant of the Austrian physicist who developed a method of measuring the speed of sound (Mach); a columnist (Gent and Paralel magazine); a member of the Mega Society (only one in every million people is smart enough to qualify); a college dropout; and occasionally "comfortable" from her own inventions. Her ten-item include new hubby Robert Jarvik, the physician who invented the artificial heart; the son of consciousness; the Superconducting Supercollider; and the neocortex of the human brain. There's also her sleeping, cooking, partying; guys who are "dull, macho types"; and IQ test.

A person might wonder, "Matthew, just what is the difference between you and Ms. von Smart-Jarvik?" To which I'd reply with this anecdote, reported in the

unimpeachable journal, People magazine. It seems that one of her Paralel readers wrote in to ask why men wear blue khaki underwear. Ms. von Smart said she was amused, but she declined to answer.

Dear Matthew Alice:

In the Bible, in Exodus, it says, "But the seventh day... thou shalt not do any work." So the Sabbath day (or the Protestant Sunday) comes at the end of the week. At what point in history did we start marking it as the first day of the week on calendars, and why?

Miriam Boyer

Let me respond to that query with another, from Luke 4:16: "...and on the Sabbath day he went as usual to the synagogue." Our current calendar was borrowed in large part from the Hebrews. The Hebrew Sabbath (Shabbat) is Saturday, and Sunday is the first day of the new week. Since early Christians were Hebrews, they observed both the Sabbath (Saturday, as a day of rest) and the "Lord's Day" (Sunday, considered the day of the Resurrection). By the time of Constantine, the Roman church was discouraging the Sabbath link with its Hebrew past, and Sunday became the official day of rest and worship, although the representation of the calendar itself was not modified.

If you'd like to read more about the psychology, sociology, and history of the idea of the week, from the Matthew Alice bookshelf, I can recommend a fascinating little study, *The Seven-Day Cycle*, by Eliezer Yudovitch. Except for those who adhere strictly to the biblical story of the six days of Creation and the seventh day of rest, the cycle of the seven-day week is an utterly arbitrary time concept that powerfully influences our thoughts and lives.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 90803, San Diego, CA 92163.



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# THE INSIDE STORY

BY PAUL KRUEGER

PRIVATE INVESTORS AND CITY OFFICIALS HAVE spent millions to renovate downtown San Diego's historic Gaslamp Quarter, but many remarkable buildings in the century-old district remain a civic embarrassment. The city's redevelopment agency finally lowered the boom on the legends last month by announcing its intent to seize eleven decrepit buildings and sell them to developers who promise to remodel the structures. The three-story Loring building on Fifth Avenue near F Street, with its tacky LOANS sign, and the turret-topped Cole Block building on Fifth and O are among the properties that have landed on redevelopment's death row. Just as interesting, however, are the run-down buildings that have been left off the list. And one of the worst is owned by Mayor Maureen O'Connor's parents.

The O'Connors' property at Sixth and Island avenues was purchased fifty years ago by the mayor's father, Jerome. It served as a combination saloon/bookmaking hall, was transformed into a nightclub in 1945, became a warehouse in the 1950s, and was vacant for seventeen years before being rechristened as the Shreve Market Square nightclub in 1976. About five years ago, the building nearly burned to the ground, and vigils transformed it into an illegal cash pad.

After city fire officials sent several threatening letters to Jerome O'Connor in 1984, the family dispatched a carpenter to board up the building. It has stayed that way ever since, though several adjoining properties have been spruced up, including the Balboa Inn, an architecturally award-winning hotel across Sixth Avenue, which recently opened its doors to low-income tenants.

A spokeswoman for the

Center City Development Corporation (CCDC) says the absence of the O'Connor building from the list of targeted



The O'Connors' 'Shreve Market Square'

properties doesn't indicate bureaucratic favoritism toward the mayor's family. Only those owners who wouldn't pledge to beautify their properties were placed on the bad-boy list, and the CCDC spokeswoman says the mayor's sister Maureen has promised that her parents' parcel will be cleaned up. "We have assurances that the building will be demolished and that the family is in the process of preparing plans for a new

project," says the CCDC spokeswoman. She acknowledges, though, that there's "no definitive timetable for the improvement," and there's no other evidence that work will start soon. An O'Connor family attorney will say only that the O'Connors are "working with the appropriate government entity to do something with this property" and that the family has always insisted that the property be leased, not sold, which would complicate matters

San Diego KIND Corporation, wasn't available for comment on the sixth and island building. The mayor's press secretary said Monday that Maureen O'Connor will not get involved in cleaning up the embarrassing eyesore. "She purposely distances herself from [family] business transactions so it doesn't appear she's using her influence," the spokesman said.

THE SAN DIEGO CONVENTION CENTER Corporation's November 1 recommendation that the mammoth bayfront structure not be named for the late Dr. Martin Luther King, Jr., did more than anger local black leaders. The controversial denial also fractured a twenty-year friendship between Convention Center board members Lucy Goldman and black minister George Stevens.

Goldman, a liberal Jew, and Stevens, a black activist who now works for Congressman Jim Bates, first met in the mid-1960s during a series of "community dialogues" held at Temple Beth Israel in Hillcrest. But last week, Stevens lashed out at Goldman after she and four colleagues agreed that only the new convention center's plaza level—not the whole building—should be named in honor of King. Storming out of the meeting after it became apparent that the vote would go against him, Stevens told the six board members, "I don't even want to be again," and said it was "an affront to me that [board members] Mauro and [Goldman]... people who've been fighting for social values all their lives..." would refuse the King name request.

But Tuesday morning face-off wasn't the first time the Stevens and Goldman had discussed the King tribute. The previous day, Goldman made a pilgrimage to Stevens's office in an effort to persuade him not to pursue the name change, which had been suggested this summer by the nineteen-member Dr. Martin Luther King, Jr. Citizens' Tribute Committee. Stevens says Goldman prefaced her private remarks by noting that "I'm not with the chamber of commerce, convention and

visitors' bureau, or those other business groups, but I do share their concern" that changing the name from the San Diego Convention Center to the Dr. Martin Luther King, Jr., Convention Center could make it harder to attract convention business here. Stevens says he was so shocked that the weight of Goldman's remarks "didn't hit me until she'd left." Faced with her unwillingness to support the name change, Stevens immediately telephoned fellow black leaders and urged them to attend the Tuesday morning meeting. Several did, including the Reverend Clyde Gaines, chairman of the tribute committee, but their comments weren't persuasive, and the proposed King name change was defeated on a five-to-one vote.

Goldman says she opposed the King name change because she and her fellow board members had decided four years ago "that there's no way we're going to name the center after anyone," and she recalls how "we mixed out of hand" a suggestion that the center be named after U.S. Senator and former San Diego Mayor Pete Wilson. That Goldman would oppose honoring Wilson is no surprise: she wasn't an ally of the former mayor's and helped lead the successful opposition to Wilson's 1981 proposal for a downtown convention center north of Broadway. In contrast, she calls herself a "great admirer of King" and recalls how she saw him just two weeks before he was assassinated in 1968. She bemoans the fact that Stevens and other black leaders "see me as either a friend or an enemy, based on how I've voted." But her willingness to endorse the convention center staff's argument—that the proposed new name would be "too lengthy to allow for the necessary quick identification for the facility and does not indicate the location"—also shows that the economic sacrosanct of the center is of paramount consideration to her. That dollars-and-cents logic was embraced by convention and visitors' bureau president Dal Watkins, who Goldman says talked with her before last week's vote about the importance of resisting the name-change effort.



Reverend George Stevens

Goldman might have avoided last week's ugly confrontation if she had told Stevens and the other black leaders about her opposition to the name change this past spring, when the tribute committee began its search for an appropriate monument for the slain civil-rights leader. The committee was formed after voters approved last year's ballot measure that removed King's name from downtown's oldest thoroughfare and restored the Market Street designation. But Goldman says she and her colleagues ruled out that tactic because "we were a new board, and we didn't want to plunge into the political mainstream."

Goldman so dreaded the inevitable fallout from last week's denial that she declined board president Jim Gray's request that she read the staff report aloud at the meeting. And she was irked by chamber of commerce chairman Bill Nelson's public comment that the convention center board's November 1 action was "inappropriate" and a "diservice to King's memory." Noting that Stevens had been appointed to the prestigious San Diego Stadium Board this year, resigned her convention center seat in July, before her term expired, after the mayor's office informed her that her departure would expedite the search for the mayor's office has the names of several



Reverend George Stevens

liberal activists Tom Shepard and Larry Remer. Shepard served as a campaign consultant for two San Diego School Board candidates and worked with Newsletter publisher Remer on the "Yes on District Elections" measure on Tuesday's ballot. To finance the printing of 200,000 mailers supporting those candidates and issues, Shepard and Remer sought the support of Goldman, who helped run the campaign for Proposition B, the county's sensitive lands ballot measure. Goldman's Prop B campaign purchased space on the mailer, and she let her name and photo be used on the version sent to Republican households. That flyer included her statement that "our candidates, led by George Bush and Pete Wilson, are clearly the best choice" and

indicated her support of the mailer's "recommendations for non-partisan offices and local ballot measures, all in the same spirit of quality representation and sound government."

But Goldman now says she's "furious" that the Republican mailer endorsed Proposition B, which called for a strong San Diego city police review board, as well as Prop BII, an insurance-industry-supported measure. The local Republican says she didn't vote for either of those propositions, but she

WHILE DEMOCRATIC LEADERS WERE STILL stewing over a phony "Democratic Team" slate mailer that promoted Republican candidates, Republican County Supervisor Susan Golding lashed out at an election-eve "Republican

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THE "REPUBLICAN CHOICE '88" slate mailer was produced by liberal activists Tom Shepard and Larry Remer. Shepard served as a campaign consultant for two San Diego School Board candidates and worked with Newsletter publisher Remer on the "Yes on District Elections" measure on Tuesday's ballot.

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campaigning that he didn't show the mailer to the supervisor, even though many conservatives have vilified that ballot measure.

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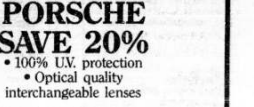
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*At the airport Maureen was greeted by her mother and newspaper publisher James Copley. In the afternoon Maureen took part in a parade up Broadway. Fifteen thousand spectators watched bands and uniformed drill teams. Ticker tape floated down from office buildings.*

*Maureen, 1949  
San Diego Historical Society  
Ticer Collection*

**Maureen Connolly could do anything she wanted on a tennis court — except stay there forever**

Maureen Connolly could do anything she wanted on a tennis court — except stay there forever.

BY ARTHUR VOSS

[illegible]

1941. Alice turned professional in 1941, she and Tennant grew apart. Alice wanted to be more independent than her coach would agree to (Tennant had a very dominating personality), and Tennant felt that the very real sacrifices she had made for Alice were not properly appreciated. History would show that less repeat itself in the Tennant-Connolly relationship a few years later.

Maureen was twelve when she began taking lessons from Eleanor Tennant. At the time, Tennant, a striking woman in her early fifties with short blonde hair and a very complexed face, was the professional at the Beverly Hills Tennis Club. After watching Maureen win the fifteen-and-under girls' division of the Pacific Southwest

Championship at the Los Angeles Memorial Coliseum. Tarrant and Maureen came to Beverly Hills on weekends for practice sessions. Maureen had started out left-handed, but Tarrant had been trained her to play right-handed, since there had never been a left-handed player in the game. Tarrant also tried to train Maureen into a serve-and-volley player like Alice Marble, but she soon realized that she was not cut out for hitting hard, flat shots from the baseline. Maureen also exhibited the intense concentration of such later champions as Margaret Smith and Steffi Graf. "Five engines," Tarrant once said of Maureen, "could roar by and earplugs could still split the street, and you could still hear the ball." In her autobiography, Maureen wrote that Tarrant taught her to "play the ball, not the opponent." This was no passing dislike, but a blazing, virulent, powerful and consuming hate. I believed I could win, but I knew I was in for a punishment that I was afraid to lose."

In 1949, when Maureen was fourteen, she traveled to Australia to play in the eighteen-and-under National Girls

South California Tennis Association, was also making his first visit to Wimbledon. Having been instrumental in arranging Maureen's trip abroad, he naturally felt concern for her welfare. After a short consultation, Maureen, he persuaded her to consent to examination by a third doctor, to be chosen in conjunction with the Wimbledon Committee and with the stipulation that Maureen agree to whatever he advised. The third doctor's diagnosis was that the injury of the second, who considered the injury to be minor. With heat therapy, she could continue to play.

In the third round, Maureen narrowly escaped defeat. How she was able to pull out the match after being within two points of losing to Susan Peacock was a steady English player, she described in her autobiography, *Forehand Drive*:

For me, looking back on a brief span of adolescence, star-named tennis years, there is one dramatic moment, when I knew this was my year; this was my hour; this was my time to become a champion.

It was not so exciting. It was not the stuff of which headlines are made but my heart knows a total stranger propelled me to the world championships at the age of seventeen.

At 30-All, suddenly piercing the tense silence, a young voice put me clear and bold: "Give 'em hell, Mo!" I stood stunned, paused, looked and saw a U.S. Open champion, a flash of white flash of youth, shining and glowing with friendliness. I did not know his name. I had never met him. The truth is that second, I was not sure if I was a star-struck and said: "Thank you," in a fervent whisper.

Truth can be stranger than fiction. If it seems incredible to believe one rising cry could change the course of a life, it is a hopeless manner. I see only it happened.

After her close call, Maureen won a series of straight-set victories including a final-round victory over

Maureen quickly became one of Jones's favorites. When she was only thirteen, he sent her, with several older juniors, on her first long flight—Platteau to Denver, and several Pacific Northwest cities; she won the fifteen- and eighteen-year-old divisions in all the tournaments.

Jones was a stickler for neatness, cleanliness, and proper tennis attire. Even as a player, he was a stickler; he insisted that junior boy players wear long trousers in an important match. On one occasion, Jones told Grocho Marx that Grocho's son Arthur, who had upset Jack Kramer in an interscholastic tournament at East High, had played in his jeans wearing shorts. He had at Ojai. Jones said that Arthur should go to a tailor and order three pairs of long white gabardine trousers at

total of \$1534.

There was a precedent for so honoring Maureen. In 1924, when Helen was a child, her home in Berkeley, California, after winning Olympic and American titles with a "Helen Wills Day" and presented with a Buick automobile. In 1934, the American Tennis Association tribute to Maureen had planned to give her an automobile, but she declined. In 1935, when a little girl, she had prevailed upon her mother to give her riding lessons and a horse. As amateurs, Wills and Connolly were not supposed to accept gifts, but the tennis coaches the donors got the approval of the national tennis association.

Maureen's first major publisher was the *Los Angeles Times*. On a day Maureen arrived home after winning for the second time at the age of 16, the paper published "Maureen Connolly Day." At the airport Maureen was greeted by her mother and her father, James Connelly — in the off-season Maureen worked for the Union, then a copy girl for the *Los Angeles* column and feature writer. In the

seventeen dollars a pair. His only complaint was that he wanted "my boys" to look their best, which is what Groucho requested. "If I can't have my boys looking like the parents," Tennes finally persuaded Groucho to pay for two pairs and two pairs of socks. The tailor took Arthur's measurements. Unquestionably, Jones was popular and loved by the boys. For many years Jones kept Saturday out of Southern California. When he did come, it happened all over the country. If you didn't belong to a U.S. Lawn Tennis Club, you didn't belong to the club and blacks didn't — a tournament could refuse your entry. "Tennis is a social sport," Jones said. "It is not responsible for that. In time, however, Jones yielded to the pressure of the all-black boys to play in the Southern California Sectional and other tournaments. Jones was particularly jealous of his authority. But a few weeks of one occasion where he and Maurer accepted an invitation to

(Continued on page 17)

## "GIVE 'EM HELL, MO!"

(continued from page 11)

play an exhibition at a club in Tucson but neglected to get Jones' permission. Jones heard about it and told them they could not go and added that another couple would be sent instead.

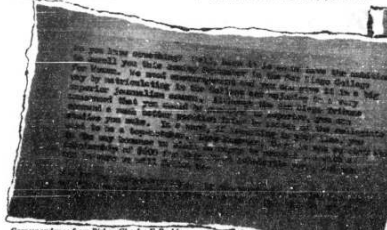
and impossibly rude to many others. Sometimes he was a snob and a cheap skate. How can you love someone and hate what he does at the same time?"

As long as Eleanor Tennant was Maureen's coach, Perry Jones had

when she played. In Australia Maureen began to follow the rigorous training regimen imposed by Harry Hopman on his Davis Cup players. Hopman's coaching, said Maureen, "lifted my game to its highest peak."

The bishop had hoped that she would be able to enroll in September, but when Maureen's Australian tour made this impossible, the bishop wrote again to "Dear Little Mo" to say that she could enroll in February of 1953. Maureen replied that she was indeed interested and grateful for the scholarship offer.

She returned from Australia in time to enroll and described her experience as a student in a San Diego Union column for March 1953. Addressed to "Dear San Diego," she says she is taking courses in journalism and speech at the "beautiful San Diego College for Women." It being three years since she graduated from "Dear old Cathedral High," reading and studying didn't come easy, but she thought it worthwhile "to help fill in 'til time comes to take off for Europe again." She concludes: "Yes, college days are wonderful, but you'll have to excuse me now, folks, because the journalism exam is coming up soon and wouldn't it be terrible if I fumbled! Sincerely, LIL MO."



Correspondence from Bishop Charles F. Brady

Portrait of Maureen and Colonel Menzies by Paul Scharf

Jones' influence was ubiquitous and incalculable. One of his most notable achievements was building up the Pacific Southwest Championships played at the Los Angeles Tennis Club into perhaps the best tournament in the country except for the National Championships. People who knew him well felt ambivalently toward him. One such is Pat Henry Yeomans, the national girls' champion in 1927 and for many years prominent and influential in the affairs of the Southern California Tennis Association. Of Jones, she says, "He was good to a lot of players, but only those who would do him favor. He was unfair

not been able to exert as much influence over her development as he would have liked. With Tennant in the way, he lost no time in finding, in his opinion, a much more suitable coach and chaperone for Maureen. She was Nell Hopman, the wife of Harry Hopman, the Australian Davis Cup captain, and herself an international player. During her 1953 tour, which began with her winning the Australian championship, Maureen said she learned a lot about the social graces from Nell Hopman, as well as how better to keep her temper under control. Most importantly, she learned "to ease off hate and fear"

While she was in Australia in December of 1952, Maureen, who was a devout Catholic, wrote a letter to the Bishop of San Diego, Charles F. Brady, with whom she had earlier begun a correspondence. The bishop, whom Maureen called one of her "three best friends," had written to her praising her "outstanding Catholicity" and said he would like to see her enroll in a journalism course in the recently established San Diego College for Women (which later became a part of the University of San Diego). It would benefit her, he believed, if she wanted to be a really good reporter, and the college would be glad to give her a \$600 scholarship.

After Australia, Maureen went on in 1953 to become the first woman to win a Grand Slam, Maureen's four major championships — the Australian, French, and U.S. opens and Wimbledon — in the same calendar year. (Only two other women have done so to date, Margaret Court in 1970 and Steffi Graf in 1988, and only two men, Don Budge in 1938 and Rod Laver in 1962 and 1969.) Actually, during this Grand Slam year there were two continuing distractions that might have been expected to keep Maureen from playing well. One was her home, Colonel Menzies, for whom she

(continued on page 14)

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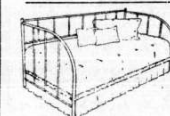
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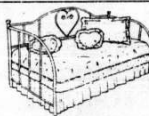
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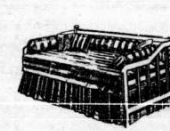
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## "GIVE 'EM HELL, MO!"

(continued from page 15)  
because of her leg. She was also restricted in her footwork. "I doubt," he said, "if she could ever again take the wear and tear of tournament tennis." Dr. Thomas O'Connell, a surgeon, testified that one of the three main arteries in Maureen's leg had been destroyed by the accident and that if the circulation should become impaired in another artery, she might possibly have to have the foot amputated. This was disputed by a defense expert, Dr. Francis E. West, an orthopedic specialist, who said he saw no evidence of circulatory impairment in the right foot, although he did concede it was reasonable to believe that her agility and endurance had been adversely affected.

Belli and Butler called on Deputy City Attorney John Rhoades to testify that there was no city ordinance prohibiting horseback riding on Friar Road, and on the owner of the stable where Maureen kept Colonel Merrin, who described the horse as gentle and well-mannered. After showing the jury movies of Maureen in action at Wimbledon and Forest Hills, they rested their case.

The principal defense witness was the truck driver, Albert LeRoy Stevens, twenty-seven, of Escondido. He testified that his truck was noisy because of the revolving cement drum, which could not be turned off from inside, and that he had tried to proceed cautiously after he saw the girls and to keep the truck as far away as possible from them. Ironically, he was more concerned, he said, about the girl who was riding on the south side of the road's shoulder, Missian Courance Stieber of Coronado, than about Maureen and her other friend, Mary Linda

Thornon of Chevy Chase, Maryland, who were riding tandem on the north side. After passing Stieber safely, he said that he looked in his rear-view mirror and saw Maureen's riderless horse.

Kathryn Walker, the nurse who



Claudia, Brenda, Maureen, 1965  
San Diego Historical Society-Tutor Collection

Ben Press, 1988  
Photograph by Paul Stachelski

put the tourniquet on Maureen's leg, said in a deposition that she heard Maureen say, "I guess it's my own fault," to which Stevens had replied, "No, it's my fault." Earlier

heart went out of the game after the accident." In reply, Maureen testified that being an amateur she had always denied as a matter of policy that she planned a pro

career. What she meant by this was that no amateur player in his right mind would think of admitting to any plans he might have to turn pro eventually, since to do so could very well result in being banned from every amateur play. She would have turned pro, she said, had she been able to play in and win the national championship again in 1954. Nielsen, however, in his closing statement, insisted that she had never announced her intention of turning pro, and he further maintained that she was responsible for her injury.

After deliberating for six hours, the jury of seven men and five women voted nine to three to award Maureen \$95,000, nine votes being necessary for a judgment in a civil court suit. The verdict was reversed, however, on appeal, on the grounds that the judge had erred in his instructions to the jury and that the damage award was "speculative and excessive." Denied a rehearing by the district court, attorney Butler took the appeal to the California State Supreme Court, which upheld the original verdict. Early in 1958, Maureen received a check for \$110,734, representing \$95,000 plus seven percent interest for the period the case was on appeal. Based on a thirty-percent contingency fee, Belli and Butler got approximately \$30,000, the balance, except for some expenses, went to Maureen and was tax free.

The sum was the highest personal-injury award up to that time in San Diego and, in a day when such suits were far less common than now, made Maureen unpopular with some of her fellow San Diegans. "Many people," she said, "could not understand why I should have won an award in court. I had not been crippled. I wore no crutches, carried no cane, and on the surface, at least, I appeared

## "GIVE 'EM HELL, MO!"

quite normal. "What was she doing on a horse" was the comment of some. Yet only the year before, the people of San Diego had given me a home. Such is irony, and such is the fleeting warmth of popularity."

Not long after the personal-injury case was settled, Maureen and Norman moved to Arizona and eventually to Dallas. There, when Nelson and

Sophie Fisher visited them in 1964, ten years after her final tennis triumphs and tragic accident, they found the two well, happy and prospering, living in a handsome colonial-type house on three acres, with a swimming pool and a seven-stall barn stabling a string of polo ponies.

Maureen was leading an active life, taking care of her husband (who was now an executive with a restaurant chain) and her two daughters, Cindy, seven, and

Brenda, five; teaching tennis; and taking courses at Southern Methodist University. During the summer, she traveled to various cities to conduct tennis clinics for the Wilson Sporting Goods Company, and for several years she went to Wimbledon and Australia to write newspaper commentary. To promote junior tennis development in Texas, she established the Maureen Connolly Brinker Foundation and took part in clinics and exhibitions to support it.

This active life came to an end prematurely. Maureen died on June 21, 1969, after an almost three-year struggle with stomach cancer. Only thirty-four, she said in an interview shortly before her death, "What more could I want? Everything I've had I got through tennis. It gave me a terribly exciting life. I met so many people in exalted positions. It opened so many doors, and it's still opening them. I've had a wonderful life. If I should leave it tomorrow, I've had the experience of twenty people."

"She was," says Ben Press fervently, "a super person."

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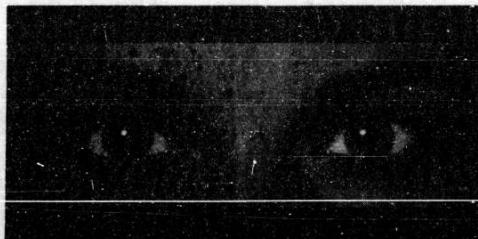
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**"It happens even now when I go to a cross lighting—it's not tears of crying. It's just so neat."**



Geraldo Rivera talks show taping, Nov. 2, 1986

# WHITE

(continued from page 1)

went to the Catholic school on the Pala Indian Reservation. There were maybe a dozen white kids among the Indians and Mexicans. We liked each other, got along. I don't remember my father saying not to play with them. This was before he was racist. This was about a year before he got involved in the race question. He knew the difference, though. We didn't want to get too close—we never brought them over to the house. But whenever there was a festival or anything, we'd all work together like one big happy family.

"I never had any problems at the school because I was white. As a matter of fact, my experience at Pala helped me out later when I was in high school and I was well known because of my father. I was able to survive without too many incidents because I grew up with a lot of the Indians and Mexicans, and they remembered me. I didn't like them because they picked on a lot of whites. But they pretty much left me alone. It was a weird twist.

"But that was back then, when I was

seventeen. My father was in the Crusades, a national organization that was pretty powerful in San Diego, which was part Christian identity. It's a church which espouses the doctrine that whites are the chosen people and that no one else fits into the agenda. It was a street action-oriented church, somewhat related to what Reverend (Thomas) Owens did with abolition. They were religious, but they were out there in the streets. They were anti-Catholic. They would boycott and try to drum up controversy, do rallies. My earliest memory was standing with my father, holding posters which were sometimes either passionate, saying things like, 'Boycott Jewish-owned Stores.'

"I remember having problems, especially when people would stop when our signs had words like 'Jew' or 'Negro' on them. When people would stop their cars to yell at us, I'd get a little concerned, especially when there was some guy yelling face to face with my father. Of course, most of this stuff didn't make as much sense to me as it does now. Back then the feeling was just fear. There were some guys talking loud to my father. But I understood why we went to these demonstrations—we believed that white people were the chosen people. It wasn't politics, it was strictly religion.

However, in church, when we said 'man' in a sermon, we meant 'white man.' A lot of the people who came to the church were older people—senior citizens. At that time, my father was preaching as an identity minister in San Diego.

When I was a child confronted with non-whites, I think the only attitude I had was that I just didn't care to be around them. I mean, if a [non-white] guy's in front of me in a Thrifty Mart, I wouldn't make a big deal out of it. I wouldn't say anything. I never went around saying—and I never have—I hate people. If someone's different, I know it. After a while, it doesn't faze me anymore. I don't need to keep reassuring myself they're different—I know they're different. When I was a little kid, I knew that I was different, but I never made a big deal out of it. As a matter of fact, I played with a few of 'them' on the street when I was a little kid. But back then, way back then, this was back a few years before I got in the Klan. I was probably six or seven. My dad, he actually kind of had, well, still had friends that were non-white, so to speak. But he was losing more and more contact with them the more and more racial he got. In the sense that they didn't like him 'cause of his attitude, plus he was moving away from them because obviously for people in the Klan to have Mexican or black—non-white friends—it's kind of a hypocrisy.

"We lived in a lower-middle-class neighborhood in Fallbrook. At that time, when I was small, we were actually skipping from lower-middle-class—small business-owner class—to upper-middle-class. I remember my father said 'tigger.' My mother washed his mouth out with soap. Jerome does not wait for what I've said to sink in. 'Uhhhhhh,' he says, and I wouldn't be going too far if I said he sounded wounded. 'I hate that word.' I hate it, too. And it's the same hate, isn't it? That's what I wanted to talk about. I have read the words of black revolutionary leaders. They have inspired me.

But Jerome, at least for the moment, is in love with the world. 'I've got all kinds of friends, black, white, Japanese. As long as a man's got blood pumping through him, a heart, he's a man to me.' He drinks from the can of beer and passes it.

"You ain't Massa, are you?" he asks. "Massa?"

"Not what you're thinkin'." I watch the other way.

That over wish, I am anxious to share, to learn.

The Old English has a sweet, caustic taste. Sherry likes to drink beer warm. Jerome likes it cold. He is from Escodido. He just got out of jail. Sherry met him six months ago.

"Do you smoke?" Sherry asks me.

"Uh, no."

"You give me three dollars to go buy a joint?"

"Sure."

"I'll talk with you," offers Jerome.

"Where is it? Way up on Broadway? I'll mail with you, I'm your boyfriend."

"That's all right. I can go by myself. I can't smoke here, but I can walk by myself. I might stagger a little, but I can walk by myself. I'll be back. You two just sit here and wait."

She turns to leave.

"Girl, you sure look healthy."

"My baby's three weeks old. I was up to 150 before I had him, but it's all come off. I look good. I was up to 198 back when I did the food was shit. Just eat around, nothin' to do."

"Well, now you look good." Jerome smiles.

"I'll be back," Sherry leaves.

Jerome turns and his face is caught by light. His skin is smooth, unblemished. His hair is short. There's a gap between his two front teeth. It's just Jerome and I, he in the light.

"I'll be back," I can tell. Sherry and me's good friends. We hit it off one day up there on Market. Can I have a cigarette?"

He doesn't know me. I am by a sacred

**"M**y most dramatic memories start when I was about eight. My father used to emphasize half-race and half-religion, which was basically a white racial attitude. Then he started striving more and more to move away from sermons toward action. That's when he got involved in the Klan—back in '75 and '76 era.

"I remember a lot of Marines in the rallies and fundies we attended. I remember the first incident that my father got into that hit the San Diego press really big was the case of the two Marines who got thrown off Camp Pendleton for being in the Klan. I remember on TV a lot of TV crews coming over to the house.

"I learned about the Klan by being at a lot of the rallies and fundies. But I think that the only thing that I really registered as a kid was the cross lightings. Now, that was fire. It was impressive. That was really neat. It was the finale. I always looked forward to going to these rallies because of it. It's a symbol. And when you see the camaraderie, you see all your friends, and everybody having a real good time, it was a real big local event. It was beautiful. As a kid, I was always mesmerized by it. When I saw the burning cross, it was neat. I would bring tears out of my eyes. It happens even now when I go to a cross lighting—it's not tears of crying. It's just so neat."

"I was in the Klan Youth Corps when I was ten. We took on a few responsibilities, like distributing

(continued on page 20)

# BLACK

(continued from page 1)

squeezes one. "Minimumum."

"Boy, you better watch out, or I'll thump you."

We settle on steps beside a warehouse, and Sherry jogs off to talk with two men crouched in a far doorway.

Jerome and I are going to share.

I let him have it. "I come from a very liberal family. I remember when my brother said 'tigger.' My mother washed his mouth out with soap."

Jerome does not wait for what I've said to sink in.

"Uhhhhhh," he says, and I wouldn't be going too far if I said he sounded wounded. "I hate that word."

I hate it, too. And it's the same hate, isn't it? That's what I wanted to talk about. I have read the words of black revolutionary leaders. They have inspired me.

he looks like."

"I see him," Jerome jabs her hip with his finger. "And he ain't good looking."

Sherry tells him, "Now that's something I'd never say. I'd never say that a girl's good looking or that she's cute if you ask me, I might say she's all right, but I'd never say that a girl's pretty. Uh, I don't go for that—I like BEEP."

She brings her face close to his.

Jerome giggles. He settles back on the steps. There's nothing Sherry could say that wouldn't please him or make him laugh. She's plain and stoned and drunk and her eyes lit hardly stay open. Jerome thinks just then, at a quarter past twelve, or maybe it's already 1:00 a.m., that she's pretty. He is all friends.

"I'm right here and don't see no one."

"That's all right. I'll stand watch for you. I'm your boyfriend."

Behind a dumpster, she squats. She pisses hard and fast onto the ground.

"Ain't no one comin'?"

"I'm right here and don't see no one."

Sherry comes back.

"Now it's my turn. Now I gotta go. You stand watch."

With his back turned to us, Jerome cuts loose on the front of the dumpster.

"You see anything?"

"Not what you're thinkin'." I watch the other way.

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He doesn't know me. I am by a sacred

law required to give him all he asks for. Just two strangers. I wonder if he's got a knife and if this is how and when. I wouldn't mind, and I am sincere when I think this. I wouldn't mind if he slit my throat. There are worse things. I see him slit my throat. Or maybe he'd rather stab me in my white stomach.

**I have spoken with people who have been stabbed—one man had been stabbed in the chest seven times—everyone assured me that it doesn't hurt. I have spoken with men who stabbed other men. They told me it's like stabbing a cake wrapped in plastic.**

I see him raise his arm and drive the blade in me.

In the same moment, I want to embrace him. Jerome's in love with the world tonight, and I have never met a gentler man. I can imagine his life in my mind.

"Yeah, you're good people. I been through a lot of shit. I'm glad to be out, though. You can walk around. In there, you can't even walk out to the store to buy yourself a bag of potato chips."

In the course of this essay we shall observe the development of an effort to understand the black-white relation.

The white man is sealed in his whiteness.

The black man in his blackness...

There is a fact: White men consider themselves superior to black men...

How do we extricate ourselves?

"I been to work today," Jerome says. "You heard of 'general relief'?" My partner today start singin' "Happy Birthday to me, Happy Birthday to me." It was his birthday. When was you born?"

"December 24."

"A Capricorn. You're a born leader. Are you a leader? You don't look like the type, I'm Aries."

"You're in a good mood tonight."

"I'm always in a good mood. I try to be. Learnin' how to deal with life. I can take a man down, though, if I get angry. A guy came up to me today and asked me for money, and I told him I ain't got any. Then later he saw me eatin' food, and he got angry 'cuz I told him I didn't have no money. He tried to hit me, and I had to take him down. I'm out on the street. Lost my old lady. When they created me, they interrogated me. I'm made of iron. I can't even have a phone number. Could you loan me ten dollars so I could get somethin' to eat tomorrow?"

"Sure."

He cracks open the second beer. He passes it to me.

"Yeah, I'd sure like to get some. You made love before with a girl? I sure need some. Sherry's cute, but we're just friends. I sure need some pussy. When I get my check, I'll get my van out of the shop, then when I need to be alone with a girl, I can be."

He leans back against the wall and pulls a pamphlet from his back pocket. He opens it. "You ever fucked a black girl? Look at this."

The pamphlet's cover says "Black Cherries." A black woman sits astride a white man.

Jerome thumbs through, offers a smile—a few pages with me. The

black woman and white man are geometric in their ecstasy. Arms and legs are at right angles.

"Look at that. Is she takin' the beef or what?"

He slips the magazine back into his pocket, pulls at his crotch.

"Can you loan me ten dollars? I'll pay it back to you."

"Sure. I've only got a twenty. I'll need to get change. We can go back to the liquor store and I'll buy some more cigarettes."

"But you can loan me the money?"

"Sure."

"Let's go for a walk. Looks like Sherry ain't comin' back. I'll get you your change. Give me the twenty."

I hand it to him as we walk. We see two men sitting beside a low white building. Jerome knows them.

"Now hang cool with these guys."

One shakes something onto his palm. Little white things; I think they're pills. They are small, waxy white dots. The other guy takes from his pocket a small tube and holds it to his mouth. He flicks a lighter and holds it to the end of the tube.

"Is that crack?" my voice rises.

"It sure is. You lookin'?"

"So that's what it looks like?"

The smoker inhales softly from his pipe. The lighter's yellow flame licks into the tube's end. He holds the smoke in his lungs for a few seconds and exhales. I want to smell the smoke.

Jerome and the nonsmoker walk off to one side and talk.

"Come on," Jerome motions to me. In the same moment, I want to embrace him. Jerome's in love with the world tonight, and I have never met a gentler man. I can imagine his life in my mind.

"Yeah, you're good people. I been through a lot of shit. I'm glad to be out, though. You can walk around. In there, you can't even walk out to the store to buy yourself a bag of potato chips."

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"I'm always in a good mood. I try to be. Learnin' how to deal with life. I can take a man down, though, if I get angry. A guy came up to me today and asked me for money, and I told him I ain't got any. Then later he saw me eatin' food, and he got angry 'cuz I told him I didn't have no money. He tried to hit me, and I had to take him down. I'm out on the street. Lost my old lady. When they created me, they interrogated me. I'm made of iron. I can't even have a phone number. Could you loan me ten dollars so I could get somethin' to eat tomorrow?"

"Sure."

He cracks open the second beer. He passes it to me.

"Yeah, I'd sure like to get some. You made love before with a girl? I sure need some. Sherry's cute, but we're just friends. I sure need some pussy. When I get my check, I'll get my van out of the shop, then when I need to be alone with a girl, I can be."

He leans back against the wall and pulls a pamphlet from his back pocket. He opens it. "You ever fucked a black girl? Look at this."

The pamphlet's cover says "Black Cherries." A black woman sits astride a white man.

Jerome thumbs through, offers a smile—a few pages with me. The

black woman and white man are geometric in their ecstasy. Arms and legs are at right angles.

"Look at that. Is she takin' the beef or what?"

He slips the magazine back into his pocket, pulls at his crotch.

"Can you loan me ten dollars? I'll pay it back to you."

"Sure. I've only got a twenty. I'll need to get change. We can go back to the liquor store and I'll buy some more cigarettes."

"But you can loan me the money?"

"Sure."

"Let's go for a walk. Looks like Sherry ain't comin' back. I'll get you your change. Give me the twenty."

I hand it to him as we walk. We see two men sitting beside a low white building. Jerome knows them.

"Now hang cool with these guys."

One shakes something onto his palm. Little white things; I think they're pills. They are small, waxy white dots. The other guy takes from his pocket a small tube and holds it to his mouth. He flicks a lighter and holds it to the end of the tube.

"Is that crack?" my voice rises.

"It sure is. You lookin'?"

"So that's what it looks like?"

The smoker inhales softly from his pipe. The lighter's yellow flame licks into the tube's end. He holds the smoke in his lungs for a few seconds and exhales. I want to smell the smoke.

Jerome and the nonsmoker walk off to one side and talk.

"Come on," Jerome motions to me. In the same moment, I want to embrace him. Jerome's in love with the world tonight, and I have never met a gentler man. I can imagine his life in my mind.

"Yeah, you're good people. I been through a lot of shit. I'm glad to be out, though. You can walk around. In there, you can't even walk out to the store to buy yourself a bag of potato chips."

In the course of this essay we shall observe the development of an effort to understand the black-white relation.

The white man is sealed in his whiteness.

The black man in his blackness...

There is a fact: White men consider themselves superior to black men...

How do we extricate ourselves?

"I been to work today," Jerome says. "You heard of 'general relief'?" My partner today start singin' "Happy Birthday to me, Happy Birthday to me." It was his birthday. When was you born?"

"December 24."

"A Capricorn. You're a born leader. Are you a leader? You don't look like the type, I'm Aries."

"You're in a good mood tonight."

"I'm always in a good mood. I try to be. Learnin' how to deal with life. I can take a man down, though, if I get angry. A guy came up to me today and asked me for money, and I told him I ain't got any. Then later he saw me eatin' food, and he got angry 'cuz I told him I didn't have no money. He tried to hit me, and I had to take him down. I'm out on the street. Lost my old lady. When they created me, they interrogated me. I'm made of iron. I can't even have a phone number. Could you loan me ten dollars so I could get somethin' to eat tomorrow?"

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The pamphlet's cover says "Black Cherries." A black woman sits astride a white man.

Jerome thumbs through, offers a smile—a few pages with me. The

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literature, talking to kids. It was like going to Sunday school, though, you sort of did it because your parents told you to. At that time, only ten percent of me really felt it. When I was about ten, my father became actively involved in the Klan. From then on, the majority of our family's time was with the movement, or the Klan. Just like it is now. But now we're even more involved. Extreme hours, you lose sleep, you know, just your whole cycle in life is screwed up. Because you give so much. It's just like an actor or a musician when you really get on the road. It's the same thing.

"Every once in a while, my dad would use the words 'nigger' or 'kike.' But he didn't make a fetish out of it. It was something he did when he got mad, when someone did him wrong. Just when he was really emotional, with a lot of work going on and stuff and someone did him wrong. He always had a reason. I mean, he never said, like, 'Hey, he was a Mexican' or a 'beaneer' or 'he was a nigger.' It wasn't in the sense that they got a job he thought he could have got. But when, for example, some guy not caring and bumping into a lady and not even picking up the groceries after and Dad saw it, he'd say, 'Oh, stupid nigger' or something like that. Just like a lot of people do."

"But now when we use those words, it's not down-grading them. I don't say it because I feel better. But I say it every once in a while because, to me, I don't make a big deal out of words. I don't prefer. I don't care if someone calls me a 'honky' or a 'pookerhead.' ... I'm just relaying my feelings to everybody else, the way they should react. For example, we people in the movement have a name for white people who aren't involved. We call them 'zombies.'"

"Back to when I was young, we discussed race, but when it came to discussing sex at home, I think that was maybe like pulling out a wisdom

# WHITE



tooth. My father told me. My mother told the girls when it came to sex. I was pretty young then, maybe twelve or thirteen at the time. It was very hard for him to say, and I think that's the only time I've ever seen my father blush really. He had to go into more detail than he thought he was going to have to. I don't slump him on any questions or anything.

"When it came to the question of premarital sex, I was told, 'Be responsible.' I personally don't go for that. But I see values in it. I draw most of my values from life bits and pieces from a lotta different experiences. Christianity, Catholicism, and uh... and race. I truly believe that I am a free-thinker."

"I believe in nature, and I like

watching the animals and how they react. They don't have a ritual to get married, it's just natural to reproduce, and I you want to talk about fooling around and just jumping into other people's beds, the animals are doing it all the time. So that's why I don't cling to this don't do anything with sex until you get married."

"However, we in the movement just figure that homosexuality is not natural. I don't see a male dog and a male dog go to it, so obviously it's a part of a degenerate, a degenerate part of a culture. People should have rights, but I think homosexuals should have their area and be with themselves, and if they want to have goods to sell, that's fine. Just kinda like a nation."

"There are, however, gay racists. They're an extremely small minority. And they don't like for people to know. Oddly enough, I've seen a couple of 'em come out of the National Socialist camp, which, to me, makes no sense. The majority of professed homosexuals who I've seen come from the National Socialist camp. I think a lot of them are drawn by the power, the masculinity, the great speaker, and all that stuff. They like being with something strong. But there's only, very few that I know. I don't have anything to do with them."

"As I got older, I knew that I was different from other people, so I knew girlfriends would have to be unambiguously white. So I never had a problem, I never felt an urge to go out with a non-white. But if I see a non-white girl who's really pretty — it's only natural. If she's beautiful, I can't deny that. But I had rules when it came to that point. I knew we were different, and I knew it would never work, and I never wanted it to in any case. ... I knew they were beautiful. ... I'd say, 'Wow! She's really nice!' ... A lot of Mexicans are really nice looking. As a matter of fact, when I went through high school, a lot of Mexican girls wanted to go out with me. They

seemed to be attracted towards blond haired guys. I was flattered. You know, when they'd come on to me, but I never worked from there."

"My adolescence. That is when I permanently decided I would get involved. ... When I was twelve years old, that's when my father ran for Congress. Openly. Now he'd gone through the Klan for about four years. In 1960. He was, I guess, right in the middle of the campaign. At some point, he changed his organization's name to WAPA — White American Political Association — and he took that from a Mexican American group called MAPA. But he just used the word white on it. The press labeled him as a Klan leader, which, you know, you're not gonna change. They gotta have a headline. There was so much publicity — for me it was just like any person that gets well known. You get death threats, you get problems at school. You get teachers who make snide remarks about you, make you look like an ass in school. When it affected my family I got hit in school because I was Tom Metzger's son and... that hurts, you know, it hurts you. It wasn't right."

"I said to myself, 'It's fair to go and knock some black guy on his ass because I just felt bad that day.' I have to be open-minded about this. I've never wanted to be a hypocrite. Never believed in it. And so I just draw my values on experiences. I never liked being hit because someone didn't like who I was, so I don't go around doing it to other people. I don't like being alien from, so I don't alien. It's a do unto others sort of thing."

"When I got beat up at school because of who I was... I got beat up probably about a dozen times from junior to high school. Mainly by white kids, because Fallick's mostly white — a lot of them hung out with some of the Mexican gangs. If

someone didn't like me, they'd say, 'Hey, this guy said something about your girlfriend, and it sorta went from there.'"



The Metzger family at Klan picnic, 1979.

"But when I went into high school, that was really scary, 'cause you got really big kids. I mean, back at Potter Junior High, they may have been only a year older. In ninth grade, then you see kids that are big. You see football players... And the first fight I had, I was just surrounded, and a guy came up and all of a sudden I was surrounded by all these guys not gonna let me out of the circle. And this

guy was about my size, but he was pretty stocky. I didn't think I could beat him. I didn't try to wuss out. In any case, he got one good slug, and I

bounced up, so I just took the hit. Several other times, I was involved in skirmishes, fights, and threats, and I laughed at them all... five guys gonna beat you up, I just don't know... What made me get through high school is that they all thought I was crazy after a while, but I'd just say, 'You guys make a big deal out of fighting, it's fine.'"

"From tenth grade on was when I became active in the White Student Union. Before that, I was just branded the same as my father. It's like my father shrunk down to me and went to school. I obviously had the same attitudes. I was doing all the interviews, just like my father."

"When I became a sophomore, I got involved in history. 'Cause I love challenging history, no matter what it is. And I am often challenging people in our movement that have history. 'Cause I know how history can get bent out of shape. The special-interest groups that push for so much room in textbooks. Since I went into ninth grade, I would go with a whole stack of books. Especially on the Holocaust. That was my first angle. My father would say something, and I would see these books, and I'd think, 'Yeah, that doesn't make sense. So I'd question them. I just wanted to see how my teachers reacted. So I went to my ninth grade, the first couple of days, when they got onto World War II, and started going really into it and the Holocaust. They spent a couple of weeks on that alone. I just brought a whole bunch of 'revisionist books' they call them. I didn't know any Jews anyway. And never saw one with the little hair emblem on. And so, back in ninth grade, I just went crash with the revisionist books right on my teacher's desk, and then I went to the principal, and said, 'I don't believe this!' Crash with the school's textbooks. 'You take me outta this. They show movies that

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(continued from page 21)

just don't care for personally. I mean, ones about Auschwitz. And a lot of that's depressing. World war sucks. And on top of that I didn't believe in that at all, or hardly. So I did that and talked to the principal, and they put me in a library to do a couple reports for a couple of weeks while they studied the Holocaust. Then they brought me back in.

Tenth grade I was always arguing. They'd tell me to shut up, you know. Sometimes I — you know, in history class, kids are so bored in history class — a lot of them, that's the least thing they can think about anyway. But I was truly wanting to see. Did this teacher know? And I loved the way they would react. I'd ask, "How do you know that six million were killed?" They'd say, "What do you mean, how could you even question that?" They'd just fly off the handle. And I'd ever asked my dad, "How do you know all races should be separate?" And when he went off on me like that, I'd get pissed at him. I just never believed someone should never question things.

I've seen pictures in the historical books that show a group of naked men starving. Jews, just about to be, you know, with the pipes in the background and gas coming up. Then I've seen the same picture with a whole bunch of bodies in front of them. So I knew we had the technology to take things. And I always questioned that. I always doubted history, ever since I saw how you can doctor things. And I've seen, like one little famous thing they have in a lot of historical books is a little child, his hands up, and he was with a Nazi guard pushing everybody. And they'd say, "Just catching Jews, getting ready to exterminate 'em." But then I saw in a historical book that that child was actually caught for stealing a loaf of bread.

Even in the movement, I disagree with some people. One thing about this

# WHITE



Celebrating John's graduation from high school

Holocaust, the Jewish so-called Holocaust, some guys say I never happened. But then again, they're so easily led to say. We had twenty million White Russians die in the Ukraine. Now I know a lot of people died, when they clanked out of the farmers and stuff in the Ukraine. But I'm not so quick to start jumping to figures. Because that's another lesson that I learned, and I wanted to be free thinking about it. It would be easy for them to say, "Yeah, they hurt white people. That's terrible. Twenty million. Thirty million." At a sudden fifty million, it gets blown out of proportion... I am sure it happened. There were sure a lot of Jews who were killed because of being Jewish. But I never believed in the six-million theory.

From the time I was about eight to fourteen, I played baseball. I made All-Stars twice. I was a pitcher. I was first baseman. I had just a natural aptitude, which was pretty good when I was a pitcher... Three out of my seven years I made All-Stars, which is not easy. Then when I got into high school, I had to drop baseball, even though I loved it because I found out I was a working guy, and I ultimately knew I didn't want to have baseball as a profession. I loved it as a sport, but I don't have the time like a lot of kids. Fairbrook's a pretty middle-class area. Upper-middle-class. I was working with my father. Plus, I just didn't have time.

I was getting involved with the White Student Union... at this point, I was really getting into it. When I was twelve and thirteen, I started understanding death threats. I was scared. We had problems on our street with Mexicans. We were on the news all the time. They'd get drunk and bring all their friends over and throw bottles at the window, and we'd have to confront them. You were always afraid. You'd stay up nights not sleeping, scared. See your mom cry, dad cry — my mother out of fear, my

dad crying sometimes because of losing close friends, because of their convictions. Anyway, I've seen my dad cry over things like that. I never lived to see my father crying. That hurt me, cause I've rarely seen him cry like that.

I cry continually to let a lot of stress out. I force myself to cry. Like this week, I've just got so many things

wouldn't have any problems. And things like that. Anyway, I cry every once in a while. A lot of it's just stress. Other times, I was disappointed maybe a little negative or down or depressed about the state of the world. But it was for that short minute and I'd just pick myself up and say, "Listen, are you just going to cry and not do anything? Look at all these



White Aryan Resistance stickers

going on. Like just yesterday, I just sit down, spend all day by myself. Just every once in a while, I may sound funny, but I just, when I cry, you lose a lot of that stress, and you feel really good... But I don't get violent like some people do or go on a drinking binge. I don't cry for long. I just let the tears go for five, ten minutes, and take it from there.

I've cried because of wishing things were different. Not in the sense of I wish I was different, but I wish a friend didn't get killed. I wish my father didn't cry in front of me. I wish we

candidates who spend all their lifetime — Dukakis and Bush — in front of cameras, and they lose. Some of them know they're gonna lose before they even start. Think of all the tears that come out of that!

One thing that can depress me — I get more and more disturbed the more I see it — is a racially mixed couple. A while ago, I'd wish it wasn't there, but I get really disturbed now. And I say things. I tell them what I think about that. I don't confront them to where I wanna hit 'em, like some of my friends do. But I... can't hold my

## WHITE MAN BEWARE!



feelings back. Now I just say, I think it sucks... And I tell the white partner, "You'd think you'd do it to the black partner, but it'd be the white person who was misinformed. Actually, the black is misinformed, too, in my eyes. They shouldn't come over to our culture 'cause they're losing all their, you know, ancestral traits, something that's been pure for thousands of years."

"I eat any ethnic food. I don't, uh, some of my friends that are in identity don't eat pork and don't eat, uh... well, they call it 'swear's fish.' It's a part of their religion. Their position on food is exactly from the Jews. It's exactly an identity. It's a bizarre religion. I'll eat anything in front of them. I'll say, 'But this tastes good!' I'll say, 'I can cause in front of your God, and he won't zap me!' I'll make fun of them. Just tease them. 'I like good ole rock and roll. And I'll listen to black music, if I turn it on and it happens to be on the radio. Some of it is neat. Some of 'em... are really... a neat beat. I don't buy the records. And I don't turn on a station just to listen to that. Some black women that are, like, on the same level

as Madonna are really good. It doesn't really matter to me, as long as it's got a good beat. But then, when I learn things about the certain singers like Sting, of the Police, who offers all this money to things against apartheid — that's a whole different subject in my eyes. Cause I disagree with apartheid, too, on a different level from them. Then I would throw their records away. A lot of the stuff we publish in our Aryan Youth Movement newsletter is not coming from my mouth. It's a mix of other opinions. I don't cater to people, but there is a strain of... sometimes a little bit of giving in to friends. I don't like the word 'inferior.' And I don't mean to skate around the issue. I've looked in history



books. I've done research. Majority of the stuff I've seen has seemed to come out of, I mean the great things have come out of white civilization. I think most people do realize that but just think they're gonna be racist if they say it...

I think that, well, we have two different cultures, and whatever they do is superior in theirs, and whatever we do is superior in ours. I think

(continued on page 24)

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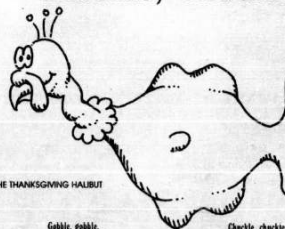
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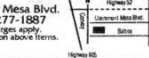
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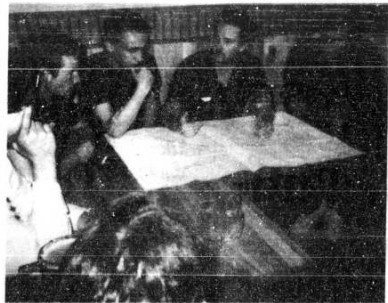
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# WHITE

*"If I continue at the present rate I am now, I'll eclipse my dad—I work for my dad, basically—I have more influence around the nation than my dad has around San Diego, I believe."*



John Steward, president of White Student's Union

(continued from page 23)

they're inferior not in the sense that, see, they haven't accomplished what we have, but just different. You're different, and what I perceive as great may be bad to you. So I don't think they're inferior on that level. But our culture seems to—every culture does that—think ours is better. And it could be that even the aborigines say it. I do think we're better as a whole. But I'm not dumb enough to say that and not use it as a bad. So I guess ultimately I do think they're inferior, but on a different level. They haven't lived up to my

standards. "I don't mean they're not human in the same way, but just different. You're different, and what I perceive as great may be bad to you. So I don't think they're inferior on that level. But our culture seems to—every culture does that—think ours is better. And it could be that even the aborigines say it. I do think we're better as a whole. But I'm not dumb enough to say that and not use it as a bad. So I guess ultimately I do think they're inferior, but on a different level. They haven't lived up to my

a better civilization by, everyone who's in it is almost exactly the same. I believe you could have a better situation. It's a natural feeling. I think the only thing that's important is—I always refer back to nature. I don't see cats and dogs, elephants and mice getting it on. "...I know that I may change. I can't be dumb enough to say I may be doing this till the day I die. People do change. I've seen that. I've seen people who've come down on homosexuals and blacks being

caught, uh, they have homosexual tendencies, they have a past marriage with a non-white. I've seen a few of those. I think it is a reaction—self-hatred, somehow. "But I believe that I will always be, will have the convictions on things that I know. Very upfront facts. Not history. But I know I always allow myself to change, and I always allow myself that. And I everybody around me decided to quit. I don't think it would make me change my opinions. I could change. I can get really hard. I could get much more involved... or just be by myself and not be involved at all. See what's so unique is that a lot of the people, sometimes people actually, like, I was with a man for about four hours the other day. He was interviewing me for [the University of] Michigan. He's a psychologist, and the guy is just trying to nail me. I'm such a full of unknowns, he just wants to sum it up. Everybody just has to have an answer. I think sometimes we are ultimately looking for the answer.

**"W**hen I did Donahue and Oprah Winfrey, out of those two shows, I received about a thousand letters after each show. I responded to them all within a month. I've had people send me 500 bucks, 200 bucks. People find out that they like me and that they believe in me, and I send them letters saying, 'We need so much money for a laser printer.' I have so many contacts now, about a thousand different people that would drop ten, twenty bucks if I told them to. So that's one way we get donations, by asking. I've been able to south part that's—it's not really just skin color. It's physical traits, too. Obviously, people have different thicknesses of hair. You know a lot of Aryans, as we call them, have straight hair. We just figure that they are the best of our people. We have a white

equal. I don't do a lot in San Diego, and he does. I do a lot more syndicated shows. See, they like me because I'm young. They're always dwelling on me. Like a lot of them say, 'You're articulate, you're nice looking.'—I like our movement being portrayed that way, because a lot of us are just normal people. So these talk show guys always dwell on me more than my father. "Now I'm most active in the Aryan Youth Movement. What we consider

Armenian involved, he puts on our show, but I needed help sometimes. She believed, and she would never marry a black man. People thought of us as sister and brother. I was from the same stock, the same basic Aryans as she was—a lot of German and Irish. Actually, she had everything I did. I went out with her for two years. I think it was the stress. She just came from a middle-class family. She never lived life having to put up with anything. Silver spoon in her mouth,

a guy I demanded a lot of—not work, but I needed help sometimes. She believed, and she would never marry a black man. People thought of us as sister and brother. I was from the same stock, the same basic Aryans as she was—a lot of German and Irish. Actually, she had everything I did. I went out with her for two years. I think it was the stress. She just came from a middle-class family. She never lived life having to put up with anything. Silver spoon in her mouth,

amazing for any group to be actively involved. "Ultimately, on my father's side—I came out of Germany. My mom's a lot of German, too. So I'd say about sixty percent German, about thirty percent Irish, ten percent Swedish. Out of the six children in the family, I'm the one who's most extremely involved in the movement. Next would be my oldest sister Carolyn, who's twenty-four. My other sister Lynn has the feelings, but she's a working girl—she wants to get out there and prove that she's a good working woman. She's racial, just like we are, but to me, there's a difference between believing it and doing it.

"When my sister Dorianne got married, she became very anti—well, see we all grew up with a religious background, although I never really cared for religion. It just didn't make sense to me. But Dorianne met up with a born-again Christian, which is something I can't understand. She became religious, and suddenly it wasn't race anymore. She wouldn't discuss it. You never hear it anymore out of her now, but she still has the basic feeling—you don't mix, but beyond that, I think that in her Christian atmosphere—her husband is very religious—she never discusses race. "Growing up to be honest, I was probably closest to my dad. We did so much together—working, rallies, et cetera. It wasn't that I neglected my mom—she always had her hands full with the kids and all the other stuff going on. It was rough. Now that I'm older I'm making an effort to be a little more demonstrative. I try to give my mom a little more huggin' and kissin'."

**T**he tape recorder clicks off. John rises from his seat, raises his arms, and stretches his

(continued on page 25)

*Roy Innis responded by placing his large hands around John's neck and, while squeezing, lifted the young man from his seat. The dozen or so white supremacist "skinheads" who had accompanied Metzger to the taping rushed the stage.*

Aryans may differ a lot from historians, and it may even be wrong, but we classified it as mainly European whites. Around the European areas. There are certain Aryans down in Italy. You've got your north part of Italy that is mainly white, and you've got your south part that's—it's not really just skin color. It's physical traits, too. Obviously, people have different thicknesses of hair. You know a lot of Aryans, as we call them, have straight hair. We just figure that they are the best of our people. We have a white

you can't. I've broke up, literally, there have been groups involved that would have a person that does not fit my standards. I would say, 'Out of all due respect, I can't.' I can associate with you, you're a great person, but I'm not gonna bring new people in and say, 'This group is Class A Aryans.' "I'm in between girlfriends right now. The girl I just broke up with wasn't political. But that didn't break us up. It was two-fold. For one thing, I didn't have a lot of time, and a lot of women demand a lot of attention from

so to speak. I think now she's getting a little taste of what life is like, because she doesn't have any aid to go to college, her parents aren't supporting her... I don't want to say it's a revenge on my part, but I'm glad to see her going through shit. To at least see a little bit what my life was like. "Right now, I don't have too much time for dating. If I did, it would have to be someone in the movement, who's actively working, which there are a lot of them, a few of them... About a third in our movement is female. Which is

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NOVEMBER 10, 1988 25



Gerardo Lopez

# WHITE

(continued from page 25)

compact wrestler's build. He is, he says, leaving the next morning for New York to tape an episode of a nationally syndicated talk show. "He says he can't divulge more — 'security reasons.' I pay him the remaining fifty dollars of his 'interview fee.' He smiles, says good-bye, and dutifully totes our two chairs back

inside the restaurant. Less than two days later, John put San Diego in the national news. During a taping of Gerardo Rivera's talk show in New York, Metzger called Ray Innis, chairman of the Congress of Racial Equality, an "Uncle Tom." Innis responded by placing his large hands around John's neck and, while



squeezing, he lifted the young man from his seat. The dozen or so white supremacists, "skinheads" who had accompanied Metzger to the taping rushed the stage. Chairs were thrown. Fists flew. Rivera's nose was broken, and Metzger made the lead story on that evening's eleven o'clock television news in San Diego.

John Metzger has since claimed that he was "set up" by Rivera for the brawl; he and Innis had, however, exchanged harsh words before, though never punches, during several previous tapings of the Morton Downey Jr. Show. And in February of this year, a headline from the San Fernando Valley, who flew to

Chicago with Metzger to appear on the Oprah Winfrey Show, was ejected from the studio after calling a black woman in the audience a monkey. John has returned to San Diego, to his family, and to his job as an electrician — a job he worries about because his political activity often requires that he leave town.

That Thursday evening, while watching him on the tw...-second clip of the Gerardo show, while listening to him bark out the words "Uncle Tom," I thought of him crying — sitting on the edge of his bed, sobbing, tears coursing down his smooth, clear skin. Falling to the rug.

Continued from page 25

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# BLACK

(continued from page 19)

I explain I would like to get my change. She rolls her eyes. "You better talk to him," she says.

"Hey, Jerome," I call.

He doesn't answer.

"Hey, Jerome!"

"Talk to him like you mean business," Shorty counsels.

"No, Jerome!"

He doesn't answer.

I walk over and put my arm around his shoulder. He smiles and puts his arm around mine. We walk.

"Let's walk," he says. Shorty follows. Down the street into the dark.

"Let's sit here," he says and pulls a small red plastic tube from his shirt pocket.

"C'mon, man," Shorty says impatiently.

We are all sitting, friends. The three of us. Jerome, like the smoker before him, holds the pipe to his lips and inhales flame from his lighter into the tube. He holds his breath. Shorty picks through the gravel at her feet.

Past his lips, in his dark mouth, an apparition lingers above his tongue. A trail of Andean mist—the labor of underfed men and

women, babies strapped to their backs, snipping leaves between scarred, blood-stained forefingers and thumbs. Their degradation is brought, through a contemporary process of transmigration, to rest lightly on Jerome's tongue.

But when I see his eyes, my imagination leaves me. Many things must be understood for what they are.

But when you're so close to someone that you can smell him, when you are so close to his face that you can no longer plead innocent, it's impossible to deny he

is human. It's no wonder dogs look away.

And I open my mouth. And he softly blows the smoke at my open mouth. And the smoke I taste is sweet. And he blows softly.

I do not smell beer on his breath. I do not smell tobacco. Only this soft, cool smoke enters my mouth, warms my face.

"Let me have some," Shorty taps her shoe on the ground.

"May I please have some? I've never had some. May I try some?"

"You should let him go first. It was his money," she takes the tube from Jerome's hand. She lights it and draws in. Lights again. A smell of burning plastic wafts toward me.

She coughs a large gust of smoke.

"Damn! I burned the rim."

Jerome takes the pipe and refills it with another white grain.

I think it's my turn.

"C'mon, man. Let's get outta here. You got a car?" he whispers.

"Sure."

"See, I told you he gets paranoid when he does this shit. Ain't no Masses 'round here. But let's go."

We ride through back streets. Shorty fiddles with the radio and finds 92.5. Anita Baker sings "Sweet love..." We're looking for a dark and quiet place, but Jerome can't be satisfied.

I drive. Jerome directs. Back onto Market. Right onto Nineteenth. Left.

Right. Right. Shorty picks through pieces of fire on the car's floor, holds each one into rapidly intensifying, then

diminishing light.

Jerome says we're back in his old neighborhood. I've never been through these streets before. We double back. Too much light. Too many cars.

We set off, park, at last, beneath a bridge near Nineteenth and Commercial. In front of us a semi truck is parked. Through the radio's static, Prince is singing. Reception is poor beneath bridges.

"One time I saw a man an' a woman doin' it in a car under this bridge," Jerome naps his knuckles against the window.

"Give it to him, will you?" Shorty commands.

Jerome taps the window, lost in thought. Shorty fishes the tube from his pocket while he stares out at the night.

She, beside me, adjusts the pipe between his lips, smiles as she does so, "Just breathe in, baby, real light and real slow. Not too fast."

Jerome holds the lighter to the tube. I inhale. He smiles, "You don't learn this from no fuckin' book. Don't need no education for it."

I can barely taste the smoke. I inhale slowly.

"That's too fast. Slow. Slow. Light. That's it."

Jerome flicks off the lighter. I hold the smoke in my lungs.

The music from the radio gets lost in hazy noise.

**I exhale. I feel blood rush to my head. Lightness. Then rush. It is more subtle than I had expected, all this blood in my head. My heart pounds. My heart sits in my hands.**

Time passes. Jerome and Shorty have been trading hits on the pipe. Lost in static, worrying about my heart, which is

not heaving but pounding — rapidly, very rapidly in my chest — I have not noticed. I have not noticed anything.

Jerome rolls down the passenger window. He spits. Shorty sings along with the radio.

I am alone in this nervous sadness.

"Let's go buy some cigarettes," Shorty recommends.

I fumble. I can't find the ignition. My hands wander through the black above my knees. I feel the key and turn it. We move along. "I've really got to get home."

"That's okay," she says. "Drop me at Forty-ninth and Logan, then take Jerome back downtown. But let's get some cigarettes first."

I am lost. Jerome knows the way. We are in a place I have never been.

We pull up to a liquor store. Jerome gets out and cracks open the third and final beer. Shorty and I wait in the car.

"He's not coming back anytime soon, is he?"

"I think he's gonna score again."

"I really have to get home. I have to get up early."

"So does he. He's got to get to work tomorrow."

We watch through the windshield. Ten minutes. Ten more. Jerome stands and talks with the guys. Turns the corner, is out of sight.

"Would you mind telling him that we've got to go?"

"It won't do no good, baby, but I'll try."

Shorty leaves. I sit. I can't see her. I wait.

I could wait forever...

Reality, for once, requires a total understanding. On the objective level as on the subjective level, a solution has to be supplied.

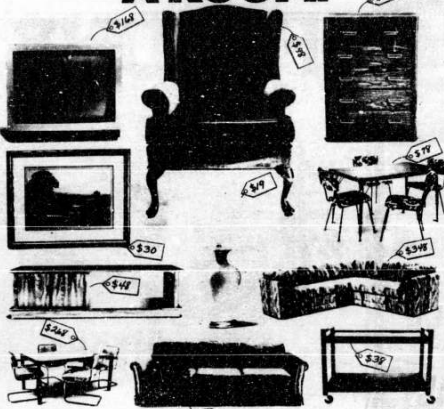
And to declare in the tone of "it's all-my-fault" that what matters is the salvation of the soul is not worth the effort.

Ten minutes pass. I cannot see them. I start the car and pull a fast U-turn, the passenger door flings open. Papers, letters, and cigarette stubs fly out onto the street as the car and I move quickly away.

\*\*\*

All italicized quotes are from Frantz Fanon's *Black Skin, White Masks*, 1967.

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Deleting the word "jazz" couldn't possibly affect ratings or profitability (who knows? — it might even *increase* them), and it would eliminate one of the major obstacles to remaining on the subject the next time there's a roundtable discussion about the state of jazz in San Diego. For those of you who missed Friday night's program, it was taped by KSDS for rebroadcast later this month. □

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*Adventure clothing for men and women*

BY JONATHAN SAVILLE

The touring Pan Asian Repertory Theatre brought its production of *Yellow Fever* to UCCSD's Mandeville Auditorium. New York-based Pan Asian, founded in 1977, says it is "the only professional Asian American theater company in the Eastern half of the United States." *Yellow Fever*, by R.A. Shiomi ("story conceived by Marc Hapshel") has been seen off-Broadway; it is the first part of a trilogy on the same subject.

What is that subject? The answer confronts us with the essential defect of the play. *Yellow Fever* is a detective story of the hard-boiled, hard-drinking private-eye variety. It is also a social drama about anti-Asian (chiefly anti-Japanese) bigotry in British Columbia. There are actually two different plays here, in two different genres, and with two different sorts of things to say. The two are artfully — and unsuccessfully — yoked together; whichever of the two one focuses one's mind on at any particular moment, the other seems more or less superfluous.

The detective story has the tough-sleuth, cynical, misogynistic, bachelor detective in his rundown office, trying to solve a kidnapping. He is aided by an aggressive and sexy young female reporter, who wants both a hot story and the detective himself; they engage briefly in a sentimental romance. In the usual manner of the genre, a captain on the police force gives the detective a hard time, trying to impede his investigations. It turns out that other police officers are behind the crime, and after a shoot-out in the detective's office, the crooks are defeated by an alliance of the detective, the police captain (a good guy at heart), and the reporter.

To this bunch of familiar, generic plot elements the playwright adds the following bits of Canadian-Japanese decor. The action takes place in Vancouver. Sam Spade becomes Sam Shikaze. The reporter is an assimilated Chinese. The police captain, of Japanese ancestry, is bitter about having



Yellow Fever

been held back in his career by racial prejudice. The kidnaper victim is the daughter of a prominent Japanese-Canadian. The crooks are members of a Scottish white-supremacist organization that wants to rid British Columbia of Asians. And the neighborhood where the detective spends his leisure hours serves *ochazuke* (a kind of hamburger). There is no organic relationship between the detective story and the *nipponese* reality, which is applied purely externally. A few tie-ins on the computer keyboard could easily convert Vancouver into (say) New Orleans, Japanese-Canadians into (say) Armenian-Americans, the killed rednecks into the Ku Klux Klan, and the *ochazuke* into shish kebabs.

Or the racial elements could be eliminated entirely. If that were the case, we would be left with an extremely uninteresting, simple-minded, poorly told, cliché-ridden detective story. Put simply, the play suggests that *Yellow Fever* is a "spoof" of the detective genre. But if that was the intention, I detected few signs of it. A parody requires a clear and witty exposure of a genre's conventions, with sufficient exaggeration or distortion to undermine to show up their silliness. This

## Genre Mix

playwright's treatment of the conventions seems not parodic but merely weak. Doubtless Hammett on a very bad day. Scarcely any wit animates it; it is ploddingly unfunny.

At this late date, in any case, takeoffs on hard-boiled detectives have become clichés in themselves, beating a horse that was last fully alive half a century ago. Why undertake such a parody at all, unless one can manage it so cleverly that the audience will ignore how irrelevant it is? In its asperity, the television series *Magnum P.I.* occasionally did this with some imagination: the old-fashioned rhetoric of the San Spanish Lather Gills (a tough-talking big-city "gumshoe") was humorously contrasted with the laid-back style of the supposedly more realistically depicted modern private investigator, Magnum himself. *Yellow Fever* never exhibits a comic idea of even this level of inventiveness.

As for the play's other concerns, it is handled just as ineptly. The playwright's scenes in the printed program speak of "questions of race, culture and community... identity and politics... society..." These are certainly important themes in the contemporary theater,

but for an audience not directly involved in the particular minority-reality issues assumed in a play, what is needed is a rich, lively, detailed portrait of the minority culture, and rounded characters whose painful subjection to social injustice one may empathize with. *Rain in the Sun*, or *I Don't Need No Sinking Badger*, or *Birthright Trilogy*, or (with specific reference to Asians) *But Shiomi*, unfortunately, gives us neither.

Any individuality in his characters is pretty well precluded by their stereotypical roles in the detective story, and the equally stereotypical acting of the Pan Asian company does not help things. As for the minority culture, an ordinary American audience cannot be expected to start out with any interest at all in Japanese-Canadians, an interest that must be roused by giving us a concrete feeling for the everyday lives, the inner experiences, the sense of identity, and the cultural history of this unfamiliar minority group. Instead, Shiomi contents himself with some flourishes of local color and occasional Japanese words. Aside from this, the play seems to indicate no significant cultural differences between Japanese-Canadians and other Canadians; for dramatic purposes, the characters might just as well be Japanese at all.

The losses that stem of racial prejudice manifest themselves in the play as a series of abstracts. Instead of being theatrically persuaded to empathize with Japanese-Canadians oppressed by Scottish-Canadians, we are left to empathize with Minority Group X (who, incidentally, have Japanese names) oppressed by Majority Group Y (who, incidentally, wear kilts). Injustice of this sort can generate powerful dramatic energy in the theater, but people, and yet they kill each other (out of love, again) and themselves as a result of having generous ancestors. And all is done at the level of a whopper. Strange, indeed, given the majestic scope of the Bard, Marlowe's mighty line, the fury of Webster, Marston, Middleton, and the neo-classic craft of Ben Jonson. In their place, in Ford, is a kind of inversion of this energy. A man of remarkably large ears and a mustache. They have no desire to battle a MacDuff or howl on a heath, no urge to bring down the heavens. Ford's characters have come in-

BY JEFF SMITH

*Annabella*, an edited version of John Ford's *The Play's the Thing* playing currently at UCCSD's Mandeville Auditorium, is packed with violent taboos, burning obnoxious, and splashy effects. For starters, and probably the reason why the play has been produced so rarely, *The Play* is a love story, a sort of *Romeo and Juliet* — only both are Capulets. In spite of severe religious counseling to the contrary, Giovanni and his sister Annabella consummate their incestuous urges and eventually die as a result. But not before the play gives us plots and interlocking intrigues, sword fights, and all manner of deaths, from a heart attack to a heart cut out (in the name of love) and carried around on a dagger. In the interim as well, a woman drinks a cup of poisoned wine after her pleas for a goddess revenge have backfired, and later another has her eyes gouged out. Written somewhere in the 1620s, Ford's horror tragedy has all the makings for a story, passionate, and riveting evening of theater? So why, then, was the UCCSD production so flat and uninspired on opening night?

A partial answer is that John Ford is one stage playwright. He was born around 1596 (no one knows for sure) and died somewhere between 1639 and 1655, which means he came at the tail end of the great flourishing of English Renaissance theater. And his plays, though they delve into taboos that would have shocked even Shakespeare, have an eerie, washed-out, end-of-the-line quality. In *The Broken Heart*, for example, the characters are essentially "good" people, and yet they kill each other (out of love, again) and themselves as a result of having generous ancestors. And all is done at the level of a whopper. Strange, indeed, given the majestic scope of the Bard, Marlowe's mighty line, the fury of Webster, Marston, Middleton, and the neo-classic craft of Ben Jonson. In their place, in Ford, is a kind of inversion of this energy. A man of remarkably large ears and a mustache. They have no desire to battle a MacDuff or howl on a heath, no urge to bring down the heavens. Ford's characters have come in-

## Taboos and Hisses



Luzmaria Garcia, Maggie Stewart

doors from all that. They entertain their obsessions and impulses and find that more villains than they can ever overcome reside within themselves.

Ford's people aren't monsters. They house them and will be eaten by them. And his plays, which combine surface melodrama with dark psychological interior, require complex, subtle tones in order to be effective. The UCCSD production, directed by guest artist George Pano and adapted from the original by Frankie Deal, was never able, on opening night, to find either the appropriate tone or style to fit the play. Deal's adaptation has pared two randomly shuffled subplots from the five-act original, and though these changes tighten up the main story, several of the stiches from the cutting still show (after consuming their love, for example, Annabella is "quick" — i.e., with child — very quickly). Pure direction, for the most part, seems this same version of the play. But the tone in many scenes would waver from the seriousness to steamy melodrama to what seemed an end-of-the-world parody of the genre. The production couldn't sustain a single tone. Older still, often when the actors would try for the latter emotions, they would evoke laughter from the audience. This was odd, all evening long, but explainable.

The production's most consistent problem is that a majority of the cast hasn't a clue about how to read their lines. They have no sense of where the emphasis is in a line should fall, no understanding of what the words mean, and even, in some cases, how to pronounce the words correctly. Thus, during a passionate scene, this discomfort with the words would create schizophrenic disjunctions, with the forced passions going one way and the sense of the words another. With few exceptions, the cast behaved as if they were performing in a foreign language. This was true especially of the leads: David Ledingham as Giovanni and Luzmaria Garcia as Annabella. Neither could link the language with the proper emotion or know how to build a through-line through a paragraph that could make it cohere, which led to two very external performances of a very internal dramatist. Sean Whitehead's rapid readings, as Soranzo, weren't far behind. Not to mention those by Kevin Connell, Maggie Stewart, and Molly Powell. Only Andy Weems, Patrick Miller (though he could have been more consistently stronger), and Mark Chennault (who did a good speech, as Father Bouscawren, on the horrors of Hell) read with the proper intensity and emphasis. The design work for the production has some pluses. Catherine Meacham's

costumes slide in and around the period but are quite effective in defining character. Victor Zapata's sound designs, including selections from Debussy, are quite appropriate, as are Diane Boomer's lighting designs. J. Michael Grigg's set, however, is a mixed bag. Visually striking, both abstract and realistic, the set is an ocular metaphor for the plays of John Ford. Thin ladders, riddled with geometrically shaped holes, stand before a rock-marked, red brick wall. This association between surface and depth nicely underscores the workings of *Annabella*. A concrete walkway protrudes from the rear stage like a tongue and allows for an elevated area for elevated emotions. The set is large, the design balanced, but the playing area, on a severely raked stage, is actually quite small, and thus a majority of the scenes have a cramped, claustrophobic feel to them. This confinement, and the cast's inability to get inside the language, made for a long evening at the Mandell Weiss.

Which leads me to a brief but preachy observation. The actors' problems with a 300-year-old text typify something I've seen far too often in my eight years on the local theater best. Very few actors, it is clear, are very widely read. They "communicate" this in any number of ways, but most often when cast in a play more than eighty years old. In fact, if there were only one thing I could tell an actor in San Diego, it would be, simply: Read voraciously with an open mind, and don't be afraid to go back, to leave the Twentieth Century for a spell. At the rate literacy is declining (and here the usage is surely a mirror of the world), we will lose not only Shakespeare but also John Ford, whose work, though hardly Bard quality, is nonetheless important and quite expressive of the Caroline period in which it was written. I conclude this sermon by appealing to an authority miles higher than I. Although Ann Chcekow said the following about actors wanting to play Hamlet, it applies to any actor wanting to play any role: "It is not enough to transmit one's sentiments adequately on stage; it is not enough to be an artist; an actor must have a broad intellectual background. To play Hamlet, one must take the trouble to cultivate one's mind." □

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BY ELEANOR WIDMER

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A friend of mine called to ask about a place to eat downtown Sunday afternoon. He had visitors whom he was taking to a 2:00 p.m. performance. Allowing time for a leisurely meal and a short wait afterward, they had to start their lunch at noon. Both Dobson's and La Grana Tapa are closed Sundays. The restaurant next door to Dobson's is in the process of renovation. Athens Market and Pacific Grill don't open until early dinner. Crocker's was serving, and so were the restaurants in Horton Plaza, but my friend wanted a more elegant ambiance. Ernest Wally had recently left the Horton Grand, and I couldn't recommend a chef whose work I hadn't sampled. My friend kept asking, "Isn't there a lower dining room on top of one of those new buildings?" The answer is a resounding "No!" There should be, but there isn't. The old InterContinental had a stunning tower room, but when Marriott took over the hotel, it decided to use the facility for banquets on-



Illustration by Ray Johnson

ly. The Meridian apartment complex has a private roof garden, but it's not open to the public. That left us with the Westgate, the Omni, and the Grant Grill. Of course, the Grant Grill won hands down. The new menu is wonderful, and your heart always quickens when you enter the hotel — at least mine does. My friend was pleased with the suggestion, as he shares my enthusiasm for the historic Grant Grill.

The problem handily disposed of, I nevertheless felt that I should try the restaurants at the Embassy Suites Hotel on Pacific Highway. Many hotel dining rooms

founder because the management doesn't attempt to establish fine gourmet rooms with quality control — the Sheraton would be the exception, and the Fontainebleau Room at the Westgate produces creditable but traditional standards.

The dining rooms at the Embassy Suites called Barnett's are run by a firm from Seattle that operates eighteen restaurants, each with an individual menu. All the menus are extensive, rely upon fresh local products, many snacks and starters, chicken, meat, fish and seafood done on a mesquite grill, and in the facility downtown,

two rooms that are open daily. The first, Bistro Bar, is a rather stunning bar with its own kitchen that's open each day from 2:00 p.m. to 11:00 p.m. Bistro Bar offers continuous service and a menu with dishes similar to those of the main dining room.

At the Bistro Bar, you may have fresh oysters, chicken satay, hot Diagonese crab, and coconut-beer prawns with Cajun marmalade, which almost everyone seems to order.

These snacks range in price from ninety cents an oyster (from Washington or Nova Scotia) to \$5.95 for the coconut-beer prawns. Individual pizzas with four cheeses and the topping of one's choice are \$6.95 and sandwiches and salads. Therefore, the Bistro Bar is a good place to know because it's open daily and serves food, including terrific desserts, continuously and at low to moderate prices.

At the Bistro Bar, you may eat indoors or on the patio. The patio was quite full the night I was there, but it should be made a bit more glamorous. The outdoor café at the St. Moritz in New York always knocked your eyes out because of its desert display. Bistro Bar could well have food under hoods that would create appetite. The display could be changed every day — maybe oysters on the half-shell on ice or fresh vegetables or even a mountain of greens, so that people would want to eat as well as drink.

How is the food? It's not spectacular, but it's a cut above average, and you can create a meal from appetizers or two salads or whatever is on the menu in whatever order you prefer.

The same is true for the Grand Café, the main dining area. The food is not in the same league as other downtown restaurants; it's neither great nor amazing, but if you're in the vicinity at an odd hour, it's not bad. In the Grand Café, whose menu runs to three pages, I would try the hot Diagonese crab appetizer, mostly because it comes

with freshly baked Focaccia bread (\$5.75). The tasty crab is prepared with Parmesan cheese and artichokes, and I continued to eat my bread, basted with olive oil, fresh rosemary, and garlic, throughout the rest of the meal.

The chicken satay appetizer is flavorful but very spicy (\$4.50). Even my friends, who have a greater tolerance for spices than I, couldn't finish — it was the one dish we left over. We also tried the Broadway pea salad, prepared with sweet peas and water chestnuts in a creamy herb dressing — pea pods are served on the side (\$2.95). This recipe comes from the Broadway Restaurant in Seattle, and although it sounds exciting, it grows tedious after a few bites and is best shared with a large party.

Barnett's offers fresh fish and seafood daily, mesquite-grilled in two sizes, large and light, which is a fine idea, especially for those of us who don't like to eat too much. There's also a worthwhile oven-roasted prawn entrée (\$13.95). The prawns are split, rounded, basted in garlic butter,

and served in their shells. Entrées were accompanied with zucchini, the one vegetable I can no longer face in restaurants. I can only eat zucchini if it's puréed and prepared in a souffle or used in fritattas. I asked for some carrots, and the chef very kindly cut up a carrot and steamed it for me, which was much appreciated.

One of the much-touted house specialties is vermouth with pancetta. This is prepared with crushed red pepper flakes, the night we were there, the chef may have gotten carried away — it was really hot. If you'd like to try this dish but desire a milder flavor, be sure to mention it to your waiter.

The one entrée I would never order again is the grilled lamb with herb crust (\$14.50). The lamb is mesquite-grilled, rolled, and topped not only with a variety of herbs but also with strong-tasting cheese, possibly provolone. The crust overpowers the meat. I did enjoy Jade's chicken, a Jamaican-style boneless chicken, mesquite-grilled, and basted with spicy mango sauce. It's similar in texture to barbecued chicken but different

in flavor (\$13.50). It arrives with white rice and zucchini.

For dessert we had a killer burned vanilla cream, known elsewhere as crème brûlée (\$2.95). Don't miss it. The homemade Key lime pie is good but saturated with freshly whipped cream. The key lime should be higher, with the whipped cream optional (\$3.25). The restaurant also serves espresso and double espresso, cappuccino, and café mocha with brandy and rum.

Barnett's offers better than average meals with interesting concepts, lovely atmosphere, excellent service, moderate prices, and a bar that provides continuous food service daily until 11:00 p.m. It's not the first or even the last word in gourmet dining, but the dishes are respectable enough and should be remembered when you want a snack at odd hours downtown.

There's a funky place in Centilly-by-the-Sea called Sophie's Café at 230 Birmingham Drive (942-3448). You'd never find this place on your own or be inspired to walk

inside because the converted house appears so lackluster from the outside. A pleasant dining area exists in the rear with tablecloths — the tables in front don't sport them — and the food is very good and inexpensive. Sophie and her husband smoke their own fish, and the smoked trout and smoked lox are terrific. The smoked meats are prepared by Tip Top Butcher, and the only dish I didn't care for was the smoked duck. You may have a fine breakfast with homemade jellies and meat for hours. For lunch you may select a smoked turkey sandwich with a bowl of celery-turkey-meatball soup for only \$3.75, a half-bagel with cream cheese and smoked lox for \$2.00, and smoked trout with dill sauce and endive for \$5.25. All items are available for takeout, and you can buy smoked trout and smoked lox by the pound. Don't let the atmosphere fool you. Under more propitious circumstances and with more polished service, Sophie's would be a smoking success. Open Monday through Saturday, 8:00 a.m. to 6:00 p.m. □

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## QUARTER NOTES

BY JONATHAN SAVILLE

### THREE QUARTETS

UCSD's quartet series began last week with a concert by the Guarneri Quartet. This much admired, long established group played as it always has. It achieves a supple smoothness at every level of performance, with a concomitant avoidance of strong dramatic contrasts. Its sound, dominated by that of first violist Arnold Steinhardt, is warm, burnished, a bit strained and thin in high registers and at high dynamic levels, a bit quavery (the result of wide, slow vibrato). Emotional states in the music—passion, wit, introspection, despair, cheerfulness, yearning—are rendered as though their content were obvious and needed no underlining. The scores are allowed to speak for themselves (if such a thing is possible), with a minimum of overt interpretive decisions. There are no unexpected illuminations. Nor does the earth move under this imperiously flowing discourse.

The Guarneri are, of course, capable of a quite different approach, as their famous recordings with Arrau, Rubinstein testify. But there was no Rubinstein at Mandeville Auditorium to galvanize them, and so what the audience heard was a competent, rather distant, rather routine traversal of quartets by Haydn, Shostakovich, and Mendelssohn. The audience seemed satisfied, perhaps there

are times when a listener wants to relax and dappled, instead of being compelled to experience extreme emotions that challenge one's equanimity. Hence the success of the Guarneri, in spite of an approach radically different from that of such heavyweights and heartbreakers as—for example—the Budapest Quartet, the Hollywood Quartet, or (to include a contemporary group from UCSD's current season) the Emerson Quartet. In musical performance, after all, there is room for a wide variety of tastes, and for a wide variety of performers to satisfy them.

In any case, no one could quarrel with the Guarneri's choice of program, which included great (and if so means overperformed) works from three centuries: Haydn's Quartet in G Minor, Opus 74, Number 3 (1793); Mendelssohn's Quartet in A Minor, Opus 132 (1827); and Shostakovich's Quartet Number 8 in C Minor, Opus 110 (1960). Common to the three these works is a high degree of seriousness and (at times) somberness, as is indicated most directly by the fact that they are all in minor keys.

Haydn's attitude toward the minor throughout his lengthy career was by no means single-minded, but in his *Burnt and Dying* period, minor keys became intimately associated with intense, passionate, and tragic emotions, and the association remained

suggestively, if not literally—even when, as in Opus 74, Number 3, the overall emotional tone of the work is outgoing and positive. Interestingly, the most profound movement here is the second, and this rapid, meditative, inward-directed, and strikingly Beethoven-like slow movement is in E Major, with only the

quintessentially Mendelssohnian. But it is actually the closeness to Beethoven that gives this quartet its special flavor and that makes it so translatable: an act of veneration by a young genius before the memory of his great predecessor, a profound identification with the older master, and at the same time an

programmatic indications must be viewed with a certain degree of skepticism. Except where he is setting an explicit text or making use of a song melody whose text is known, his musical meanings are not guaranteed to be those suggested by the political programs that the composer, with a necessary sense of self-preservation, felt obliged to append to many of his compositions. The music of this quartet, as opposed to the public issues Soviet commentators insist on hearing in it, is characterized by Shostakovich's obsessive concern with his own identity. A motif based on his name dominates all the movements, and the music is filled with quotations from his earlier works: the First and Tenth symphonies, the First Trio, the Cello Concerto, the opera *Katerina Ismailovna* (Leahy Machev of Mtsensk, before it was attacked by Stalin and his Communist Party readers).

The general mood is one of deep anguish, but it is not clear whether the anguish is that of the "victims of fascism" or of a composer whose free creative development had been a victim of Stalinism—or, for that matter, whether the emotional program might be purely personal, the record of secret, private suffering, and not essentially political at all. In any event, it is powerful and deeply affecting music, and was so perceived by the Mandeville audience listening to the Guarneri's performance.

Neither Haydn nor Mendelssohn seemed deeply congenial to the soul of the Guarneri Quartet, whatever that may be.

central section in the parallel minor.

The Haydn quartet is a work of its composer's magnificent old age. The Mendelssohn A Minor, in contrast, is one of those masterpieces Mendelssohn's youth was so proud of. What one hears in it, in fact, is the confrontation of the young composer's ebullient musical imagination (he was eighteen) with the ripe wisdom of Beethoven's recent death, was in itself probably an incitement to re-create his style. So Mendelssohn used structural devices taken from Beethoven's *Les Adieux Sonata* and *Serioso* Quartet, and there are numerous analogies and reminiscences that show the influence of Beethoven's Quartet Number 15, Opus 132, which is—

not accidentally—also in A Minor. The Beethoven model recedes substantially only in the pensive third movement, which is

inevitable revelation of Mendelssohn's own unique mode of thought, which again and again asserts itself through the pious tribute.

Neither the controlled, energetic, classical intensity of the Haydn nor the ardent, melancholy romanticism of the Mendelssohn seemed deeply congenial to the soul of the Guarneri Quartet, whatever that may be. The most persuasive performance of the evening was that of the Shostakovich, not perhaps because the Guarneri musicians really identify with its impassioned, tragic mood, but because the emotion of the Russian work are so overwhelming and so immediately available that not much probing is necessary to reveal their nature.

The Eighth Quartet is supposedly about the suffering brought about by Nazism and the Second World War, but as always Shostakovich's overt

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## CITY LIGHTS

### AND SO TO BID

(continued from page 4)  
young black man with the pink scarf, was snatched up for \$550 by a fortynish pharmacist. "I saw him walking by and I said, 'He's cute,'" she told me. The emboldened woman bought a date with a twenty-seven-year-old. A thin advertising executive with a boyish face will be spending the weekend with a woman who is at least twenty years his senior. She told him afterward that she bought the San Francisco date package for her daughter but will be accompanying them as a chaperon.

I left before the event was over, mostly because of the Fendi perfume samples. A woman told me it was great stuff; she was filling her purse with all the unlabeled samples left on empty seats. Trusting her judgment, I

put some on my wrist. It smelled like Raid. It made me nauseated. It wouldn't wash off.

So I walked to my car alone, thinking about all the romantic strolls along the beach that I will miss (seven had been offered), the limousines rides I won't be taking (twenty-five, altogether), the nine doctors roses that won't be presented to me, the twenty-four bottles of champagne that other women will be drinking. Then I thought about the forced conversations and the uncomfortable silences, the awkward explanations of intentions and regrets, the cloying champagne that goes for six dollars a bottle. I realized that the evening wasn't a failure after all. I could go home, insult my husband, and then write a check to March of Dimes. If I hurried, I'd still have time to catch the last half of *Dynasty*. ■

### LOVE A CHARADE

(continued from page 5)  
with the selection. A Roberts aide says that's absolutely untrue, but an O'Connor spokesman is less diplomatic. "That's their right to have a convicted felon as a grand marshal, though it sends out an interesting image for the parade," he says.

One beach resident jokes that while it's too late to uninvite Hedgecock, "maybe we can give him a pair of sunglasses and hide him in the back seat of a woodie station wagon on the parade route." No way, says Mike Hines, a festivities organizer who staunchly defends the Hedgecock choice. "He's going to ride in a big, gold convertible Cadillac," Hines promises. The former mayor said this week that he was "totally unaware" of the mini-controversy and is "just looking forward to having a good time at the parade." ■

### LOCAL OUTLOOK

(continued from page 2)  
personally blame Edgemoor's field representative, Katy Scates, some of Scates's co-workers see Scates as bearing some responsibility for the health workers' arrest. One co-worker, who asked not to be identified, expresses resentment of the fact that Scates was hired seventeen months ago with no union experience (and currently earns more than \$30,000 a year in her position). The same person says Scates has made no secret of the fact that she is a longtime family friend of CEA executive director Wylen Looma and has spent Thanksgiving and Christmas with Looma and her family since childhood.

Asked about this, Looma says, "There are two or three people here [among her seventeen subordinates] who are friends of mine." However, Looma states that she hired Scates because she was "extremely bright, extremely

able," and Looma defends Scates's performance in her job. Looma refused to discuss another issue that seems certain to surface during the coming election: the question of how much money the CEA has spent in legal battles resulting from Looma's summary firing of two CEA employees in January of 1987. "You don't just run off half-cocked, but that's what she did. She didn't give them their rights as employees before terminating them," says one of Looma's staff members. As a result, one of the two contested his dismissal and subsequently accepted an \$8000 settlement from the association. The other, Sol Allen, first sought unemployment compensation after his termination (since the firing was not for cause), and the association fought this all the way up to the Unemployment Insurance Appeals Board in Sacramento, losing at every level. The issue of Allen's dismissal then went before an arbitrator, who decided at the end of August that Allen was successfully fired and was eligible for about

\$49,000 in back pay. The arbitrator also said Allen should be reinstated in his union job. But eight days after his reinstatement, Looma once again terminated Allen, and now more legal action is pending.

Grillo of Local 102 says her organization certainly will be raising questions about this chain of events, as well as Looma's decision to hire an attorney to represent the CEA in the firing dispute. "I understand they've

paid something like forty grand in legal fees," Grillo says, adding that Looma herself, who is a labor lawyer, could have handled the case. "My understanding is this has cost well over \$100,000 so far, and it's still going on, so the totals aren't all in yet. Basically, we're going to be asking where the members' dues are going."

Looma says if this subject becomes an issue in the election, she may discuss it then, "if I

deem it appropriate." For the moment, she expresses optimism that the CEA will win the upcoming election, and she is quick to shoot down as "totally inaccurate" the notion that the election and the money lost during the two employees' termination has discouraged her current staff. "I'm sure if I asked anyone working for CEA, they would say they have never liked working anywhere as much as they like working here."

Several CEA employees, past and present, privately tell a different story, however. "I'm really upset. I can see the general manager [Looma] bankrupting us," says one. Another asserts, "Morale right now is worse than poor. I would look for a mutiny soon. It's that bad." ■

## LETTERS

(continued from page 1)  
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Kathy McKim  
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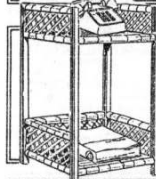


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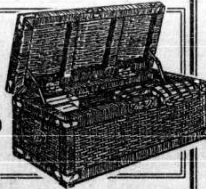


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Most people who've read Robert Heinlein's science fiction classic *The Moon Is a Hard Mistress* probably remember the book most for introducing the now-shopworn assertion, "There ain't no such thing as a free lunch" (the battle cry for a libertarian revolt on the twenty-first-century moon). It was a catchy phrase,



but I submit that a more creative invention in the book was Heinlein's utterly nonchalant portrayal of a society in which the nuclear family is a rarity. Various forms

of group marriage are treated the norm, with the hero, for example, belonging to a "line marriage" consisting of seventeen children and nine spouses ranging from an elderly Grandpaw to a newly pregnant fifteen-year-old. Somehow Heinlein (no political Communist, God knows) makes communal living seem the only down-to-earth, sensible way to arrange one's domestic affairs.

And that's real science fiction — at least viewed from late-twentieth-century earth, where Christian mores have marched inexorably on any scattered polygamous holdouts and industrialization militates against even extended-family arrangements. Sure, we've heard of communes (particularly here in California), but we almost universally understand that commune dwellers are culturally — at the very least — deviant.

But if they're not commonplace, however, neither did they disappear with the dawn of the Eighties, and Joseph Koenig will be amplifying this point in an upcoming Humint Discussion Group lecture called,

"Communal Living Is Alive and Well on the West Coast." A fifteen-year veteran of communal living, Koenig ten years ago co-founded the

(continued on page 19, col. 3)

IT'S DEADLY  
AT THE TOP

September 1970. Ingesting a "mixture of tranquillisers, amphetamines, depressants, and alcohol," fame-soldier electric guitarist Jimi Hendrix, while asleep in a London apartment, suffocates on his own vomit....

February 1983. Vocalist Bon Scott of AC/DC hits the

"Highway to Hell" as he chokes to death on vomit following a session of heavy drinking....

September 1980. Puccine drummer John Bonham, severely intoxicated after a party at the home of hardmate Jimmy Page, asphyxiates on his own vomit.

"If There's a Rock 'n' Roll Heaven..." indeed. Anecdotes relating the death throes of celebrity burn-outs read like pages from *The Valley of the Dolls*: a frantic cycle of glamour, excess, decadence, and death. From Marilyn Monroe to Sid Vicious, we gaze at our self-destructive stars with excitement and disgust as they will booze, pop pills, copulate, and die. We reward them for living their lives "on the edge"

with posthumous TV character-assassinations, often written by their own relatives.

The danger and consequences of self-indulgence that these furiously baroque lives delineate appeal to our puritanical minds — they're naughty morality tales that flatter our belief in hard work and self-sacrifice and at the same time satisfy our craving for "forbidden fruit."

After years of amphetamines, Quaaludes, and mixing bowls filled high with bacon, the copulent "King," Elvis Presley, collapsed on a "throne" in Graceland while reading *The Scientific Search for the Face of Jesus*. His aged and narrowed arteries just gave up. Heart failure, thirty years in the

(continued on page 19, col. 2)

THE  
HORSE BEFORE  
DESCARTES?

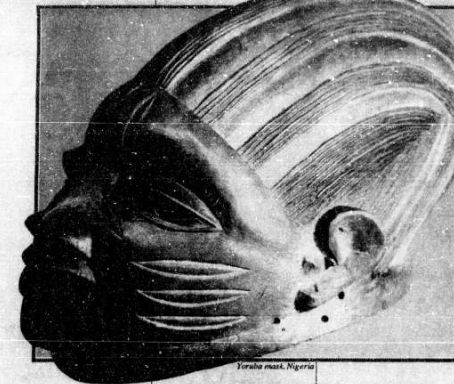
"I met another dog almost immediately. He was large and black with a tan muzzle and rough, curly hair. He seemed to like me very much. We played together for a while, sniffing each other's scents and chewing each other's noses. He began to lick me lovingly. His musky smell made me giddy. I returned his caresses. Soon we nuzzled. I

wanted him to stay with me, but he left, so I wandered home alone."

So says Molly to Beatrice Lydecker, expert animal psychologist, in Lydecker's book *Stories the Animals Tell Me*. Lydecker comments, "From what the animals tell me, males and females alike, sex is a tremendous physical pressure and there is absolutely no emotional content to the experience... My communicators with dogs and cats reveal that ninety-nine percent of them do not want intercourse. This is no exaggeration."

On a different subject, Rocky, a cat, remembers, "At a time

(continued on page 19, col. 3)



Yoruba mask, Nigeria

## ARTIFACTS

Contrary to most Western notions, sub-Saharan Africa is as ethnically and culturally diverse as the European continent. The social traditions, rituals, languages, and visual symbols vary from tribe to tribe within nations and are unique signatures of each group. Likewise, African art — the ceremonial, utilitarian, and decorative pieces created by

each nation — has its own distinct evolutionary history, artists with recognizable styles, and a depth of symbolic communication that is generally unknown beyond the academic circles of anthropologists and art historians. One of the goals of the exhibit of African art currently exhibited in the San Diego Mesa College Art Gallery is to inform a wider audience about some of the nuance and meaning in the pieces.

The exhibit, called "Values Made Visual," is a selection of

fifty-two masks and other pieces from one of the most extensive private collections of African art in the country, belonging to San Diegoans Robert and Patricia Berg. The theme of the exhibition and the selection of pieces are the work of Barbara Blackman, a member of the art faculty of Mesa College, a specialist in sub-Saharan art, who spent eight years studying in Malawi and Nigeria. According to Blackman, beyond the aesthetic goals, the show was organized to share with a

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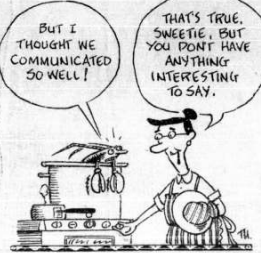


Illustration by Tim Higgins



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## READERS GUIDE TO LOCAL EVENTS

Contributions to **READER EVENTS** must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Do not phone. The 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 80303, San Diego CA 92138.

## OUTDOORS

**A Slender Crescent Moon** returns to the western sky this week, passing near the red star Antares on Friday evening, November 11, and near pole, white Saturn, on Saturday evening, November 12. High in the eastern sky at suppertime, Mars continues to shine with an obvious orange or red hue, although its intensity is slowly fading as Earth moves faster away from the red planet.

**Estuary Nature Walk**, the rangers from Bender Field State Park lead guided nature hikes through the estuarine plant-and-animal community of the Tierras Encinitas Research Reserve the first two Saturdays of each month. The next walk is scheduled for Saturday, November 12, 9 a.m., beginning at Fifth Street and 5th Avenue, Imperial Beach. The hikes are free. 435-5164.

**Petroglyphs**, Ken Hedges, curator at the Museum of Man, will lead a fairly strenuous hike through Wilderson Gardens Preserve to locate some early traces of the Indians who have lived in the area. There are Indian rock paintings at several locations in the country. The hike is scheduled for Saturday, November 12, 9-30 a.m., beginning at the bridge at the entrance to the preserve. Hiking boots are required; bring a canteen of water and some lunch.

**Botanical Garden Tour**, every Saturday at 10 a.m., there is a free tour of Quail Botanical Gardens, 230 Quail Gardens Drive, Encinitas. Meet at the visitors' center. There is a parking fee. 436-3036.

**Birding Marathon**, a day-long excursion to study wintering shore birds will be led by a naturalist from Scripps Aquarium. The itinerary includes all the major locations in the south county where our abundant winter bird populations can be found: Kendall Point Preserve, Famosa Slough, Sweetwater River, Chula Vista Natural Interpretive Center (Gunpowder Point), Tijuana River Estuarine Reserve, and the South Bay Biological Study Area. For ticket information and reservations for the excursion, which is scheduled for Sunday, November 13, from 9-45 a.m. to 4 p.m., call the Scripps Aquarium Museum at 534-4578 or 534-3474.

**Birding**, John Walters of the San Diego Audubon Society will be leading a bird-spotting hike in the area of the Tijuana River National Estuarine Research Reserve. Wednesday, November 16, 8 a.m. to 11 a.m. Meet at the parking area at the south end of Seacrest Drive in Imperial Beach. The hike is free, but there is a small parking charge. 531-0615 (10 a.m. to 12:30 p.m., weekdays).

**The Leonid Meteor Shower**, normally yielding a very modest display of about 15 visible events per hour (under clear, very dark skies), peaks this year on the morning of Thursday, November 17. Best hours are 4 a.m. to 6 a.m. The meteors will seem to radiate from the constellation of Leo, high in the south. Every 33 years, the Earth passes through a great lump of debris in the Leonid meteoroid stream. During the 1966 Leonid shower, observers in the American Southwest witnessed a short-lived display of up to 100,000 meteors per hour. Next chance to see a similar Leonid shower is mid-November 1999.

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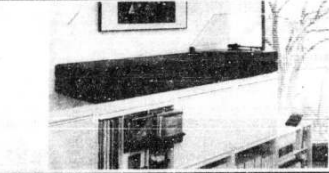
Most manufacturers design their receivers to produce the best possible F.T.C. ratings. H.K. designs theirs to produce the best possible sound quality. Use of discrete audio stages, high instantaneous current capability, low negative feedback and ultrawide open-loop bandwidth combine to reproduce flawless transient accuracy.

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## READER'S GUIDE TO LOCAL EVENTS

**Atmospheric Ice-Crystal Effects** are frequently observed this time of year. Most familiar is the 22-degree halo or ring around the sun or the moon. Less often seen is the ice-crystal "corona" in colored disk around the sun or moon — not the same as the solar corona seen during a total eclipse. "rainbow" (colored arcs left and right of the sun; the sun pillar in vertical columns of light above the rising or setting sun), and a host of rare and inconspicuous optical phenomena. All — except for the rainbow, which is produced by light passing

through water droplets — are a consequence of sunlight or moonlight refracting and reflecting off the tiny facets of ice crystals in cirrus or other types of high clouds.

**Acorn Drooping** touches a crescendo this month on Coronado, Laguna, and Palomar mountains. With scrub oaks, massive canyon live oaks, and the golden-leaved black oaks all contribute to the growing collection of acorns littering the ground. Acorn woodpeckers are busy stuffing the fruit into the small holes they drill into the bark of pine trees. Beneath the trees, the brown or bracken fern and the red of poison oak and sassafras are among the last expressions of autumn color we'll see in the mountains this year.

## DANCE

**Ballet.** The International Ballet of USIU will perform today, Thursday, November 10, and Friday, November 11, at the Lyceum Theatre in Horton Plaza, downtown. On the program is the

world premiere of Carmen, choreographed by the company director and resident choreographer Elizabeth Rowe-Worthington and set to the music of Rodion Shchedrin. Rowe-Worthington has also choreographed the evening's *Serenade for String Orchestra*, with music by Tchaikovsky, and *The Gutschkalk Suite*, set to music by the 19th-century New Orleans composer. Kerry Duce will conduct the International Orchestra. For ticket information, call 258-2202.

**Country Dances.** Try your feet at contraltones, squares, running sets, and couples' dances in this month's New England-style dance get-together, Friday, November 11, 8 p.m. Music is provided by the Vintage Music Company. Joseph Tardine is the caller. Beginners are welcome. It's held on the second Friday of each month at the Silverberg Masonic Lodge, 1795 Utah Street, North Park. 484-8813 or 442-1336.

**"Shrimp: The Mind/Body Problem."** A troupe of Los Angeles dancers blends dance, performance, and humor with such unlikely props as basketballs, logs, and cocktail dresses to comment on large men, small women, and issues of size and gender. Friday and Saturday, November 11 and 12, 8 p.m., Sushi, 852 Eighth Avenue, downtown. 235-8466.

**Modern Dance.** The Martha Graham Dance Company will appear in San Diego in two concerts, sponsored by San Diego Performances, Friday and Saturday, November 11 and 12, 8 p.m., Civic Theatre, 202 C Street, downtown. The Friday program includes a newer work, *Tempest* of the Moon, to music by Bela Bartok, with costumes by Hobbson; a 1957 work, *Deep Song*, which is a commentary on war; *Night Chant*, Graham's newest composition, a commentary on the American Indian experience; and *Letter to the World*, a 1940 dance-drama based on the life and work of Emily Dickinson.

Saturday's performance features *Scapple Dialogue*, music by Norman Delio Jojo, a dance-drama about

Joan of Arc. *Cave*, based on the comparison of Ulises, set to a score by Alan Hovhanes, Deep Song, and the 1944 Graham-Corleand classic, *Appalachian Spring*. Tickets are available through Arts Tix (238-1810), Ticketmaster (278-8497), or the box office (278-6510).

## FILM

**"Skinner's Dream,"** an anime World Cup champion John Evans travels to the world's most far-out ski spots and jumps off cliffs and snowmats off moguls with some other well-known men and women of the slopes. There's even some snowboarding, parajumping, and windsurfing. You can see it all tonight, Thursday, November 10, 7 p.m. and 9 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla (454-5441); then it spreads a week at the College Theatre (November 11 to 17, 7 p.m. and 9 p.m.), 6503 El Cajon Boulevard, College Area (286-1455).

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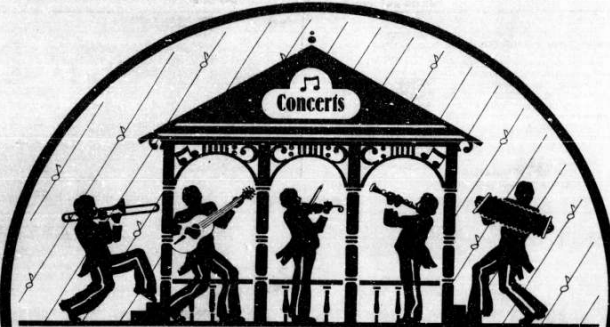
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**jazz jam '88**

Sunday, November 13 from 1-4pm

Seaport Village welcomes two of the best local Dixieland jazz bands in a preview of the upcoming Great American Dixieland Jazz Festival. Enjoy the sounds of the South Market Street Jazz Band in the West Plaza and High Society in the East Plaza.

gazebo. Register for a free drawing for passes to the Great American Dixieland Jazz Festival. West Harbor Drive at Kettner Blvd. Shops open daily from 10 to 9. Restaurants have extended hours. 235-4014.

**SEAPORT VILLAGE**

# READER'S GUIDE TO LOCAL EVENTS

"2001: A Space Odyssey," to celebrate the 20th anniversary of this film, the Ruben H. Fleet Space Theater and Science Center has planned Thursday through Sunday screenings, through Sunday, November 13. The 20mm print will be shown on the theater's domed screen with stereophonic sound. Show times are at 8 p.m. Thursdays through Saturdays and

5 p.m. on Sundays. The ticket price includes admission to the science center. Advance tickets are available through Ticketmaster outlets (278-8497); same-day tickets (depending on availability) can be purchased at the theater box office. For additional information on the call 238-1168.

**Political Film Series.** The Beat era is the setting for both of this week's films, sponsored by the Committee for World Democracy. Burroughs is Howard Brook's 1984 dramatized biography of avant-garde writer William Burroughs. Part South and Louis Hutton appear in the film. *Full Mo' Ditty* is Jack Kerouac's 1959 documentation of Fifties life in a New York Bowery loft. The screening is scheduled for Friday, November 11, 7 p.m., in room 127, Third Lecture Hall, UCSD. For program information, call 534-4873. For on-campus directions, call campus information at 534-3362. Free.

**"Spirituality and the Cinema,"** the fifth film in this series of eight is *Thérèse*, Alain Cavalier's 1986 study of the life of Thérèse Martin, later elevated to St. Thérèse of Lisieux. The film celebrates the province of her birth and scenes Friday, November 11, 7 p.m., room 126, Hahn Hall, UCSD. Alcala Park, Linda Vista Road, Linda Vista. Following the showing, Sister Betty Walsh of the English department of USD will moderate a discussion of the ideas in the film. Tickets are available at the door. 260-8888.

**Peace Video.** Selections from the lending library of the Peace Resource Center of San Diego will be shown on Sunday, November 12, between 1 p.m. and 5 p.m. The subjects range from Nicaragua and South Africa to violence, nuclear testing and strategies to end the arms race. The event is free for Sunday.

schedule for the screenings is: *Face to Face*, Terrence DeLongis in Nicaragua and Jackson Browne's *Laws in the Balance* at 1 p.m.; *Vicio* from South Africa, 1:50 p.m.; *Half Life*, 2:45 p.m.; and *Forever Safe* and *The Fall of Rome* at 4:30 p.m. The event takes place at the Pacific Beach United Methodist Church, 1561 Thomas Street (at Ingraham Street), Pacific Beach. 265-0730.

**Native American Culture.** A video presentation of Broken Rainbow and Tobey dancing by Ancestral are the highlights of an evening of Native American Culture. *Broken Rainbow* is the story of the forced relocation of Navajo Indians from their ancestral lands at Big Mountain, Arizona. The film won an Oscar for the best feature documentary of 1987. Admission and refreshment proceeds benefit the San Diego Big Mountain Support Committee of the Alliance for Survival. The event is free for Sunday.

November 13, 7 p.m., Centro Cultural de la Raza, Pepper Grove, Park Boulevard, Balboa Park. 277-0991.

**"The Merry Widow,"** the 1934 Ernst Lubitsch version of the 19th opera (retitled *The Lady Dances*) stars Maurice Chevalier and Jeanette MacDonald. It will be shown Monday, November 14, 10 a.m., Ben Polak Fine Art Center, 8551 University Avenue, La Mesa. 469-4128.

**"L'Atlantide,"** French director Jean Vigo's 1934 film will be shown with subtitles, Monday, November 14, 7 p.m., third floor auditorium, San Diego Public Library, 820 E Street, downtown. The suspense and poetic story revolves around a young married couple on a huge trip and explores the personal adjustment each must

make for their marriage. This film, a combination of realism and expressionism, was the only feature-length work by Vigo, who died at age 29. Ben Kaufman was the director of photography. Free. 696-3927.

**"In the Country of the Light Feet"** (1987), Mavis Fierstein's *Volunteer*, one of Mexico's most important directors, created this story of a city boy who is befriended by a Tzotzil Indian boy. The film screens in Spanish with subtitles, Wednesday, November 16, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-0287 or 454-3541.

**"Urban Cinema" Series.** The next installment of Installation's series is titled "Synthesis of Forces" and presents Jon Montagna's *Der Elks*, Todd Haynes's *Superstar*, The Kerner Carpenter Story, and George Kuchar's *Hard to Be a Hero*. *Der Elks* is a 1987 parody of Syberberg's *Our Hitler* reduces history to a blurred metaphor for self-indulgence and excess, both personal and political. Haynes's 1987 film is a condemnation of the idealized family unit that flourished on TV in the Nixonian '70s. Kuchar's 1966 film is a parody of Hollywood melodrama and frustration. Also screening will be Kathy Acker's *Letter to Bart*, a parody of Jean-Luc Godard's and Jean Pierre Gorin's political commentary, *Letter to Jane*. The screenings are scheduled for Wednesday, November 16, 8 p.m., Installation, 700 E Street, downtown. 232-9915.

**"Women of the Americas,"** selections from the October 1988 Cine Accion video festival in San Francisco will be screened twice daily from next Thursday, November 17, through December 21. Video works by Central and South American women integrate the video screening room at the Installation gallery. The first screening is scheduled for 8 p.m. next Thursday; the program can be seen at 11 a.m. and 2 p.m., Wednesday through Sunday, at the gallery at 930 E Street, downtown. 232-9915.

**"Women of the Americas,"** selections from the October 1988 Cine Accion video festival in San Francisco will be screened twice daily from next Thursday, November 17, through December 21. Video works by Central and South American women integrate the video screening room at the Installation gallery. The first screening is scheduled for 8 p.m. next Thursday; the program can be seen at 11 a.m. and 2 p.m., Wednesday through Sunday, at the gallery at 930 E Street, downtown. 232-9915.

**"Man Facing Southeast,"** this 1986 Argentine film is a blend of social criticism and the supernatural. The hero appears to be either a fanatic, an alien, or perhaps a messiah who is ignored. The screening, part of the "Art of the Cinema" series, will be next Thursday, November 17, 7 p.m., room P-32, Palomar College, 1140 West Mission Road, San Marcos. Free. 744-1150.

## MUSIC

**Piano Recital.** Kay Eberhardt offers a solo recital of works by Beethoven, Debussy, Chopin, and Berg, Friday, November 13, 7:30 p.m., First Unitarian Church, 4190 Front Street, Hillcrest. Free. 298-9978.

**"New Music Series."** Installation gallery inaugurates a series of new-music concerts with a performance by Anna Homler and David Moss, Friday, November 11, 8 p.m. Anna Homler is a Los Angeles artist who works in performance, installation, and sculpture. David Moss is an innovative percussionist who extracts sounds from drums, metal, string, plastic, wood, and sound sculpture. The collaboration will be on extended vocal solos and duets, portions of their work *Wind Games*.

On Monday, November 14, at 8 p.m., saxophonist Tom Gonsky offers a program on his instrument, called the Mobile Saxophone and Music Unit. It includes tenor, soprano, and also uses various reed and woodwind instruments of his own devising. Both concerts are held at the gallery at 930 E Street, downtown. 232-9915.

**Classical Trio.** The Damsel Trio—flutist Robert Williams, guitarist Fred Benedetti, and cellist Jennifer Holton—offer a program of chamber music works by Haydn, Boccherini, Pleyel, and Beethoven, Friday, November 11, 8 p.m., Words and Music, 3806 Fourth Avenue, Hillcrest. For ticket information and reservations, call 298-4012.

**Benefit Concert.** The Gnomest String Quartet will perform in a concert of chamber music to benefit the Gnomest Guitar Guild and the upcoming 11th annual Gnomest Guitar Festival. The evening's program includes Giuliani's *Guitar Concerto in A Major*, Op. 30, Vivaldi's *Guitar Concerto in D Minor*, solo and duets for guitar by J.S. Bach, Monty, and Sabicas, and duets for guitar and keyboard by Chick Corea, Steve Baker, and Fred Benedetti. Members of the Quartet are Anthony Poma and Gregory Lawrence, violin; Wanda Law, viola; and Peter Parnell, cello.

Featured performers are George Svoloboda, guitar; and Steve Baker, harpsichord, piano, and synthesizer; and guitarist Fred Benedetti. The concert will be held Saturday, November 12, 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. For ticket information, call 440-2277 or 465-1200/4254.

**"Secular Songs about Love,"** unusual selections from the 1500s to the 1800s will be performed by Beethoven, Debussy, Ravel, and others, Sunday, November 13, 2 p.m., Speeches Organ Pavilion, Balboa Park. Free.

**Piano Soloist.** Delores Stevens, a faculty member at two Southern California colleges, will perform works by Mozart, Debussy, Ravel, Chopin, and Paul Kierkegaard, Sunday, November 13, 3 p.m., room D-105, Performance Lab, Palomar College, 1140 West Mission Road, San Marcos. 744-1150 x2453 (room to 5 p.m., weekdays).

**American Music.** pianist Cecil Little directs an ensemble called the American Music Company in works that range from Stephen Foster and Scott Joplin to Charles Ives and Duke Ellington. In addition to

Berlin, and Southern. He is also a theater-music historian, familiar with the inside stories on how the songs were written. He presents a word-and-music concert on Saturday, November 12, 8:30 p.m., in the Loreum Theatre, Horton Plaza, downtown. Tickets are available through Ticketmaster (278-8497).

**Mandolin Orchestra.** the 30-piece San Diego Mandolin Orchestra performs international music, Sunday, November 13, 1 p.m. to 3 p.m., Squibb Square, Old Town. Free.

**Organ Recital.** civic organist Robert Flanagan plans selections from the works of J.S. Bach, Widor, Dreyer, Charles Rodgers, and others, Sunday, November 13, 2 p.m., Speeches Organ Pavilion, Balboa Park. Free.

**Baritone.** Stephen Kachulis, a New York performer in both opera and musical theater productions, will appear in recital, performing both sacred and secular songs, Sunday, November 13, 2 p.m., Torrey Pines Christian Church, 8313 La Jolla Scenic Drive North, La Jolla. Tickets will be available at the door, or call 453-3530 for information and reservations.

**Band Music.** Fred Benedetti conducts the Gnomest College Concert Band, Sunday,

Lytle, the players are Nancy Turetsky, flute; Bert Turetsky, bass and tenor; Leon Alexander, percussion; and bassist Philip Larson. The concert will be held on Sunday, November 13, 4 p.m., La Jolla Presbyterian Church, 7715 Driper Avenue, La Jolla. Child care will be provided. 454-1025.

**Benefit Guitar Recital.** the classical guitar duo Contrepoint will perform to benefit Tijuana charity work of the Sacred Heart Church Parish Center of Coronado. The concert is scheduled for Sunday, November 13, 4 p.m., at the center at 672 B Avenue, Coronado. 435-3167.

**Chamber Music Concert.** the Festival Chamber Ensemble performs an all-Baroque concert, including the composer's *Sixteen*, Sunday, November 13, 3 p.m., in the Great Hall of the Cathedral Church of St. Paul, Fifth Avenue and Nimitz Street, Hillcrest. 298-7261.

**Baritone.** Stephen Kachulis, a New York performer in both opera and musical theater productions, will appear in recital, performing both sacred and secular songs, Sunday, November 13, 2 p.m., Torrey Pines Christian Church, 8313 La Jolla Scenic Drive North, La Jolla. Tickets will be available at the door, or call 453-3530 for information and reservations.

**Band Music.** Fred Benedetti conducts the Gnomest College Concert Band, Sunday,

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## READER'S GUIDE TO LOCAL EVENTS

November 13, 7:30 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. Free. 465-1700.

"The Four Seasons," Vivaldi's best-loved work will be played by the 15-piece San Diego Sinfonietta, directed by Otto Feld, in a fundraising concert to benefit programs of the Telenor Israel Synagogue. Sunday, November 13, 7:30 p.m., at the synagogue at 6660 Cowles Mountain Road, San Carlos. 697-6001.

Opera Selections, this week's luncheon concert sponsored by San Diego Mini-Concerts features soprano Debra Pearson and tenor Jose Medina of the West Coast Lyric Opera singing selections from *Rigoletto*, *Faust*, and *La Traviata*. Monday, November 14, noon to 1 p.m., Leucan Theatre, Horton Plaza, downtown. Free. 574-0110.

Piano Soloist Howard Wells will perform a varied program in a concert sponsored by the Chula Vista Public Library. Monday, November 14, 7:30 p.m., at the library at 635 F Street, Chula Vista. Free. 693-5869.

Chamber Music, the International Chamber Players of USIU offer Mozart's String Quartet in E-flat Major, Roger's Serenade in G Major, Op. 141a, Duet for C- Trumpet and Marimba by Struss, Smith's Suite Moderne for Marimba, and Nielsen's Quatre for Winds, Op. 43. The concert is scheduled for Tuesday, November 15, 7 p.m., Green Hall, USIU, 10455 Pomodoro Road, Scripps Ranch. Tickets will be available at the door. 693-4613.

Pianist Frances Rezai is the next featured soloist in the ongoing Boersdorfer Series at UCSD. At the grand piano, Rezai will interpret two Beethoven sonatas, Mozart's Fantasia in D Minor, Minors by Ravel, and Chopin's Ballade in F Major. Tuesday, November 15, 8 p.m., Mandeville Auditorium, UCSD. Tickets are available through Ticketmaster (778-6497) or at the door.

Tenor Martin Chambers will perform at the next luncheon concert sponsored by the Palomar College music department, next Thursday, November 17, 12:30 p.m., room D-10, Performance Lab, at the college at 1140 West Mission Road, San Marcos. Free. 744-1150 x2317 or 2316.

## LECTURES

"Mass, Order, and Anden: Reflections on Emersonian Idealism," Bruce Williams, associate professor of English at UCSD, will discuss the relationship between general values and the nature of masculine virtue in

Emerson's work, today, Thursday, November 10, 4 p.m., Manchester Executive Conference Center at UCSD. At the grand piano, Rezai will interpret two Beethoven sonatas, Mozart's Fantasia in D Minor, Minors by Ravel, and Chopin's Ballade in F Major. Tuesday, November 15, 8 p.m., Mandeville Auditorium, UCSD. Tickets are available through Ticketmaster (778-6497) or at the door.

The Home of Confucius, a slide-illustrated lecture about a local couple's four-week visit to China, with a week's stay in Qufu, the home of Confucius, will be presented at the next meeting of the U.S.-China People's Friendship Association, Friday, November 11, 7:30 p.m., Chula Vista residents Wayne and Evelyn Bary were part of a group that recently visited Beijing and other Chinese cities. The meeting will be held in the community room of the Great American Savings Bank, 925 Ft. Stockton Drive, Mission Hills. Free. 224-4456.

Ferns will be the subject for Elizabeth Pelt of the San Diego Fern Society at the next "Ferns for Breakfast" meeting, sponsored by the Zoological Society of San Diego, Saturday, November 12, 7:30 a.m., repeating at 10:30 a.m., in the Boardroom at the San Diego

Zoo. The lecture includes a continental breakfast, lecture, slide show, and plant demonstration, with a self-guided tour of the plants presented in the program. For reservations and information, call 231-1515 x4472.

A Morning with Grimm's Fairy Tales, Ruth Berghemmer of SUNY Stony Brook is the featured speaker in a discussion of women as "the bad guys" and the relationship of gender and evil in the classic children's stories. A response to Berghemmer's views will be offered by Frances Foster of UCSD and Jerome Fisher of SDSU. The final event of the day will be a reading and drama workshop of the Grimm's "The Robber Bridegroom." The event is sponsored by the Children's Literature Circle in cooperation with SDSU and the California Reading Association. It's scheduled for Saturday, November 12, 9 a.m., Hensley Hotel, Hotel Circle North, Mission Valley. For additional information, call 463-2229.

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**Author and Geomorphologist Gerald La Rue**, past president of the National Henkle Society and emerita professor of religion and adjunct professor of geology at USC, will speak at the next meeting of the Henkle Society of San Diego. La Rue will address the two most common arguments leveled against the idea of volunteers' enthusiasm in the use of the sanctity of life and the fear that enthusiasm will lead to other, more drastic things. The Henkle Society, which supports the idea of volunteer enthusiasm, will meet on Sunday, November 13, 1 p.m., at the Free Lutheran Church, 4180 Front Street, Hillcrest. Free. 233-4157.

**Opera Seminars**, the second of three Monday morning seminars, sponsored by the Docere of the San Diego Opera, will feature Don Braden, financial editor of the San Diego Union, talking about "An Investment in the Opera" and Maurice Schiff of UCSB talking about the adventure of being a backstage doctor at the opera. The seminars are scheduled for Monday, November 14, 10 a.m., room 2, 101 Memorial Building, 3325 Zoo Drive, Balboa Park. Free. Seating is limited, and reservations are required. 421-7455.

**Neon Signs** are the subjects for Michael Queen, a collector of commercial and art neon pieces. He'll talk about the process of collecting and restoring neon and will show slides of pieces in his collection (including the Ace Drag Neon sign that used to be in Hillcrest). Also on the agenda is a talk from neon artist Art Sklar, who will discuss neon materials and methods. The lecture is sponsored by the Art Deco Society of San Diego, a committee of the Save Our Heritage Organization, and it's scheduled for Monday, November 14, 7 p.m., Silvergate Masonic Temple, 3795 Oak Street, North Park. 692-7927.

"**Cuba: Salt or Devil?**" Karen Walk, an American journalist living and working in Cuba, will offer an insider's perspective when she speaks at a gathering sponsored by the National Lawyers Guild and the Friends of Nicaragua Center, Monday, November 14, 7 p.m., Manchester Conference Center, USD, Alcala Park, Linda Vista Road, Linda Vista. 233-7071.

**Community Redevelopment Agency**, Librarian activist Sally Foster offers her opinion on what she calls city government's "taxi-scam." As she sees the issues, cities use eminent domain and tax-financed bonds to grab land from private owners to use for commercially unfeasible projects. Hear her side of the story when she addresses a meeting of the San Diego Librarian Support Club, Monday, November 14, 8 p.m., preceded by an optional dinner at 6:30 p.m., Bit of Sweden Restaurant, 2850 El Cajon Boulevard (at Utah Street), North Park. For reservations and information, call 276-7166.

**The Antarctic** is the subject of a slide show and talk by Hugh Chivers, who will relate some of his adventures in the true Down Under, Tuesday, November 15, 7:30 p.m., at a meeting of the Torrey Pines Coastal Group of the Sierra Club, Solana Beach Community Center, at the west end of Loma Santa Fe Boulevard, Solana Beach. The center is one house north of the county park. Free. 944-0386.

**Members of the Soviet Peace Committee**, part of a four-year exchange program of the World Federalist Association, will be appearing in a roundtable discussion, Tuesday, November 15, 7:30 p.m., room 110, Peterson Hall, UCSD. The group includes a writer, a retired general, and others from various parts of Russia. Peterson Hall is off North Torrey Pines Road, park lot no. 206. The event is free. 213-4307 or 483-8864.

**Olympic Sportscaster Charlie Jones** of NBC will share some of his observations on the recent Olympic games, where he was commentator for the track-and-field and diving events. The informal talk is preceded by a hors-d'oeuvre.

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## READER'S GUIDE TO LOCAL EVENTS

**support, Wednesday, November 16, 6:30 p.m., Torrey Pines Christian Church, 8120 La Jolla Village Drive North, La Jolla. Reservations are necessary for dinner. Call 453-3550.**

**The Coastal Lagoons and Bays of Baja** are the subjects for Silvia Berra-Chavez, from the department of marine ecology of the Centro de Investigacion Cientifica de Ensenada. She is an authority on the life found in Baja's bays and lagoons and on the need for maintaining these resources. She will also compare the status of

Southern California's bays and estuaries with that of northern Baja. She will be speaking at the next meeting of the San Diego Ocean Foundation, Wednesday, November 16, 7 p.m., room 204, Serra Hall, USD, Alcala Park, Linda Vista Road, Linda Vista. Free. 237-1221.

**"The Fear of Feminism: Los Angeles High Schools in the Progressive Era,"** Victoria Brown will present her research paper at the next meeting of the San Diego Independent Scholars, Wednesday, November 16, 7:30 p.m., in room 111A of the Chancellor's Complex, UCSD. Brown, a part-time instructor in the women's studies department of SDSU, has recently won an award from the statewide Independent Scholars organization for this paper. Free.

**"Latin American Debt Living on Borrowed Time?"** Ambassador Paul Booker, president of the Institute of the Americas, is the next speaker at a meeting of the World Affairs Council of San Diego, Wednesday,

November 16, 7:15 p.m., Torrey Pines Inn, 11485 North Torrey Pines Road, La Jolla. The public can attend the lecture only or the lecture and the dinner that precedes it at 5:30 p.m. Reservations are required, in either case. For information call the sponsor at 768-6111.

**"Habitat Restoration at the Tijuana River,"** Paul Jorgensen of the California Department of Parks and Recreation will discuss the techniques used to restore preserved wetland habitat when he addresses a meeting of the Friends of Famosa Slough, Wednesday, November 16, 7 p.m., Corcoran Junior High School cafeteria, 9320 Valero Street, Point Loma. The knowledge gained from restoration of the Tijuana River habitat will be applicable to the final development of the Famosa Slough as a wetland preserve. Free. 224-4591.

**"Teckling in the Developing World,"** Jeff Jalt, director of expedition programs for Tolly Bolly Institute in San Diego, will describe his travels in the Chilean Andes, Turkistan, and other remote regions in South and Central America and Asia in a slide-

illustrated lecture, next Thursday, November 17, 6:30 p.m., REI (Recreation) Equipment, Inc., 3029 University Avenue, North Park. Free. 295-7700.

**"Cross-Country Skiing,"** Naudi and back-country ski instructor Doug Deliquie will share some of his adventures around the Yellowstone area in a slide-illustrated lecture, which also includes some tips on what to look for in cross-country ski gear, next Thursday, November 17, 7 p.m., Sport Chatter, 3695 Midway Drive, Loma Forest south of Sports Arena Boulevard. Free. 224-6777.

**Veterinarian Jeff Jenkins** is the next speaker at a meeting of the San Diego Herpetological Society. He'll present a slide show on advancements in reptile medicine. If your snake is feeling puny these days, Jenkins may have the answer. It's a specialist in the care of exotic animals and birds. The meeting will be next Thursday, November 17, 7:30 p.m., at the Otto Center, Balboa Park, just south of the main entrance to the San Diego Zoo. Free. 755-7796.

## IN PERSON

Post James McHenry will read from his work today, Thursday, November 16, 7:30 p.m., Carlsbad Library La Costa Branch, 7750-M El Camino Real, Carlsbad. Free. 434-3865.

**Spanish-Language Theater**, *Perfiles* is a series of excerpts from plays by four contemporary Argentine writers: Ada Bortnick, Julio Mauricio, Roberto Grossi, and Carlos Gonsky. Conceda, a local group of Spanish-language actors, will be performing *Perfiles* on Thursday, November 16, and Saturday, November 17, 8 p.m., Hahn Compositon Theatre, 444 Fourth Avenue, downtown. Tickets will be available at the door, or call 424-5460 for information.

**Comedy**, the imaginative Tom Parks, plus David Spide and Marvin Hall will make you laugh, roughly through Sunday, November 13. On Monday, November 14, Richard Belter

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## AN EVENING WITH CHUCK MANGONE

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special guest guitarist  
**Mark Manetta**  
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**La Jolla Museum of Contemporary Art**

Friday  
November 11th  
8:00 pm  
and  
Saturday  
November 12th  
8:00 pm

Reserved seating  
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For information call 454-3541  
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A joint production of  
The La Jolla Museum of Contemporary Art/Westland Productions

# READER'S GUIDE TO LOCAL EVENTS

(sometimes mistaken for Morton Downey, Jr.'s evil younger brother) brings his take-no-prisoners humor to the stage for two shows, at 8:30 p.m. and 10:30 p.m. Bobby Slayton, Duke Sauer, and Art Krog bring a vaudeville way on Tuesday, November 13, at the Improv, 812 Grand Avenue. Pacific Beach. Show times are at 8:30 p.m., Sunday and Tuesday through Thursday, 8:30 p.m. and 10:30 p.m., Friday 8 p.m., 10 p.m., and 11:45 p.m., Saturday and local comedians try out their jokes on Monday nights at 8 p.m. 483-4520.

"A Meeting of Queens," this feminist historical drama set in the 16th Century, will be presented by the USD theater arts department, tonight, Thursday, November 12, through Saturday, November 12, 8 p.m., and at 2 p.m., Sunday, November 13, Camino Theatre, 3800 Alcala Park, Linda Vista Road, Linda Vista. The play is not recommended for children. 260-4600.

"For the Grace of Wings," this multimedia theatrical production, based on poetry by Gerald Chuah, will be presented by the local performance group Theatre, Friday and Saturday, November 11 and 12, 8 p.m., at the Underground Theatre, 2400 Ketter Boulevard. Performances are repeated next Friday and Saturday at 8 p.m. For ticket or program information, call 277-0229.

**Cabaret/Blues Show**, a benefit for the AIDS Awareness Fund will be staged by San Diego's Star Follies, local performers, aged 9 through 75 years. The program, "That's What Friends Are For," is made up of some of the best songs from old and new Broadway shows. The ensemble lip-synchs the familiar music with a fully staged, costumed, and choreographed production. The benefit show will be presented Friday, November 11, 8 p.m., Hahn Community Theatre, 444 Fourth Avenue, downtown. Ticket holders are invited to a reception in the adjacent Copier Alley at 6 p.m. For ticket information, call 692-2216, 10 a.m. to 4 p.m.

"As We Like It," is billed as "an evening of all happy endings," and it's a dinner variety show staged by the San Diego Chorus, Saturday, November 12, 7:30 p.m., preceded by a buffet dinner at 5 p.m., at the La Mesa Community Center, 4975 Memorial Drive, La Mesa. For ticket information call 234-9583.

**Polish Poet and Critic Stanislaw Baranek** will read from his work at the next installment of the ongoing New Writing Series, sponsored by the Archive for New Poetry at UCSD, Wednesday, November 16, 4:30 p.m., Revelle Formal Lounge, UCSD. Free. 534-1274.

**Se Your VCR for This One**, or however, just take the day off from work. On Tuesday, November 15, at 4 p.m., Oprah Winfrey devotes an entire hour to the secret of her recent weight loss. Everybody's been bawling about it—how Oprah dropped a ton or so. Was it liquid protein? Dishcloths and lemon juice? The all-synthesizer diet? The "Dear Dreams Come True" installment of The Oprah Winfrey Show air over KJTV, Channel 10.

**"Who Shit President Kennedy?"** The speculation and controversies have raged for 25 years. This episode of the *News* series approaches the question from a scientific point of view, analyzing the evidence available so far. The show airs Tuesday, November 15, 8 p.m., repeating Friday, November 18, 2 p.m., and Sunday, November 20, 3 p.m., KFBH, Channel 13.

**"Mexico,"** this three-part series on the contemporary history of the Mexican perspective. The first episode concentrates on the recent elections that seemed to hint at the beginnings of a profound change in the direction of Mexican politics. The first program in the series airs Wednesday, November 16, 9 p.m., repeating Monday, November 21, noon, KFBH, Channel 13.

**Surf Ice Hockey**, the San Diego Surf semipro team of the Pacific Southwest Hockey League plays two home games against the California Hawks, Saturday and Sunday, November 12 and 13, 4:30 p.m., San Diego Ice Arena, 11001 Black Mountain Road, Mira Mesa. The team is made up of former NHL and college players. They're undefeated through their first four games, not bad for their first year in the league. For ticket information, call 530-1823.

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**RADIO & TV**

**Attes Football**, SDSU's travels to El Paso to meet UTEP, Saturday, November 12, 11:30 a.m., KFBH-AM (760).

**Chargers Football**, San Diego plays Atlanta at Fulton County Stadium, Sunday, November 13, 10 a.m., KNSD, Channel 39 and XTRA-AM (990).

**"Revelation in the Courthouse Park,"** an unusual broadcast of visionary composer Harry Patch's musical adaptation of The Book of Revelation, will be broadcast by KFBH.

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Wed. Nov. 16, 7:30-10pm  
"No-Magician: The Healing of the Future Today"  
Susan Griggs

Pre-registration requested  
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Women's Collegiate Volleyball, SDSU play University of the Pacific, San Diego, November 12, 7:30 p.m., Perren Gym, SDSU. The team hosts Cal State-Fullerton on Tuesday, November 15, at 8 p.m., 283-7378.

Blathlon Series, the next-to-the last stop in the Coon Light series will be at the San Antonio Plaza, Balboa Park, on Sunday, November 13, 7 a.m. The competition includes a 5K run, 30K bike race, followed by another 5K run. Top finishers should be through the course by 8 a.m. Ken

Souza, the top-ranking triathlete in the country, is scheduled to compete. Viewing is free. 493-1000.

Kung-Fu Demonstration, the grand opening of the White Dragon Martial Arts School will feature a demonstration by kung-fu grandmaster Du-Fu Wang, a contributing editor of Inside Kung-Fu magazine. He and other

instructors will demonstrate some rarely seen weapons, two-person combat forms and self-defense techniques, internal energy churning, and animal lunging (feline). The demonstration is scheduled for Sunday, November 13, 3 p.m., at the school at 1127 University Avenue, La Mesa. For information call 441-1144.

## READER'S GUIDE TO LOCAL EVENTS

### SPECIAL

Toddy Bears, quilts, and dolls—antiques and collectibles—can be seen at this weekend's show and sale, Saturday, November 12, 10 a.m. to 5 p.m., and Sunday, November 13, 10 a.m. to 3 p.m., Scotch Rite Center, 1895 Camino del Rio South, Mission Valley. About 100 dealers are expected to display loaned items, there will be guest speakers and slide presentations. 434-7444.

Antique Auto Exhibit, 30 autos dating from the late 1800s, through the 1930s can be seen, Saturday and Sunday, November 12 and 13, 11 a.m. to 4 p.m., at the Fabulous Inn, 2485 Hotel Circle Place, Mission Valley (north of 18, at the west end of Hotel Circle North, west of the Taylor Street exit). The cars are provided by the San Diego Automotive Museum. There will be music, food, and entertainment. Admission is free. For more information, call 296-8009 or 231-2886.

Thousands of Books, more than 25 categories of fiction and nonfiction titles, paperbacks and hardcover, old and new, for adults and kids, including a special collection of Judaica, will be sold to benefit the Anne J. Lewis Library of the College Area Jewish Community Center, daily, Sunday, November 13, through Tuesday, November 15, 10 a.m. to 4:30 p.m. (special evening hours on Tuesday, 7 p.m. to 9:30 p.m.), at the community center at 4709 54th Street, College Area. Admission is free. 583-3300 x41.

"Snapshots of Nature: Taking Better Photographs," this weekend's demonstration/lecture, sponsored by the Natural History Museum, will be a discussion of techniques of nature photography by past nature photographer Paul Roulland. You're invited to bring in your slides or snapshots of birds, animals, flowers, or landscapes—especially those that were a disappointment when you finally had them developed—and get some tips on how to get more satisfying results next time. Roulland will have examples of some of his more successful photographs, as well as some of his own slides, to illustrate his points. The lecture demonstration will be held informally from noon to 3 p.m., Sunday, November 13, on the main exhibit floor of the museum, which is located in Balboa Park. The event is free with museum admission. 232-3821.

Book Sale, the Parsons of Palomar College are sponsoring a fundraising book sale to benefit student employment and scholarship programs. Tuesday, November 15, 1 p.m. to 8 p.m., Wednesday, November 16, 8 a.m.

to 8 p.m., and next Thursday, November 17, 8 a.m. to 1 p.m., in the college's student union at 1440 West Mission Road, San Marcos. Admission is free.

New Mexican Artist Harold Larson is the featured demonstrator at the next meeting of the San Diego Watercolor Society, next Thursday, November 17, 7 p.m., SDG&E auditorium, Second Avenue and Ash Street, downtown. Free.

"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 Installation. The exhibit includes Master Class by David Anolis, James Luna, Deborah Small, and William Weeks; Conscience on Your Doors by Rosemary Boon; The Man Behind the Man Behind the Gun by Laura Lynch; Autumn Candy, Graciela Cerezo; The Egg Are Coming, Robert Sanchez; Super Songs by Ruth Waller, and The Book of Margery Kemp, Cindy Zimmerman. The exhibit can be viewed through November 19, 232-9915.

Di de los Muertos Exhibitions, the Consulate General of Mexico in San Diego is sponsoring two exhibits in celebration of the traditional Mexican Day of the Dead, a time for remembering and honoring lost friends and relatives. Personal offerings are made at traditional altars to honor the memories. The altars, decorated with colored streamers, sugar skulls, candles, marigolds, photographs, and other objects, can be seen through November 30 at the Casa Machado Silva in Old Town (11 a.m. to 5 p.m., daily) and at the Museum of Man, Balboa Park (10 a.m. to 4:30 p.m., daily).

Second Annual Outdoor Sculpture Exhibition, 14 sculptures and installations by 13 Southern California artists can be seen in several locations in Carlsbad through January 5, 1989. The works are located in Holiday Park (Pico Drive at Pine Avenue), the Carlsbad City Library (1250 Elm Avenue), and Stagecoach Park (1425 Mission Terrace). The artists are Ellen

Phillips, Tom Frankovich, Mario Lavi, Peter Mitten, Guy Dill, T.J. Dixon, David Hertz, Johannes Jordan, Jeff Landerslager, Donna Salem, and Betty Gaid. For information call the City of Carlsbad Arts Office at 434-2920.

## FOR KIDS

"Rumpelstiltskin," a modern adaptation of the traditional Grimm fairy tale will be presented by the San Diego Junior Theatre in the Casa Del Prado Theatre, Balboa Park. The production continues Friday through Sunday through November 20, with shows at 7 p.m. each Friday and 2 p.m. on Saturdays and Sundays. Tickets are available through Ticketmaster (283-7170) and Arts Tax (238-3810) or through the box office (234-9315).

Puppet Shows, Marie Hitchcock's Marionettes present "Snoopy's Early Thanksgiving," Friday, November 11, 10:30 a.m.; and Saturday and Sunday, November 12 and 13, 11 a.m., 1 p.m., and 3:30 p.m.,

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Saturday at noon  
• Reincarnation lecture by Bryan Jamison  
Sunday, 4 pm  
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Free admission

"NEXT BIG STAR IN JAZZ"  
The Boston Globe

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La Jolla Museum of Contemporary Art  
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Tickets \$14.50 each. All seats General Admission. S.D. Jazz Fest & Museum members receive \$2 discount at the box office 1 hour prior to performance!

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## READER'S GUIDE TO LOCAL EVENTS

Marie Hitchcock Puppet theater, Palisades area, near the Aerospace Center, Balboa Park. 466-7128.

**Fishing Derby**, a day of fishing for kids 12 and younger (no license required) is scheduled for Friday, November 11 (Veteran's Day), 7 a.m. to 3 p.m., Chula Lake, 6350 College Drive (a

quarter-mile west of the shopping center), College Drive. The San Diego County Fish and Game Association sponsors the annual Marine Weather Memorial fishing day. They've stocked the lake with 1200 pounds of trout, but a few, and a few nubb and redds will be available to lend to kids who need them that if you can, please bring your own. Refreshments are available to purchase. There will be ribbon fish versus age groups for the largest fish caught and drawings for prizes. And it's all free. 442-9971.

**Films**, Harold and the Purple Crayon, Green Eggs and Ham, and Sweater are just three of the short films that will be shown Saturday, November 12, 2 p.m., during this month's program, in the third floor auditorium, San Diego Public Library, 820 E. Street, downtown. Free. 696-3927.

**Pajama Story Time**, kids can wear their pajamas and bring a favorite stuffed toy to a weekly series of half-hour sessions of stories, songs, and finger plays, which continues Monday, November 14, 2 p.m., La Mesa Public Library, 8855 University Avenue, La Mesa. The sessions continue through December 5. Parents, of course, are invited, too. Free. 469-2151.

**"Frederick"**, Leo Lionni's picture book is the basis for this short film about a mouse that gathers sunbats to store up for winter. It will be shown as part of preschoolers' story time, Wednesday, November 16, 10 a.m., National City Public Library, 200 East 12th Street, National City. Children must be accompanied by an adult. Free. 336-4280.

**"One Thousand Cranes,"** this play based on children's ideas about nuclear war will be presented Wednesday, November 16, 7:30 p.m., MacArthur Park Recreation Center, Memorial Drive, La Mesa. 469-4128.

## MUSEUMS

**Centro Cultural Tijuana**, "The Magic World of the Huasteca Indians," an exhibit of crafts and cultural objects, will be exhibited 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 utilization of the diverse cultures in the country. In the Omixanx theater, *The People of the Sun*, a film depicting Mexico's history, is shown in English at 2 p.m. daily. Two more films are running: *A Prudent to Move* is a

study of the development of transportation. *The Waning Axis* is a photographic exploration of the unique insects. 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 la Historia y Mima, Zona Rio Tijuana, less than a mile from the border crossings. From the San Ysidro crossing, follow the signs to the Zona Rio and the Paseo de la Historia, and look for the white Omixanx dome on the north side of the street. 1-708-684-1111 (English and Spanish).

**La Jolla Museum of Contemporary Art**, three exhibits will run concurrently through November 27: "Local Color" Selections from Contemporary Collections; "American Prospects: The Photographs of Joel Sternfeld," and "Helen Maitane: Just." Sternfeld's rich color

photographs depict the American landscape altered by man and under siege 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 vegetable stand in a leafless autumn landscape, with a country farmhouse in flames in the background. Farmers use an incense-burning 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 privately owned by members of the museum's Contemporary Collections support group. Twenty stencil lithographs from the Helen Maitane book *Just*, 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 10 a.m. to 5 p.m. Tuesday through Sunday, except Wednesday, when closing time is 9 p.m. Admission is free each Wednesday between 5 p.m. and 9 p.m. For more information, call 454-0767 or 454-3541.

**Mingqi Museum of World Folk Art**, the collection of textile designer Jack Lenor Larsen, the museum will have on display useful and decorative objects created through the fundamental textile method of interlocking. Some of the materials are silk, bark, silk yarns, clay, and grasses; the cultures represented are Far Eastern, American, South Pacific, and Asian. The exhibit represents ancient and contemporary forms. The show opens Saturday, November 12, and runs through February 12, 1989. The museum is located in the University Towne Center shopping center, suite 1-7, 4405 La Jolla Village Drive, La Jolla. Hours are 11 a.m. to 5 p.m. Tuesday through Thursday; 11 a.m. to 9 p.m. on Friday; and 2 p.m. to 5 p.m. Saturday. 453-5300. Discount rates are offered. Tuesdays at 1:30 p.m.

The Museum of Man has a number of exhibits running concurrently. "Images of the Americas: From One Nation to a Collection of the San Diego

artist's paintings and drawings that reflect the people of Latin America and the American Southwest. The exhibit includes Kachina dolls, pottery, and other artifacts that have inspired the paintings. Jackson is professor emeritus of art at SDSU, an author, and an illustrator. He has spent much of his life studying and painting subjects from Mexico and other parts of Latin America. The art works can be viewed through January 1, 1989.

A ten-minute slide show, "Great Cave Man of Baja California," with documentation by Ken Hedges, the museum's chief curator, runs through February of 1989. Also on exhibit is "Saddles and Saddlebags: Diverse Cultures in Baja California" (through March 1989). Russian Mikulans, whose Christian-Indian ancestor rites caused them to be known as "spirit jumpers," and religious persecution. More than 100 families crowded to Los Angeles and eventually made their way south to settle near Ensenada. 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 1350 El Prado, Balboa Park. 239-5322.

**Museum of Photographic Arts**, two shows will run simultaneously through November 20: "Pierre Dubouche Reducement," November 11. Complete hands of an aquatic lizard (measured), a bony fish (wolf-herring), and a mammal (dual balcan wheel). The 19-foot whale was recently excavated from a site in Chula Vista. The exhibit also includes a variety of other marine fossils — dolphins, sea cow, walrus, for seal, sharks, and masses of sea scapulae — and a working paleontology lab set up for viewing as the scientists restore one of the museum's dinosaur skeletons. The museum's permanent exhibits include "Threatened, Endangered, Extinct," examples of plant and animal life and special habitats that are disappearing in San Diego and other parts of the world, and the Desert Ecology exhibit, that includes the Clark Desert Discovery Lab, where kids and adults can get some hands-on experience with a wide variety of plants and animals, and geological and archaeological

available on Saturdays and Sundays at 2 p.m. and 3 p.m. and are included in the price of admission. Museum of Photographic Arts, Balboa Park. 239-5322.

**Natural History Museum**, "Fossils of the Ancient Sea" is a new exhibit that opens Friday, November 11. Complete hands of an aquatic lizard (measured), a bony fish (wolf-herring), and a mammal (dual balcan wheel). The 19-foot whale was recently excavated from a site in Chula Vista. The exhibit also includes a variety of other marine fossils — dolphins, sea cow, walrus, for seal, sharks, and masses of sea scapulae — and a working paleontology lab set up for viewing as the scientists restore one of the museum's dinosaur skeletons. The museum's permanent exhibits include "Threatened, Endangered, Extinct," examples of plant and animal life and special habitats that are disappearing in San Diego and other parts of the world, and the Desert Ecology exhibit, that includes the Clark Desert Discovery Lab, where kids and adults can get some hands-on experience with a wide variety of plants and animals, and geological and archaeological

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## READER'S GUIDE TO THE THEATER

(continued from page 21)

**THE PRISONER OF SECOND AVENUE**  
The Caribbean Theatre Company is staging this Neil Simon comedy about the lives of a married couple in New York City. Mel is a well-paid executive of a fancy company that has suddenly lost the funds. When Mel gets the bill, his wife gets a job to tide them over. Then she, too, gets sacked. If all this weren't enough, Mel is fighting a losing battle with the evils of his high-rise apartment as paper thin, the apartment is burglarized, and his psychiatrist has died with \$23,000 of his money. So Mel takes the only alternative available. He has a nervous breakdown. (Sim) Caribbean Theatre Company, Harding Community Center, 3096 Harding Street, Carlsbad, Friday, November 18, through December 11; Friday and Saturday at 8:00 p.m.; Matinee Sunday at 2:00 p.m. For information call 722-1063.

**RASHOMON**  
The Marquis Gallery is offering a modest but moving

production of this drama, adapted from the Japanese tale of Akutagawa by Fyodor and Michael Kassin. Compacted of interrelated subjectivities, Rashomon tells four different versions of an event: the wife of a Samurai warrior is raped and her husband murdered in a forest. But each telling is colored by the motives and self-image of the teller (and thus the truth of the event slips by). Or has it? Though written in the 1930s, the play anticipates one of the tacit assumptions of postmodernism: that each person is an imperfect interpreter. —K.A. "hermeneutic" — machine. And its deft weaving of tales within tales within tales makes for an intriguing evening of theater. The Marquis Gallery's production uses minimalist means to evoke mood and atmosphere effectively. Directed well by Minerva Gray, the production has a slight Brechtian feel as the actors come forward first as actors (and thus as yet another "actor" of the tales) before they shift into their roles, which are performed in an appropriately stylized manner. Most are double-cast in contrasting pairs of characters. As a reflective piece and as the volatile bandit Yamagata, actor

Robert Larson plays both extremes — of the spirit and the flesh — quite well. So too, Simon as the wife, Don Pugh is competent as both the woodcutter and the husband (the extremes of social class, though his emotions could come more from within. And H.D. Agnewright beams on and off, depending on the character, in a number of roles, which range from a cynical Wigner to a medium. One of the most steps by the actor is Elroy B. Brown, the technical director who also choreographed an excellent lighting sequence. Never has the Marquis Gallery Theater been better lit. Thanks to Brown's designs, and his set, with the Rashomon Gate behind a mesh net and angled-view coming from the audience and the stage, does a terrific job of mimicking the kinds of mediation that occur throughout the play. The sound design of John James (including a rainstorm that makes one want to reach for an umbrella) are also first rate. The production is lit without the occasional imperfection, but overall it is a very capable rendering of a fascinating, often surprisingly funny drama. (Sim) Marquis Gallery Theater, through December 17; Friday and Saturday at 8:00 p.m.

poles serious fun at a civilization, it says that "it's determined to entertain itself to death." Some of the best work less well than others. But most come off to the surrealistic absurdity, and the quality of "All My Kingships," in which a woman in a white dress slugs down Tenenbaum and shouts obscenities at the characters in a soap opera. At least until one of them comes out of the TV and shouts back. The skits are a bit uneven, but the San Diego Repertory Theater's production is first-rate. Credit must go to Sam Woodhouse, who has a special knack not only for finding contemporary musical revues with humor and life (Milk and the Rap Master Raves) but also for keeping them running at full throttle. He has assembled a solid group of performers and designers (including the composer, Mark Houston) and this funny ensemble show just purrs along. Directed in daily Cleveland's wonderfully imaginative, shorter-colored costumes — and usually wearing at least three different soaps per outfit — all six women in the cast perform with poise. Another plus is Ray Murphy's guitar act. It will be Peter Natchez's designs which put us inside an "apparent mind." Ideally, the stage is the interior of an enormous brain whose fringed synapses have been so clogged with grief and screaming headlines that it can't distinguish between sacred (God, the pope) and profane (the Beatles). At present there is no cure for the disease. About the best thing one can do is to the Sixth Avenue Playhouse and see this riotous articulation of the problem. (Sim)

San Diego Repertory Theater, Sixth Avenue Playhouse, open-ended run, Tuesday through Friday at 8:00 p.m., Saturday at 6:00 p.m. and 9:00 p.m., Sunday at 1:00 p.m.

**TAKUPU**  
Point Loma Nearene College is offering its new theatrical season with a musical about the life of Benji Muller's classic drama about a penniless soulseeker who poses as a devoutly religious man and almost ruins Oregon and his family. Paul Bassett has directed the production. James Rydell plays the hypocritical Is. Other cast members are Bassett, Rhonda Eddy, Jennifer Kasten, Bryan Kennedy, Doug Kishner, Vero Fisher, Jeff Johnson, James Allen, and Terrence Shulden. Debra France has designed the costumes. Cast members are Jim Muller, Jessica Black, Regina Byrd Smith, Mark S. Davidson, Danny Burstein, and Donald S. Mackay. S. Mark Osherson plays the comic designer. Christine Dougherty the costume designer. Christine Dougherty the lighting designer, and Victor Zupane the sound designer. (Sim) Verano Theater (behind the bookstore on Ruyterus Way), UCSD, Wednesday, November 18, through November 20, Wednesday through Saturday at 8:00 p.m., Sunday at 7:00 p.m.

**THE BUTLER SAW**  
For four evenings only, UCSD Theatre is staging Joe Orton's bizarre farce about an asylum being run by the moodiness of the typical English artist, and it gives the listener a head start at liking both the singer and the songs. Of course, the way to an appreciation of Taylor's unassuming skills was paved by previous work that showed a friendly panic from the

men meet for the first time in three decades. But what they have to say doesn't make for great, or even good theater. At least one third of Sweet's script is composed of tedious garden-variety small talk. When it isn't dull, it's predictable. What Sweet tries to do is to reveal Leo and Benny as types. Thus Leo, the snail, isn't such a bad guy while Benny exudes bitterness and has become a replica of his enemies, with his last line and huge profusions. This ripoff might qualify as insightful if it weren't written in such a facile, formulaic, and heavy-handed manner. And the Progressive Stage Company's production hasn't helped matters much. One important fact the play does point out is the rampant anti-Semitism behind the HULAC hearings. But director Carlos S. Polo has made no attempt to stress Benny's, Leo's, or Orton's Jewish heritage. Instead, he has misread three good local actors — Jack Prochler, Bill Brundfield, and Dana Case — none of whom try to portray the underlying ethnicity of their characters. To do so might have helped some, though in the long run, Benny and Leo are written not as Jewish heritage figures, but as men in the word process. (Sim)

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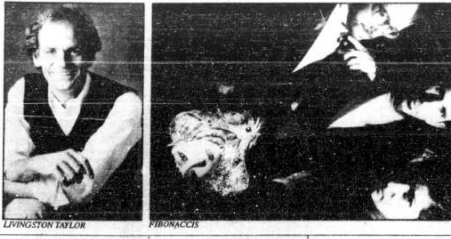
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## READER'S GUIDE TO THE MUSIC SCENE

Please send concert information and photographs to John D'Agostino, San Diego Reader, P.O. Box 80803, San Diego, CA 92138.

BY JOHN D'AGOSTINO AND JOE RIGGS

Being both a performing songwriter and James Taylor's younger brother could trigger a terminal case of Vice President Syndrome in many people. Fortunately for Livingston Taylor, he tends no delusional gardens that could wither in the shadows of his brother's fame and superior talent. He is the musical analogue of the working stiff, a guy blessed with enough writing, plotting, and singing talent to navigate pop music's surface streets and smart enough to fight the urge to let his modest vehicle on the turnpike. Taylor prefers the work of the "craftsman" to the compromise between sacred (God, the pope) and profane (the Beatles). At present there is no cure for the disease. About the best thing one can do is to the Sixth Avenue Playhouse and see this riotous articulation of the problem. (Sim)



LIVINGSTON TAYLOR

JAMES TAYLOR

middle of rock's finger-fingers and fist-clenches. From his 1970 debut through his only major chart success, 1978's "I Will Be in Love with You," Taylor occasionally would surface with a chummy ditty that would announce his presence just as you were forming the words "whatever happened to..." Throughout the Seventies, pop trends came and went like flash cards, but Taylor rarely strayed beyond the fences of a laid-back, nonchalant style that was like James's but with the angst and self-consciousness removed. An interpreter as well as a muse follower, Taylor sounded as comfortable conversing as performing his own music. Let alone big two recorded his first effort for the Beatles' Apple label. And if genetic and environmental factors have

hems of well-kneaded songs (as his brother has done with "Up on the Roof" and even Stephen Foster's "Oh Susanna"), instead, he's been content to dress them in his minimalist's plain-clothed vestments and make them part of his family of songs. The results, as in the case of 1974's "Over the Rainbow," have frequently been splendid, in the way that simple things often can be.

The lingering asterisk to Taylor's career — that he only got a recording contract because of James's phenomenal debut and consequent celebrity — should be put to rest. Livingston was already writing and performing his own music long before big two recorded his first effort for the Beatles' Apple label. And if genetic and environmental factors have

James's wares pay attention, that's okay. Not that Taylor wouldn't enjoy having a hit record — it's just that he approaches record making with the glady hope and firm-fisted realism of a Lohan player.

If Taylor's new Critique/Land Records release boasts potential, his singles, one would be "City Lights," and not because the song features Livingston and James in a vocal duet and John Sebastian on harmonica. The track has the kind of manicured curves and sing-along chorus that nicely reconcile folkish impulses with the requisites of the airwaves and is, like Taylor himself, eminently likeable. He'll be at the Belly Up Tavern Wednesday night. Opening will be the leader of the local band Four Eyes. Mark Deerebo.

**Scruffy the Cat** is one of those bands that seem to exist just to be a band, which is one of the better reasons, actually. A certain snarl in the guitar strumming, an undefinable resilience in the drumming, a detectable grin in the singing, an unpretentious approach to lyrics — these are the indicators that a group isn't trying to adhere to someone else's definition of a rock band (least of all a trendy rock band) but instead is drawn to rock and roll by the same strains that beckoned to its originators: youthful fun, "silly freedom," loud physicality.

(continued on page 24)

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**AT laser club OH!**

(continued from page 23)

**Chesterman** and bassist **MacPaul Stanfield** transplanted there from Des Moines in the early part of the decade. Scruffy's two long-players and two EPs in a six-year span attest to their live-singing priorities, but the quality of those vinyls, especially the latest, suggests that the band is not misplaced in the studio. *Moons of Jupiter* consolidates the songwriting strengths and urban-boogie-boogie-pop that made 1986's *High Octane Revival* and last year's *Room Boom Boom* shimmer like Bic torches in the fog.

The newest album for the Reality label is a stylistic greased pig, perched in only by the band's high-handed touch. One moment they sound like the Steve Miller Band; circa 1968 (indeed, Cat guitarist Stephen Fendley's cover art on the new album recalls that of the Miller Band's debut, *Children of the Future*), complete with tongue-in-cheek references to

contemporary Americana and a guitar blitz that counterbalances what-the-hell innocence with serious blues-rocking. In the next instant, they could be the car-period Beach Boys trying to play white funk, the Nashville Teens playing the Ventures songbook ("Nova SS 1968"), or a contemporary Austin roots band trying to break a club contract by reverting to Merseybeat ("I Do").

The tight interplay that comes with incessant roadwork binds a loose-lipped fraternity that pokes the ribs of rock history. Examples include "Bus Named Desire," which opens with a playful quote of the intro to Sly and the Family Stone's "I Want to Take You Higher"; the escapist home-rock of "Moons of Jupiter," which pauses long enough after an imaginary trip to the solar system's dusky planet for a quick snatch of Tommy James' "I Think We're Alone Now"; and "Just Like Cathy's Clown," which not only mimics

the snare-roll intro to the Everly Brothers' song referred to in the title, but claims a kindred emotion to that tune's protagonist in the refrain.

Just when you think you know where *Moons of Jupiter* is coming from, the Scruffy guys wave at you from another train. While they're wending you out with Ozzy-bodkins lyrics ("no dangerous animals can play in my yard... no poisonous snakes can swim in my tub... only friendly dinosaurs can read my books"), they're stroking your subconscious with melodic-rock, such as "Beg, Borrow, and Steal," "Places," and "2doo 2morrow, deever." Not many bands can reach an added visual dimension, as Devo, the self-styled "good boys" who, far better and for worse have been so instrumental in forging the hybrid that we know as "new wave." Over the quirky (and jerky) course of a couple of great singles and at least one good album, Devo practically defined

art damage as that point where intelligence and stupidity meet head on. With their inspired "theory" of "de-evolution," the group naturally selected the second option more often and, when the dumbness inticed with dullness, all too quickly missed their own point. (Dusted but undaunted, Devo has summoned up enough of that latter quality to make another go at it, with a local appearance threatened for early December.)

At the very least, Devo had an excuse for its damage, being raised in the rubber-goggles of Akron, Ohio. That opportunity was not readily available to the art-rock-art-punk bands that came of the latter stages of the L.A./Hollywood punk explosion that began a decade ago. Here the damage was voluntary, as groups such as Human Hands and B-People mixed naivete and sophistication in attempting to artfully encapsulate the pretty vacant, youth-oriented culture

(continued on page 25)

**TNT LOUNGE**  
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Live Jazz in the Bar every Thursday through Saturday.

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FRIDAY, NOVEMBER 11  
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WALKABOUTS

WALKABOUTS  
with WHIE WHIE T'NANGO  
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SAUNDERS, NOVEMBER 12  
One of the most renowned and critical  
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Featuring their 3rd album  
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SYMPTOMS from their album

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One of the most renowned and critical  
and melodic bands of the 70s,  
FIBONACCIS

Featuring their 3rd album  
Discotheque, with

(continued from page 24)  
around them. The result was  
like L.A. itself, full of transient  
success, although the no-longer-  
with-us groups left at least one  
high point, namely the Suburban  
Laurels' acronyms catch  
"Giddy Goes to Hell."

If such names as Hawaii  
Hands and B-People aren't  
especially familiar today, it's  
probably because the  
musicians involved moved  
on to other endeavors,  
outgrowing their art-rock phases.  
That wasn't the case with the  
Fibonacci, who, while getting  
off to a somewhat late start, have  
stuck with the program against  
all odds (and, maybe, reason). To  
their credit, the Fibonacci's art  
damage is a benign condition,  
resulting in low-key music that  
has a certain charm that  
balances the group's more  
laughable efforts, such as (from  
last year's predictably titled  
CD) "Circulation and Its Discontents"  
album "Old Mean Ed Gein,"  
which emerges as almost a  
valentine to the infamous mass  
murderer.

The Fibonacci are clearly not  
too well connected to reality, just  
as their music is not overly  
concerned with substance: It's all  
trills, riffs, and bells. At their  
best, the Fibonacci display a  
sort of precocious theatricality,  
and many of their songs would  
not sound out of place in an off-  
Broadway (and off-center)  
musical. (Andrew Lloyd Webber  
could even take a song like  
"Medicine Waltz," the  
Fibonacci's duet by Magic Song  
and Ron Stringer, and put it in  
one of his musicals; as long as  
someone sang "Medicine" 10  
times or so, no one would be the  
wiser.) So far, however, the  
Fibonacci have failed to  
advance as far as off-  
Broadway, and so Saturday they  
will continue to celebrate life on  
the musical fringe by performing  
at the Spine. Proceeding from  
onto the stage will be the  
Playground Slap, Elvis Christ,  
and Cerebrovirus Live  
Activities.

— Joe Riggs  
For a complete listing of other  
artists in town this week, see  
"Concerts" following.

## CONCERTS

No. Palomar College Jazz  
Ensemble: Palomar College Theatre,  
tonight, Thursday, 8:30 p.m.,  
San Marcos, 944-1350 or 727-7529.

Thomas Doherty and the Lost Toy  
People and Red Flag: Backyard,  
tonight, Thursday, 8:30 p.m., 8022  
Claremont Mesa Boulevard,  
Claremont, 560-8022.

Elis James and the Blues Band,  
featuring Mike Flanagan, and the  
Nighty Penguins: Backyard, tonight,  
Thursday, 8:30 p.m., 143 South  
Cedros Avenue, Solana Beach,  
481-8022.

"Z.A.P. Action Poetry Benefit,"  
featuring Nite Owl, Puck, Puck,  
Crash Winkles, Mashed, Hair  
Theatre, Ducky Long Legs, and the  
Zappa Farm Electric: Zappa  
La Paloma Theatre, Friday,  
November 11, 7:30 p.m. First and D  
streets, Escondido, 766-8065.

The Walkabouts, Wheel Well  
T'Nango, and Symptom: Spine,  
Friday, November 11, 9 p.m., 1330  
Buenos Avenue, 276-3993.

The Beatles and the Dead Brothers:  
SDSU's Backyard, Friday, November 11,  
9 p.m., San Diego State University  
campus, 594-6947.

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

"Chills! Blues Series," featuring  
Smiley Wilson and the William  
Clark Blues Band: TNC, Lounge,  
Friday, November 11, 9 p.m. and  
11 p.m., 6322 Imperial Avenue,  
Encinitas, 295-2965.

Chuck Mangione and Mark Mancini:  
Sherwood Auditorium, Friday,  
November 11, and Saturday,  
November 12, 8 p.m., La Jolla Museum  
of Contemporary Art, 705 Prospect  
Street, La Jolla, 454-3541.

"Health ... and All That Jazz,"  
featuring Max Bennett and Prewett,  
Harris Gentry's Nona, and the  
Blotchy: UCSD Medical Group  
Center, Saturday, November 12, noon,  
on the lawn at Oiler Lane and Gilman  
Drive, UCSD campus, La Jolla,  
543-3721.

"The Great Songs Concert,"  
featuring Bill Wright: Lumen  
Theatre, Saturday, November 12,  
8:30 p.m., Horton Plaza, downtown,  
278-7135.

Scruffy the Cat and the Coolies:  
Backyard, Saturday, November 12,  
8:30 p.m., 8022 Claremont Mesa  
Boulevard, Claremont, 560-8022.

Two Dickies and the Pull Boys:  
SDSU's Backyard, Saturday,  
November 12, 8 p.m., San Diego State  
University campus, 594-6947.

The Fibonacci, the Playground  
Slap, Elvis Christ, and Cerebrovirus  
Live Activities: Spine, Saturday,  
November 12, 9 p.m., 1330 Buenos  
Avenue, 276-3993.

The James Herman Band and Ian  
MacLagan: Lumen, Saturday, 10 p.m.,  
Saturday, November 12, 9:30 p.m., 143  
South Cedros Avenue, Solana Beach,  
481-8022.

BREXON: UCSD's Triton Pub,  
Sunday, November 13, 10 p.m., UCSD  
campus, La Jolla, 534-4966.

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

Jail House (formerly Rough Cutt):  
Rock, Sunday, November 13, 9 p.m.,  
4258 West Point Lane Boulevard,  
Loma Portal, 255-9559.

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

Yellowman and Sophia George and  
Sagittarius: Belly Up Tavern, Tuesday,  
November 15, 9 p.m., 143 South  
Cedros Avenue, Solana Beach,  
481-8022.

"Nicanor's Hurricane Relief  
Benefit," featuring Israel Vibration,  
Peter Briggs, and Cabbala: La  
Palma, Wednesday, November 15,  
8 p.m., 3020 University Avenue, East  
San Diego, 524-9802 or 284-0317.

Livingston Taylor and Mark  
Decker: Belly Up Tavern, Wednesday,  
November 15, 9 p.m., 143 South  
Cedros Avenue, Solana Beach,  
481-8022.

Cedar Walton and Billy Higgins:  
Charlie's, Wednesday, November 16,  
through Sunday, November 20,  
Thursday and Sunday, 9 p.m., Friday  
and Saturday, 10 p.m., Summer House  
Inn, 7955 La Jolla Village Drive,  
La Jolla, 459-0261.

The Screaming Tribesmen:  
Backyard, Thursday, November 17,  
8:30 p.m., 8022 Claremont Mesa  
Boulevard, Claremont, 560-8022.

Snake Youth and Mad Honey: SDSU's  
Backyard, Thursday, November 17,  
9 p.m., San Diego State University  
campus, 594-6947.

Hobbes Ford and Lennie Brockus:  
Belly Up Tavern, Thursday,  
November 17, 9 p.m., 143 South  
Cedros Avenue, Solana Beach,  
481-8022.

"An Evening of Poetry and Music,"  
with Jim Carroll, Ray Manzarek, and  
Michael McClure: SDSU's Backyard,  
Friday, November 18, 7 and 10 p.m.,  
San Diego State University campus,  
594-6947.

"Super Blues Benefit" for  
Tourette's: Backyard, Friday, November  
18, 8 p.m., 8022  
Claremont Mesa Boulevard,  
Claremont, 560-8022.

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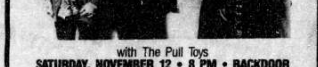


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9IX  
with Mud Honey  
THURSDAY, NOVEMBER 17 • 9 PM • BACKDOOR  
SDSU Student \$8.00 • General Public \$10.00  
\$1.00 more day of show



with Mud Honey  
THURSDAY, NOVEMBER 17 • 9 PM • BACKDOOR  
SDSU Student \$8.00 • General Public \$10.00  
\$1.00 more day of show

WORD TO WORD:  
featuring  
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- San Diego State University and its departments which contributed to this successful season
- All of the hard-working Associated Students staff

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THE 1988 SEASON AT THE OPEN AIR THEATRE WAS PRODUCED BY  
AVALON ATTRACTIONS FOR THE ASSOCIATED STUDENTS OF SDSU

AS/SDSU  
ASSOCIATED STUDENTS OF SAN DIEGO STATE UNIVERSITY

**Casper Van Beethoven:** SDSU's Backdoor, Saturday, November 9, 9 p.m., San Diego State University campus, 504-6841.

**Case Theory, Dark Globe, Emotional Feast, and the Awful Truth:** Spirit, Saturday, November 19, 9 p.m., 1130 Buena Avenue, 276-3993.

**The Cases When Backdoor:** Saturday, November 19, 9:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

**Tony Tucker:** Backdoor, Sunday, November 20, 7 p.m. and 10:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

**The Blue-Top and Comanche Moon:** Billy Up Tavern, Sunday, November 20, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

**Courtney Pine:** Showwood Auditorium, Tuesday, November 22, 8 p.m., La Jolla, 450-1604 or 454-3541.

**Dan Del Santos:** Billy Up Tavern, Tuesday, November 22, 9:30 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

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

**Charlie Marshall and the Rhombologs:** Billy Up Tavern, Wednesday, November 23, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

**Luther Vandross and Anita Baker:** Sports Arena, Friday, November 25, 8 p.m., 275-7155.

**The Pandoras:** Spirit, Friday, November 25, 9 p.m., 1130 Buena Avenue, 276-3993.

**"Chillin' Blues Series":** featuring **Tomcat Country:** T.N.T. Lounge, Friday, November 25, and Saturday, November 26, 9 p.m. and 11 p.m., 4323 Imperial Avenue, Encinitas, 263-2993.

**Robert Vaughn and the Shadows:** Rock, Friday, November 25, and Saturday, November 26, 9 p.m., 4258 West Point Loma Boulevard, Loma Portal, 225-9559.

**The Ninth Annual San Diego Great American Distilled Jazz Festival:** featuring **Black Radio, Black Diamond, Black Creek, Chicago Rhythm, the Chicago Six, Churchill Street, Cottonmouth Dancers, Evergreen Classic Garden, Avenue 7, Golden Eagle, Jay, Grand**

**Domination, High Society, Hot Antic, Hot Cotton, the Hot Tomatoes, the Hypertical Distilled Jazz Society, the Joe Leland Trio, the Mistletoe Six Plus One, the Nightlooming Jaymases, the Palm Springs Yacht Club, Plume Experimental, Reilly, JR, Red Rose Ragtime, the Best Party Howlers, the Hal Smith Rhythmanics, South Frisco, the South Market Street Jazz Band, Uptown Lowdown, West End JR, and the Yacht Air Pirates:** Town and Country Hotel, Friday, November 25, noon; Saturday, November 26, 10 a.m. and Sunday, November 27, 8:45 a.m., 500 Hotel Circle North, Mission Valley, 297-8385.

**"Blues Festival Benefit for the HAVE Project":** featuring the **Rhombologs, Blind Blues, Ben Bailey and the Midnight Players, Boline Marshall, Rick Gaskin, and Ben Schuppmeier and Bluelink Blues:** Billy Up Tavern, Sunday, November 27, noon, 143 South Cedros Avenue, Solana Beach, 481-9022.

**Martin Carthy:** Forrester Hall, Sunday, November 27, 8 p.m., St. Luke's Church, 3725 30th Street, North Park, 439-8330.

**Tom Grant and Peter Sprague and Koryn Lettice:** Billy Up Tavern, Sunday, November 27, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

**Reilly, JR:** Backdoor, Sunday, November 27, 7 p.m. and 10:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

**Southside Johnny:** Backdoor, Monday, November 28, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

**The Primitives:** Rio, Tuesday, November 29, 9 p.m., 4258 West Point Loma Boulevard, Loma Portal, 225-9559.

**Backdoor-Barcar Overdrive:** Backdoor, Wednesday, November 30, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

**The Roadways:** Billy Up Tavern, Wednesday, November 30, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

**James Moody:** Elavio's, Wednesday, November 30, through Sunday, December 4, Thursday and Sunday, 8 p.m., Friday and Saturday, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

**The Desert Rose Band:** Backdoor, Friday, December 4, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

**Downey Miller and Pat Dug:** Pondering, Ch. Café, Friday, December 2, call for time, UCSD campus, La Jolla, 534-2811.

**Yacht Rhythmic:** Saturday, December 3, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

**The Jacks:** Rio, Saturday, December 3, 9 p.m., 4258 West Point Loma Boulevard, Loma Portal, 225-9559.

**Animation Spirit:** Saturday, December 3, 9 p.m., 1130 Buena Avenue, 276-3993.

**Lennie Mac:** Backdoor, Sunday, December 4, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

**Metallia and Quasarz:** Sports Arena, Monday, December 4, 7:30 p.m., 278-TXNS.

**Johnny Clegg and Savoka:** California Theatre, Tuesday, December 6, 8 p.m., 1127 Fourth Avenue, downtown, 233-7181 or 278-TXNS.

**Highway 101:** Backdoor, Tuesday, December 6, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

**The Paladins:** Backdoor, Wednesday, December 7, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

**Pat Bender and Rhythm Corps:** One Theatre, Thursday, December 8, 7:30 p.m., 202 C Street, Community Concerts, downtown, 278-TXNS.

**Let's Active:** Backdoor, Friday, December 9, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

**Johnny Winter:** Backdoor, Saturday, December 10, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

**Tommy Womack:** Rio's, Saturday, December 10, 9 p.m., 4258 West Point Loma Boulevard, Loma Portal, 225-9559.

**Edie Brickell and the New Bohemians:** Backdoor, Sunday, December 11, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

**Lee Greenwald:** Backdoor, Wednesday, December 14, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

**Jeffrey Osborne:** Backdoor, Thursday, December 15, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

**John Elliott and the Concrete:** Backdoor, Friday, December 16, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

**R.R. King:** Backdoor, Thursday, December 28, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

**The Best Friends:** Backdoor, Friday, December 30, and Saturday, December 31, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

**Johns Clegg and Savoka:** California Theatre, Tuesday, December 6, 8 p.m., 1127 Fourth Avenue, downtown, 233-7181 or 278-TXNS.

**Highway 101:** Backdoor, Tuesday, December 6, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

**The Paladins:** Backdoor, Wednesday, December 7, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

**Pat Bender and Rhythm Corps:** One Theatre, Thursday, December 8, 7:30 p.m., 202 C Street, Community Concerts, downtown, 278-TXNS.

**Let's Active:** Backdoor, Friday, December 9, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

**Johnny Winter:** Backdoor, Saturday, December 10, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

**Tommy Womack:** Rio's, Saturday, December 10, 9 p.m., 4258 West Point Loma Boulevard, Loma Portal, 225-9559.

**Edie Brickell and the New Bohemians:** Backdoor, Sunday, December 11, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

**Lee Greenwald:** Backdoor, Wednesday, December 14, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

**Jeffrey Osborne:** Backdoor, Thursday, December 15, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

**John Elliott and the Concrete:** Backdoor, Friday, December 16, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

**R.R. King:** Backdoor, Thursday, December 28, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

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Drinks • Prizes

Everybody's Welcome!

Sign up 8 pm Monday night

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Tuesday-Friday 8-10pm

**JOE MARILLO**

Wednesday-Saturday 10pm-closed

**Heartbeat**

Friday 9:00pm-1:00am — MARILLO MKE

Friday 10:15pm-1:15pm — JOE MYSTIC

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Meat Lynch Building, specialized underground parking, 5000 parking spaces (reservations)

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\*On approval

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Seafood Restaurant & Oyster Bar

**NO COVER CHARGE**

Every Wednesday & Thursday!

**TONIGHT!**

Dance to the live music of

**PERFECT STRANGER**

• Happy hour drink prices all night long!

• Join us for happy hour free food, enjoy the sunset & stay for dancing

Coming Friday & Saturday, November 11 & 12

**PERFECT STRANGER**

Coming Wednesday-Saturday, November 16 & 19

**STREET HEART**

Make your dinner reservations now...

**THANKSGIVING ON THE BAY!**

At Marina Village on Mission Bay • 1935 Quivira Rd. • 619/223-2355

**Winston's**

beach club

SWING DANCE & NOSTALGIC ROCK EVERY SUNDAY

REGGAE THURSDAY

Tonight, Thursday

**SHILOH**

Reggae • a new look

Friday

**BLONDE BRUCE BAND**

Blues & Boogie

Saturday

**HI-TOPS**

Idaho's No. 1 Reggae Rock!

NO COVER

Sunday

**SWINGIN' EZ - 4-8 pm**

**THE REACTIONS - Classic Rock 9 pm-1:30am**

Monday

**ORIGINAL BAND NIGHT**

Tuesday

**RHUMBOOGIES**

Traditional Blues Band with horn section

Wednesday

**BISCUIT BLUES featuring KENNY JAMES**

Coming:

Thursday, November 17: **GARDIFF REEFERS**

Friday, November 18: **LIMBO SLAM**

Saturday, November 19: **SLO PONIES**

1921 Bacon Street • Ocean Beach • 222-6822

**CANNIBAL BAR**

Party this weekend with

**JOE COOL & THE RUMBLERS**

Rock'n-Roll Hits of the 50's & 60's

French Champagne Fashion Auction every Thursday & Friday

**MONDAY NIGHT FOOTBALL**

November 14, Buffalo at Miami

Beginning at 10:30 pm - 11:00 pm

TV plus FREE hot dogs, chili, sides and chips \$1.50 and drink \$2.00

Pickup \$4.00

**COMING ATTRACTIONS**

Flight 7—November 22

The Pathfinders Band—November 23

Ground Thanksgiving—November 24

Remoche V/L—November 25

The Fabulous Mar Dels—November 26

**Ireland's Own**, 656 First Street, Encinitas 944-0220. Sean McNulty, Irish and folk music. Thursday, the Shamrocks, Irish music. Friday and Saturday, Sean McNulty, Irish folk. 8 p.m. Sunday evening live music. Wednesday, call club for information.

**Jolly Roger/Oceanside**, 1900 North Harbor Drive, Oceanside 722-1831. Hot-Sat Ration, contemporary. Thursday through Saturday.

**La Costa Hotel and Spa**, Costa del Mar Road, Carlsbad 435-0111. Treatment of Champagne Lounge. Vintage modern Rens Lams and contemporary players the Elements alternate sets nightly. Tuesday through Saturday.

**The La Jolla Inn**, 3145 Highway 205 South, Fallbrook 723-2888. C.B. Jam, rock from the Sixties to the Eighties and originals. 11 a.m. - Sunday.

**Leo's Little Bit of Country**, 600 West San Marcos Boulevard, San Marcos 744-1235. Bluebird, country music. Tuesday, Chir Carrell and Co. present.

country. Wednesday through Sunday (open season Sunday). Leo's features a superior presenting various live country bands the second and fourth Sunday of every month. Ladies' night, featuring women vocalists, is on the second and fourth Thursday of the month.

**Millie Pleas**, 6009 Paseo Delicias, Rancho Santa Fe 754-3095. Joel Nash, piano show tunes. Wednesday through Sunday.

**Minsky's Cafe**, 1903 San Elijo Avenue, Cardiff 443-7004. Peter Pappas, classical guitar, performs from contemporary players the Elements alternate sets nightly. Tuesday through Saturday.

**Mission Inn**, 502 East Mission, San Marcos 471-2639. Dina Preston and Chaser, country rock. Thursday through Sunday.

**Monterey Bay Camera**, 1325 Harbor Drive, Oceanside 722-5476. Live contemporary music. Thursday through Sunday, call club for information.

**Oakvale Lodge**, 14900 Oakvale Road, Escondido 725-3292. North Point, country. Friday and Saturday, and hosting a jam session. 4 p.m. - Sunday.

**Old Del Mar Cafe**, 2730 Via de la Valle, Del Mar 752-6624. The Seers Brothers, rock. Tuesday through Saturday. Notice to appear rock. Sunday, Del Mar's Island Sound, calypso and ska. Monday, Big Bang rock. Tuesday, Street Corner jazz and rock. Wednesday.

**Pas Somp Andersen's**, 850 Palomar Airport Road, Carlsbad 435-7880. Windfall Lounge. Blues, contemporary. Thursday through Saturday. Several live acts, country music. Tuesday and Wednesday.

**The Plaza Inn**, 9550 Carmel Mountain Road, Rancho Palos Verdes 484-3713. Roy Correa, vocals and guitar music. Wednesday and Thursday. Ray and Laila Correa, nostalgic and contemporary music. Friday and Saturday.

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

**Power Nine Company**, 12375 Power Road, Poway 748-7996. Air Tight, rock. Friday and Saturday.

**Ralph and Edie's**, 390 Grand Avenue, Carlsbad 728-2889. Three Money plays rock and roll music. Wednesday through Saturday and hosts a jam session. Sunday.

**Rancho Bernardo Inn**, 17500 Bernardo Oaks Drive, Rancho Bernardo 727-2346. One Plus One, contemporary. Tuesday through Saturday. Several live acts, country music. Tuesday and Wednesday.

**The Red Coach Inn**, 125 North Pine Street, Escondido 743-9796. Live rock night, call club for information.

**The Sand Bar and Restaurant**, 3678 Carlsbad Boulevard, Carlsbad 721-3770. The Wayback Machine, older rock. Wednesday evening, live rock. Friday and Saturday, call club for information.

**San Luis Rey Downs Golf Course Country Club**, 31474 Golf Club Drive, Bonita 758-7262. The Crescendo, highland swing. Friday through Sunday. Sunday, 8:30 p.m. - Friday and Saturday.

**Santa Fe Cafe**, 1602 South Santa Fe Road, Encinitas 944-7555. Eric Keeling and Friends, jazz guitar music. 11 a.m. - 2 p.m. - Sunday.

**Shepherd's Cafe**, 1120 First Street, Encinitas 753-1124. Duggins sing the music of Jon Mitchell, Judy Collins, and other Top 40 artists, as well as originals and new age music. 6 p.m. - Sunday.

**Shower's Bar and Grill**, 1963 East Valley Parkway, Escondido 746-7038. Dakota, country rock. Tuesday through Saturday.

**Silver Spoon Cafe**, 20900 (36 Highway 79, Temecula 959-2025. Jack Johnson, country music. 11 a.m. - 3 p.m. - Sunday.

**Sully's Downtown**, 119 East Broadway, Vista 724-0530. Grand Central Station, country rock and blues. Friday and Saturday.

**Solana's**, 635 Highway 101, Solana Beach 755-4453. Leo Travels, jazz. Thursday; the Beverly Hoffman Band, highland swing. 8:30 p.m. - Friday and Saturday.

**Stage Coach Inn**, West 1863 Vista Way, Vista 724-6990. C.W. Express, country. Friday and Saturday.

**The Stone Ridge Country Club**, 17160 Stone Ridge, Poway 487-2138. Swing Club, contemporary. Friday and Saturday.

**Texas LPA**, 28495 Front Street, Temecula 959-5457. Jack Johnson, country music. 8 p.m. - Wednesday through Saturday.

**Trat Plaza Plaza**, 2622 El Camino Real, Carlsbad 433-3371. Shogras & E.C. Mangras, Saturday.

**Valley Park House Inn and Red Dog Saloon**, 2757 Mission Road, Front Walk, Mission Beach 484-6611. Belle performs reggae, Latin, funk, and rock music on "Island Night". Tuesday; the Beach Club Band.

**Anthony's**, 4120 La Jolla Village Drive, La Jolla 437-5088. Dale Vernon, piano variety. Tuesday through Saturday.

**Avanti's Restaurant**, 475 Prospect Street, La Jolla 434-4288. George Ben, pianist performing pop, jazz, blues, and boogie. 7 p.m. - nightly. Aram, European music on the piano. 9:30 p.m. - Friday through Monday.

**Baba Hotel**, 968 West Mission Bay Drive, Mission Bay 480-0221. Piano bar entertainment. Barry Craig, Tuesday through Saturday. Bob MacLeod, Sunday and Monday.

**Reagan's**, 730 Garnet Avenue, Pacific Beach 483-7844. Measenger, rock, Wednesday; the Beachheads, blues and rock. Thursday; Big Bang, Friday and Saturday.

**Solomon's Beach Club**, 3105 Ocean Boulevard, Mission Beach 488-0881. Cannibal Lounge, Joe Cool and the Rumble, vintage rock. Thursday through Saturday; Flight 7, jazz. Tuesday; the Partners Road, jazz. Wednesday; Nony's Peter Rotherbert.

featuring Rockin' Joe and G.T. vintage rock and jazz music. Wednesday through Saturday.

**Bullfrogs**, 5046 Newport Avenue, Ocean Beach 222-5300. Steve Swart, rock. Tuesday through Saturday. Playhouse, an all-women rock and blues band, performs Wednesday; live music is featured on all other nights of the week, call club for information.

**Calvin Murphy's**, 4203 La Jolla Village Drive, La Jolla 437-4178. Mike Northcutt, contemporary. Thursday; the Jolly Roger, jazz piano. 8 p.m. - Tuesday; Cedar Walton and Billy Higgins, jazz. Wednesday.

**Catamaran Hotel**, 3999 Mission Boulevard, Mission Beach 488-0881. Cannibal Lounge, Joe Cool and the Rumble, vintage rock. Thursday through Saturday; Flight 7, jazz. Tuesday; the Partners Road, jazz. Wednesday; Nony's Peter Rotherbert.

new-age pianist and entertainer, performs 5:30-7:30 p.m. - Wednesday through Saturday.

**Chucky's Steak House**, 1250 Prospect Street, La Jolla 434-5325. Aubrey Fay, jazz. Wednesday through Saturday; 911, jazz. Sunday.

**Dream Street**, 2228 Bacon Street, Ocean Beach 222-8111. Live music. Thursday through Saturday, call club for information.

**Florio's**, 7053 La Jolla Shores Drive, La Jolla 439-0541. Papa John Capra, electric violin jazz. Thursday through Sunday; Mel Good, jazz piano. 8 p.m. - Tuesday; Cedar Walton and Billy Higgins, jazz. Wednesday.

**Hilene Hotel**, Cargo Bldg. 1175 East Mission Bay Drive, Mission Bay 276-4704. The People Movers, contemporary. Wednesday through Saturday evening. Live happy hour jazz. Ring Boulevard. Thursday, Tuesday, Flight 7, Wednesday. Aubrey Fay, Friday. The Most Valuable Players play jazz during the Sunday brunch.

**Hotel del Coronado**, 1350 Orange Avenue, Coronado 435-4681. Ocean Terrace, live music. Every Tuesday, contemporary. Tuesday through Saturday. Don Miles, pianist, performs at 8 p.m. Sunday and Monday. Palm Court, James Parrott, pianist, performs 5 p.m. - midnight. Friday through Sunday, and 5:30 p.m. - Monday; Jerry Melnick, pianist, 5:30 p.m. - Tuesday through Thursday; the Variations, contemporary. 6 p.m. - Sunday. Crown Room, Jerry Melnick, 6:30 p.m. - Friday and Saturday; Leslie Gold, piano music, 10 a.m. - 2 p.m. - Sunday.

**Jazz Nine Records**, 5726 La Jolla Boulevard, La Jolla 434-4832. The Finest City Jazz Band, Donald jazz. 7:30 p.m. - Thursday; Bobby Gordon and Johnny Best, jazz. 2 p.m. - Sunday; the Ron Ogden Trio, with Hank DeBbia, jazz. 8 p.m. - Monday.

**Joe Murphy's**, 6302 Mission Boulevard, Pacific Beach 770-3220. Live rock, nights, call club for

**HUT-SUT RALSON**  
THROUGH DECEMBER 31st

**POLK SALAD ANNIE**  
and the Mo'Fun Band  
Through December 4

**SEAPORT VILLAGE**  
San Diego  
233-4300

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RESTAURANTS

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**NICARAGUAN HURRICANE RELIEF BENEFIT**

Legendary Reggae Vocalist  
**ISRAEL VIBRATION** plus  
**PETER BROGGS**

backed by  
**CALABASH**  
Wed., Nov. 16, 8 p.m.  
La Posta, 3820 University  
All ages - \$7.00 advance,  
\$8.50 door  
Advance tickets thru:  
**The Get Irie Shop**  
(Solana Beach)  
Trade Roots (Golden Hills) and all  
Teleset outlets

Presented by  
**Friends of Nicaragua** and  
**Reggae Makossa**  
FOR INFO CALL THE  
REGGAE HOTLINE  
**259-0803**

**PARK PLACE**

LIVE ROCK  
EVERY NIGHT  
**CRYSTAL**  
Tonight through  
Saturday

TONIGHT  
8:00 PM  
Night with  
**BRYAN SCHOCK**  
Win tickets to the movie, SKYDREAM  
& Snow Summit passes

Early evening at Park Place  
Monday-Friday  
4:30-7:30 pm  
**MUNCHIES & DRINK  
SPECIALS**

Friday, November 11  
Kick off your weekend with a  
**2% PARTY**  
2% prizes, special  
and fun 7:30-10:00 pm

TUESDAY, NOVEMBER 15, 9:30 FASHION AUCTION  
FASHION EXCLUSIVE  
Listen to FLYWEIL,  
get comfy and let us bring you  
today's hot new fashions

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**CRYSTAL T'S**  
*live*

**SOCIAL HOUR**  
Monday-Friday  
5-9 p.m.  
\$1.50 Drafts  
\$1.75 Wells

**Now Appearing!**

**FRANCE**  
Through Nov. 19

• **CONTEMPORARY ROCK**  
Tuesday - Saturday 9 p.m. - 1 a.m.

• **COMING TO CRYSTAL T'S LIVE:**  
**STREETHEAT** - Nov. 29

• **MONDAY NIGHT FOOTBALL**  
Wide-screen TV, Multiple  
Monitors, Free Munchies & Drawings  
For Prizes

• **TUESDAY**  
Complimentary Dance Classes  
Starlight Dance Studio

• **EVERY WEDNESDAY & SATURDAY**  
"Healthy Set" Non-Smoking Singles' Party  
5:30 p.m.

• **THURSDAY**  
Thursday Nite Club Party  
TONIGHT! Nov. 10, 5:30 p.m.

• **BONACCI'S PIZZA & PASTA**  
Dinner 5-10 pm Nightly  
All Items Available For Take-Out

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Costal Andros Restaurant, 2182  
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439-4498. 11 Frank, piano variety,  
Friday and Saturday.

FROM SAN FRANCISCO  
**GAME THEORY**  
SATURDAY, NOVEMBER 19

1130 BURNHAM  
21 & UP • 276-3593

**Hot! Hot! Hot!**  
Bonita Beach "Dance" Club

Every Tuesday  
7:00 PM

"Good Vibrations  
Beach Party Nites"  
with your host  
"The Nightcrawler"  
90' Drafts and  
Featuring Special  
Limos, Hula Hoop & Pizza  
Eating Contest

Get Wild on  
Wednesday  
2 for 1 shooters-8 pm til closing  
Wild games, wild prizes  
wild tunes

Every Thursday  
**Ladies' Night**  
Come see us!  
"Corona Beer/Muscles  
In Motion Contest"  
Featuring special  
exclusive drinks including  
41 Corona & 475 in cash & prizes  
Every Friday 6:30 pm

Every Friday &  
Saturday  
**Beach Tea Party!**  
Featuring Long Island  
& Beach teas at 11:75  
Non-stop dancing to the  
hottest music and video! Drink  
specials throughout the night

**Monday thru Friday Fantastic Complimentary Happy Hour Buffet**  
with drink specials on Long Island iced teas, Margaritas and Draft Beers

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TONIGHT! THURSDAY, NOVEMBER 10  
AWALON ATTRACTIONS WELCOME

**THOMAS DOLBY**  
PLUS:  
THE LOST YOT PEOPLE  
TIX FOR CA THEATER  
SHOW WILL BE HONORED

FRIDAY, NOVEMBER 11  
**KALAPANA**

SATURDAY, NOVEMBER 12  
**SCRUFFY THE CAT**  
plus:  
**THE COOLIES**

SUNDAY, NOVEMBER 13  
THE MASTER DUO  
**LEON RUSSELL & EDGAR WINTER**  
PLUS: RICK GAZLEY'S BARRACUDAS

MONDAY, NOVEMBER 14  
**THE ESCAPE CLUB**  
"WILD, WILD WEST"  
TUESDAY, NOVEMBER 15  
**YANKWORTH/SEXTON 8**  
TICKETS FOR 11/10 WILL BE HONORED

THURSDAY, NOVEMBER 17  
**SCREAMING TRIBESMEN**

FRIDAY, NOVEMBER 18  
FINELINE ENTERTAINMENT  
**WAS (NOT WAS)**  
PLUS: THE TREMORS

SATURDAY, NOVEMBER 19  
**THE GUESS WHO**  
PLUS: THE BROTHER YOUNG BAND

SUNDAY, NOVEMBER 20  
**TANYA TUCKER**  
"THE NIGHT THEY DROVE OLD DIXIE DOWN"

WEDNESDAY, NOVEMBER 23  
**CONCRETE BLONDE**  
PLUS: INFANTRY

SATURDAY, NOVEMBER 26  
IN THEIR LAST-EVER S.D. PERFORMANCE!  
THE ADULT HUMOR OF  
**BIRD & MACDONALD**

SUNDAY, NOVEMBER 27  
**RAY CHARLES**

MONDAY, NOVEMBER 28  
**SOUTHSIDE JOHNNY**

TUESDAY, NOVEMBER 29  
**THE PRIMITIVES**  
TIX ONLY 3.99

WEDNESDAY, NOVEMBER 30  
CHICKEN THE ALL ORIGINAL  
**BACHMAN-TURNER OVERDRIVE**

FRIDAY, DECEMBER 2  
**THE DESERT ROSE**  
BAND

SATURDAY, DECEMBER 3  
**SCREAMING BLUE MESSIAHS**

SUNDAY, DECEMBER 4  
**LONNIE MACK**

MONDAY, DECEMBER 5  
**DEVO**  
DON'T MISS:  
HIGHWAY 101 12/6 • PALADINS 12/7  
JOHNNY WINTER 12/10 • EDIE BRICKELL 12/11  
JEFFREY OSBORNE 12/15 • JOHN HIATT 12/16  
LYING COLOR 12/19 • R.E. KING 12/20  
BEAT FARMERS 12/30 & 31 • DON McLEAN 1/22  
EARL THOMAS CONLEY & T. GRAHAM BROWN 1/28

information. The Blonde Bruce Band, featuring saxophone John Vito, plays boogie, blues, and rhythm and blues from 4:45 p.m. Sunday.

**The La Jolla Village Inn** (Shoreline Inn, Interstate 5 at La Jolla Village Drive, La Jolla, 433-5500) features live musical entertainment Monday through Saturday.

**The Landing**, 4255 West Point Loma Boulevard, 223-0828, Norman Clifford and Friends, contemporary, Wednesday through Saturday. Monday night showcase with Judy Ames and Norman Clifford.

**La Meridiana San Diego** at Coronado, 2000 Second Street, Coronado, 435-3000. Piano Bar: New Age pianist and entertainer Peter Ribbenicht performs 8 p.m.-midnight, Wednesday through Saturday. Full coverage, a steel-drum calypso band, plays during the Sunday brunch.

**The Loft at Diego's**, 860 Carmel Avenue, Pacific Beach, 272-1241. Gary Pack and Ben Akagi, jazz, Thursday through Saturday.

**McP's**, 1017 Orange Avenue, Coronado, 435-5200. Rick Gasky and his Super Baracudas, blues and rock, Thursday, Rick and Young, rock, Friday and Saturday; Terry Brabson, contemporary, Sunday; Brian Whitaker, contemporary, Monday; Sella, rock and roll, Tuesday and Wednesday through Saturday.

**The Mexican Village**, 120 Orange Avenue, Coronado, 435-1822. Piano bar entertainment: Randy Breches, pianist, performs Sunday through Tuesday; the Music Makers, with Roscoe and Pinks, contemporary rock and roll, Wednesday, Thursday through Saturday.

**Mike's Pk. Nightclub**, 4190 Mission Boulevard, Pacific Beach, 540-3008. The Team, contemporary rock, Tuesday through Saturday; the Reflectors, rock, Sunday.

**Meep Meep's**, 3395 Sports Arena Boulevard, Loma Portal, 223-5996. Powell, rock, Thursday through Saturday; Perfect Stranger, rock, Sunday and Monday; the Reflectors, rock, Tuesday and Wednesday.

**Old Pacific Beach Café**, 4287 Mission Boulevard, Pacific Beach, 270-7522. The Rhomboids, rock and rhythm and blues, Thursday; Street Corner, jazz, Friday and Saturday; De Chico's Island Sounds, reggae, ska, and calypso music, Sunday; the Seasoul Band, rock, Monday and Tuesday; De Footgood and the Intents of Love, rock and rhythm and blues, Wednesday.

**Paradise Bay**, 1935 Quivira Road, Marina Village, Mission Bay Park, 223-2330. Perfect Stranger, rock, Thursday through Saturday; Streetheart, rock, Wednesday.

**Preach**, 1025 Prospect Street, La Jolla, 454-9711. De Chico's Island Sounds, ska, calypso, and reggae music, Thursday; the Hi-Tops, reggae, Friday; live music, Saturday, call club for information.

**Potomac/Columbia Inn**, 910 Prospect Street, La Jolla, 454-2181. Pianist William Crab plays contemporary and classical selections from 6:30 p.m. Thursday through Saturday and from 10:30 a.m.-1:30 p.m., Sunday morning, and from 6-9 p.m., Sunday evening.

**Rio's**, 4258 West Point Loma Boulevard, Loma Portal, 225-6559. Nimbus Obs. Fiction, and Underground rock out Thursday; Duffelbush Bruce Band, blues and rhythm and blues, Saturday; All Home, rock, Sunday. Live music is offered on other nights, call club for days and performers.

**The Rusty Pelican**, 4340 La Jolla Village Drive, La Jolla, 593-1886. The Mark Lessman Band, jazz, Tuesday through Saturday.

**The Silver Fox Lounge**, 3523 Sunset Avenue, Pacific Beach, 270-1343. Rick Gasky and his Super Baracudas, rock and blues, Friday and Saturday evenings.

**Tony's**, 4970 Voltaire Street, Ocean Beach, 222-6996. "Sam" Courties, blues, Thursday; the Joe Staples Band, Top 40 and blues and rhythm and blues, Friday and Saturday; Shakes, rhythm and blues and originals, Sunday; 434-Habit, psychedelic rock, Monday; Lark: Beckman, salsa and rockabilly, Tuesday; the Tishels, rhythm and blues, Wednesday.

**Top of the Cove**, 1215 Prospect Street, La Jolla, 454-7779. Bill Wright, Gershwin, Porter, Sondheim, et al., on the piano, Wednesday through Sunday.

**Turvey's**, La Jolla Marriott Hotel, 4240 La Jolla Village Drive, La Jolla, 593-1414. Hepper, rock, Tuesday through Saturday.

**Victor's**, 1403 Rosecrans Street, Point Loma, 226-1871. Uptown Gary Jennings, contemporary, Friday and Saturday.

**Winton's**, 1821 Bacon Street, Ocean Beach, 222-6825. Shiloh, reggae, Thursday; the Blonde Bruce Band, blues and rhythm and blues, Friday; the Hi-Tops, reggae, Saturday; Swingin' EZ, high-band swing, 4 p.m., Sunday; the Reflectors, classic rock, Sunday evening; original music night, Monday (live music); the Rhomboids, rock and rhythm and blues, Tuesday; the Harriet Blues Band, blues and rhythm and blues, Wednesday.

# HUMPHREY'S

## Prime Time Piano & Food Bar

It happens every weekday from 8:30-10:30 p.m. Enjoy the sound of live entertainment in Humphrey's piano bar while you partake from a menu that changes every evening.

### AT THE PIANO BAR:

**JOHN SANDOVAL**  
Tuesday through Friday 5:30-8:30 p.m.  
**MIKE BORAH**  
Tuesday through Saturday  
9:50 pm-1:00 am

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PEEL YOUR OWN SHRIMP

TUES.

50¢ SEAFOOD BAR

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THURS.

TACO BAR WITH ALL THE FIXINS

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THE BOTTOMLESS CHILI BOWL

Giant Margarita (16 oz.) with a Gold Shooter, \$2.00

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Every Sunday & Monday in November

**MARK LESSMAN BAND**

On Mondays—music begins immediately following Monday Night Football

Complimentary hors d'oeuvres 4:30-6:30 pm / Drink specials NO COVER/MUST BE 21

## Monday Night Football on San Diego Bay



Monday Night Football Specials  
Wide Screen TV • \$1.00 Draft Beers  
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Every Wednesday from 9:00 pm-1:30 am at

# THE METRO

In addition to these outrageous drink prices, we have the latest & hottest dance music, guest DJs, wild videos on our huge big-screen and a DJ request line.

**THURSDAY. "THE GALLERY"**  
with Mike and Dave of Chaos Productions, incorporating live performance art 9:00 pm-2:00 am. Free before 9:30 with this ad.

**FRIDAY. "AKTIVITY"**  
A progressive dance environment with multimedia art installations. Free before 9:30 with this ad.

**SATURDAY. "1051"**  
Music by Mike and Dave of Chaos Productions.

**SUNDAY. "9IX NIGHT"**  
Doors open at 9:00 pm. Listen to 9IX for details.

Expires 11/23/88. One coupon per person.

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AMPLIFIERS Best selection in country! Lowest prices too!

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**B STREET CAFE & BAR**  
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**LIVE JAZZ IN THE CITY**

**KING BOULEVARD**  
Thursday, November 10  
6:00-10:30 pm

**KING BOULEVARD**  
Friday & Saturday, November 11 & 12, 8:30 pm-1:00 am

Live jazz for early evening with  
**RANDY PORTER**  
Monday-Wednesday 6:30-10:30 pm  
Friday 5:30-9:30 pm, Saturday 5:30-8:30 pm

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Shake, Rattle & Roll!

To the Hits of the '80s, '90s & '70s  
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Frequent Drink Specials  
3 Highballs & Squidly, 4 Highballs & Squidly, 5 Highballs & Squidly

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1/2 price appetizers with  
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Former Harlem Globetrotters' basketball coach  
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Sun. Live jazz with "in the pocket" 6-10 pm  
Mon. Super Mon. Night Football party! Free hot dogs! Satellite  
TV with the clearest reception in town.  
Wed. Oldest But Goodies Night! Get down & dance to your  
favorite oldies with DJ E. Hollywood.  
Thurs. Ladies Night 9 pm-2 am. Free admission before 10 pm.  
Fri. Happy Hour 4-7 pm. Margaritas \$1.00 from 3-7 pm.  
Hors d'oeuvres. Live jazz 5-8:30 pm

**SMOKEY'S**  
FORMERLY MONK'S  
10475 San Diego Mission Rd. (3 blocks east of the stadium) • 563-0060

Sundown, 5:30-8:30 p.m., Tuesday  
through Friday: Mike Borah, 9 p.m.  
Tuesday through Saturday

Imperial House, 565 Kalmia Street at  
Park Boulevard, Hillcrest, 234-3525  
Warner Funk, jazz, Tuesday through  
Saturday with the Imperial House  
Opera Singers, Tuesday, Wayne Ford  
and Hank Young, jazz, Friday and  
Saturday

"The Invaders," at the dock, 1056  
North Harbor Drive, downtown  
234-8687: Rick Marcelino and the B  
Street Band perform contemporary  
music every dinner cruise

Jim's Hickory Wood Barbecue, 5332  
E. Cajon Boulevard, East San Diego  
264-8200: "Santitas" show and host night  
with Eileen May performing everything  
from country to folk and contemporary  
7:30 p.m., Wednesday: "Appalachian  
Jazz" every third Tuesday of the month

Judy Meyer, 807 West Harbor Drive,  
Seaport Village, 233-4300: Pub Salad  
Auntie and the Mr. Fun Band, comedy  
and music, Wednesday through  
Saturday

Mendocino Wind, 300 University  
Avenue, Hillcrest, 293-3017: Concha  
Moon, rock, Thursday; the Biscuit  
Blues Band, blues and rhythm and  
blues, Friday; the Mighty Penguins,  
blues and rhythm and blues, Saturday;  
the California Blues Band, blues and  
rhythm and blues, Tuesday, Wednesday  
Talent, rock and blues, Wednesday

Oasis Club, 3184 Market Street,  
Southeast San Diego, 232-9772: For  
Brighton's Preservation Band,  
Discofunk jazz, 4-9 p.m., Sunday

The Omni International Hotel, 930  
Broadway Circle, downtown, 239-2200  
Lounge: piano variety with Bryan  
Mellon, Tuesday through Saturday

Pista La Vista, 808 West Washington  
Street, Mission Hills, 296-8010  
Jamaalula, ethnic jazz, 7:30 p.m.,  
Sunday

Patrick's B, 428 F Street, downtown,  
233-3077: For Brighton's Preservation  
Band, New Orleans-style jazz, only  
evening Wednesday and Thursday  
Karl Carmon, blues and rhythm and  
blues, Friday and Saturday evenings  
the Group, vintage jazz, Sunday and  
Tuesday

Princess of Wales British Pub and  
Restaurant, 1605 India Street,  
239-1303: Stand-up piano bar  
entertainment: Sy Roney, Friday,  
Travis Cleve, Saturday

Rose O'Grady's, 3482 Adams Avenue,  
Normal Heights, 284-7666: Brian  
Haynes, contemporary Thursday, Neil  
and Vaid, vintage rock, Friday and  
Saturday; the Crab Band, blues music,  
Tuesday; Neil and Vaid, vintage rock,  
Wednesday

Sculpture Garden Cafe, San Diego  
Museum of Art, 1650 El Prado, Balboa  
Park, 232-7331: Bob Hamilton, jazz  
piano, noon-2 p.m., Saturday: Bob  
Hamilton (guitar) and Tim Asanaka  
(bass) perform jazz music, 2-4 p.m.,  
Sunday

Shoreline Harbor Island East,  
Reflections, 1380 Harbor Island Drive,  
Harbor Island, 295-2900: Blues, rock  
and roll music, Tuesday through  
Saturday; live music is offered during  
the Friday happy hour call club for  
information. Sheppards' Restaurant  
Fred Benedetti, classical guitar music,  
Tuesday through Saturday; Sundowner  
Lounge: Al Daniels, contemporary  
piano music, 9 p.m., Wednesday  
through Saturday

Sunday's Bushnell Inn, 102 Fifth  
Avenue, downtown, 233-8019: The Jazz  
Therapy, jazz, Friday and Saturday  
evenings

Tio Lee's, 5302 Napa Street at  
Morena Boulevard, 542-1462: Four  
Jazz, rock, Thursday through Saturday;  
Lewis and Kennedy, contemporary and  
country, Sunday and Monday; the 16-  
Tops, reggae music, Tuesday

Tom Ham's Lighthouse, 2150 Harbor  
Island Drive, Harbor Island, 291-9100:  
Duffy and Mellon, contemporary,  
Thursday through Saturday; Donna  
Cole, contemporary, Wednesday  
through Friday, 4-7 p.m.

The Trojan House, 6119 University  
Avenue, East San Diego, 582-8070: The  
Smokey Kings, rock, Thursday through  
Saturday; live rock, Sunday and  
Tuesday; call club for information

Toku Man's, 2551 University Avenue,  
North Park, 295-9426: The Biscuit  
Blues Band, blues and rhythm and  
blues, 8 p.m., Thursday; the High  
Society Jazz Band, Discofunk jazz,  
5 p.m., Friday, followed by the West  
Coast Band, rock, at 9 p.m.; the West  
Coast Band, rock, 9 p.m., Saturday;  
the Blueblues, blues and rock,  
12:30 p.m., Sunday

**CHAIN REACTION**  
BORDERTOWN  
Sunday & Monday

Monday-Friday: **HAPPY HOUR** 4-7 pm • Free hors d'oeuvres  
Friday: **FASHION AUCTION**  
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CAN YOU FIND THE  
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HORS D'OEUVRES?

Buffalo wings, chicken  
dumplings, pasta bar, taco bar,  
burritos, guacamole, onion &  
bacon dip, assorted cheese trays,  
hot dogs, chili dogs, chili con  
queso dip, nachos, pizza in a  
blanket & cocktail franks in  
BBQ sauce.

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Happy Hour Specials nightly!

CONTINENTAL CUISINE **Clarico's** JAZZ NIGHTCLUB  
and Steven Satkowski present

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**NOW APPEARING!**  
THE LEGENDARY  
**PAPA JOHN CREACH**  
with Dwane Smith, Bob  
Magnusson and Maurice Miller.  
Wednesday, Thursday & Sunday  
8pm-Midnight  
Friday & Saturday  
9 pm-1 am

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on our  
**GIANT 10' SCREEN**  
\$1.75 Draft Beers  
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all night long!  
Complimentary Roast Beef,  
Hot Dogs,  
Chili and Taco Bar.

**TUESDAY**  
**MEL GOOT SOLO**  
6:00 pm-10:00 pm

**UPCOMING**  
**CEDAR WALTON & BILLY HIGGINS**  
opening Nov. 16  
**JAMES MOODY**  
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Cafe & Cantina

Come celebrate our  
**ONE YEAR ANNIVERSARY PARTY**  
Thursday, Friday, Saturday, November 10, 11 & 12

Lots of fun & festivities!

- FREE T-shirts to the first 50 people to arrive after 8:00 pm
- \$1.02 drink specials from 8:00-9:00 pm
- **WACKY HOZIFIN** will be giving away FREE tickets to the  
Unicef Benefit Concert in L.A. featuring Jackson Browne,  
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- Dancing to the hottest DJ in San Diego
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Al Hendrix, Jimi's dad — chief executor of Jimi's estate declares Daddy's guitarists THE OFFICIAL HOUSE OF HENDRIX—come see for yourself! Now's your chance to meet Jimi's daddy and be a special guest at a special dinner with Al Hendrix, close Hendrix family friend Phil Degrazia, artist Glenn Viala and top officials from Fender musical instruments. Answer this question correctly — was it Eric Clapton or Carlos Santana who bought a guitar and amp here at Daddy's Guitars? And enter our drawing now.

Pick up your entry form at Daddy's. In the event of duplicate winning entries, one winner will be chosen in a drawing.

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GET A SECOND OPINION FREE!  
Before you have your guitar or amp repaired, "modified" or even RUINED by someone else, get a second opinion from our highly acclaimed service department! Ask about the custom amp and guitar work we're doing for Fender. We can save you money as well as headaches.

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Squire 15	List \$99	\$59
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'62 Re-issue Telecaster Red	\$375	
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Used Martins in stock  
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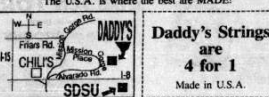
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**Daddy's GUITARS**

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Unlimited free parking

2581, 2591 University Avenue, North Park, 297-0131. Folk musicians are welcome to perform acoustically Monday through Wednesday: Rick Nashatani, rock, and Z.O. Wicket, variety music, Friday, the Big Band (from Los Angeles), rock, and Live Arsenal, rock, Saturday.

**U.S. Grant Hotel, 126 Broadway**, downtown, 233-3331. Babu Hensal and Richard James, jazz and blues, Thursday through Saturday. Performance in the Grant Grill Lounge in pianist Doug Ulrich, from 5 to 7 p.m., Tuesday and Wednesday; and pianist Jack Hennessey, Monday and Thursday through Saturday.

**Viscount Hotel (the Bar), 1960 Harbor Island Drive, Harbor Island, 261-0700.** John Bove, piano variety, 8:30 p.m., Friday and Saturday; and 9:30 a.m., Sunday morning.

**The Westgate Hotel, 1055 Second Avenue, downtown, 238-1828.** Rita performs contemporary and classical piano selections, Friday through Tuesday evenings.

**Words and Music Bookstore, 3006 Fourth Avenue, Hillcrest, 268-4031.** The Duane Trio will perform chamber music from the classical period (1750-1800), at 8 p.m., Friday. Rachael Barrow, mandolin, 550-9010, will be the featured performer of secular songs about love, 8 p.m., Saturday.

## East County

**Blarney Stone Inn, 7059 El Cajon Boulevard, college area, 451-2363.** Tim and Maria Hodes, Irish folk music, Wednesday through Saturday.

**The Boatouse, 5500 Grossmont Center Drive, La Mesa, 568-5353.** George Matos, jazz saxophone, Friday and Saturday.

**The Roundtable Restaurant, 8230 Parkway Drive, La Mesa, 465-3660.** Eddie Gold, contemporary, Wednesday through Saturday. Joe Moore, singer and guitarist, performs contemporary and original music, Sunday through Tuesday. Dale Pearson, pianist, performs a variety of music during the Friday happy hour.

**Breco Billy's, 1337 Woodside Avenue, San Marcos, 458-7773.** Soudan, country, Wednesday through Sunday (an season Sunday) country dance lessons, Sunday and Wednesday.

**Carlos Murphy's/Grossmont Center, 3500 Grossmont Center Drive, La Mesa, 468-7257.** Dubois/Dylan, rock, Thursday through Saturday. Song Tim, recorded video music audience participation presentation, Monday and Tuesday. The Spiders, rock and roll music, Wednesday.

**Casa Verde, 9675 Mission Gorge Road, Sanes, 562-1818.** Live rock, Thursday through Saturday. Call club for information.

**Clele O'Connell, 1013 Bradenton, El Cajon, 444-7443.** Country Caramo, country, Tuesday through Sunday.

**Crows Run, North Second Street and Oakdale Avenue, El Cajon, 447-0456.** Live Whittington, easy listening, country and dance music, Wednesday through Saturday.

**Dick's Horseshoe Lounge, 7564 Rhoades, Lemon Grove, 468-0344.** Amateur night, performance videos, Wednesday: The Imposters, Piles and Slaters, rock, Thursday: Slaters and Slaters, live music, Sunday: call club for information.

**Doc's Landing, 1185 East Main Street, El Cajon, 442-0258.** Carol Curtis, guitarist and pianist, performs Wednesday through Saturday: live music, Sunday and Monday: call club for information. Jerry Barbour and Jonathan Mury, oldies and contemporary. Tuesday: Dan Miller plays piano, Friday happy hours.

**Don's East, 13321 Business Highway 8 at Los Cerritos Road, El Cajon, 443-2444.** The Shadow Riders, country rock, Friday and Saturday: Gene Kerlitzian, country, 2-7 p.m., Sunday.

**The Dugout Bar and Grill** formerly the Inn at Pine Valley, 28944 Old Highway 80, Pine Valley, 473-8777. Yansworth, rock, Friday and Saturday.

**Flies Springs Inn, 15505 Highway 80, El Cajon, 443-8646.** The Girl, country music, 9 p.m., Friday through Sunday; and 4-6 p.m., Sunday.

**Nelly's Pub, 6344 El Cajon Boulevard, college area, 266-0400.** Everett King's Modern Rhythm, blues and rock, blues and blues, Thursday: Mike Keene and the Overtones, Riffing Rhythms, blues and rock, Friday: Eric, rock, contemporary; Tuesday: Stormy Weather, jazz, Wednesday.

**ABILENE**  
YOUR TICKET TO  
MONDAY NIGHT FOOTBALL

The Abilene Country Saloon puts you in the front row with NFL action every Monday night!

**PLUS:**

- \* Complimentary Hors d'oeuvres
- \* Happy Hour Prices/Drink Specials
- \* 75¢ Superdongs
- \* Free Drawings for Official Team Prizes
- \* "Live" Entertainment with Delene St. Clair (after the game)
- \* Show-Off That Country Swing, every Wednesday

Cash prizes awarded to participants with the best swing starting at 9:30 p.m.

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800 Hotel Circle North • Mission Valley

**TJUANA NIGHTLIFE**  
(10 YEARS OLD WITH IT)  
NEVER A COVER CHARGE

**Reggie & Cosmos**

**DISCOS**  
REVOLUTION & BUBBLE, 72nd & 3rd Floor

**NOW OPEN DAILY RESTAURANT BAR**  
COSMOS WITH MEXICAN, AMERICAN & SEAFOOD MEALS  
DRINKS 2x1 & HOUSE SPECIALS:  
BEER 2x1.00 SUNDAYS-THURSDAYS

**ALSO VISIT:**  
SANS SOUPE - Revolution between 6th & 7th St.  
REGGIO - Revolution between 9th & 9th St.  
BAMBI - Revolution between 6th & 7th St.  
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The Prisoners—Original Soundtrack • 065—Revolution John's Children—Legendary Organ LP • Shillees—Greatest Hits • Small Faces—Quite Naturally John's Children—Midsummer Night's Dream Lovin' Spoonful—EP Collection • Jimi Hendrix—Radio One Diamond Dazzler—20 Greatest Hits Louisiana Scrapbook—Various Cajun Artists • Best of German Heavy Metal—Grassroots, Tyrant, High Tension, Tex Venom—Live In Concert • Devo—EZ Listening Disc Urth Head—Live In Europe 1979 • Slag! Schlitz—Dust Of and his more unique & imported discs arriving all the time!!

Check availability of titles at each store as all titles are not available at all stores.

See Ya Next week!

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**RHUMBORGIES**

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

**DR. CHICO'S ISLAND SOUNDS**

**SIERS BROS.**

**790-NIGHT** Monday is 90° draft beer 90° orange crushes

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

**OLD del mar CAFE**

2730 Via de la Valle Del Mar 455-0920

**SIERS BROS.**

**790-NIGHT** Saturday is 90° draft beer 90° orange crushes

**NOTICE TO APPEAR**

**DR. CHICO'S ISLAND SOUNDS**

**BIG BANG**

**STREET CORNER** featuring Janice Edwards

**PRIME RIB DINNER \$5.99** Both Cakes

**Rosa's Restaurant, 401 West Main Street, El Cajon, 443-7788.** Carole Crawford, guitar and vocals, Thursday; Carole Crawford and Mel Friedman, variety music with guitar, vocals, and harmonies, Friday and Saturday.

**Lakeside Hotel Lounge, 9949 River Street, Lakeside, 443-0420.** The Copy Cats, Piles and Slaters rock, Friday: live rock, Saturday: call club for information.

**Lorenson's, 596 Broadway, El Cajon, 443-9086.** The Promers, contemporary, Tuesday through Saturday; the Jack Pichik Trio, jazz and contemporary, Sunday and Monday.

**Lucy's, 5286 Ballantine Drive, La Mesa, 462-6533.** Ronan, rock from the 1950s to the 1980s, Tuesday through Saturday; Brookhart Pan, country rock, Sunday and Monday.

**Magnolia Malware's, 6961 Magnolia Avenue, Sanes, 448-8550.** Friends, rock, Friday and Saturday.

**The Harborside, 8238 Parkway Drive, La Mesa, 462-3663.** Jamahalli, ethnic jazz, Saturday evening.

**The Mountaineer Inn, 1330 Woodside Avenue, Sanes, 448-5230.** Kennard and Miller, contemporary and country and western music, Friday and Saturday.

**Mothers Murphy's, 177 Fletcher Parkway, El Cajon, 479-4600.** Live music, Friday and Saturday evenings, call club for information.

**Park Place, 1281 Fletcher Parkway, El Cajon, 448-7473.** Crystal, rock, Thursday through Saturday; live rock, Sunday through Wednesday: call club for information.

**Polina's Pub, 7823 Broadway, Lemon Grove, 444-9284.** Live music, Wednesday through Saturday; call club for information.

**Peter Jay's, 9225 Mission Gorge Road, Sanes, 562-2429.** Silverfox, country, Friday and Saturday evenings and the group also hosts a Super Jam Session beginning at 7 p.m., Sunday.

**Some Place Else, 1010 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, 445-2550.** The Big Elm, rock, Friday, live music, Thursday and Saturday; call club for information.

**Van Winkle's, 3055 Mission Gorge Road, Sanes, 448-9866.** Live music, Sunday and Monday, country rock, Friday and Saturday.

**Wet, Cady's Saloon, 401 West Main Street, El Cajon, 443-7788.** Live music, Thursday, music: live music, Friday and Saturday; call club for information.

**ETTA JAMES**  
and  
**THE ROOTS BAND**  
featuring  
**MIKE TINKIN**  
and  
**MIGHTY PENGUINS**

Thursday, November 10, 9 p.m.  
"Chess Records and queen  
NPBS Special—Jazz, Blues and Black Women Who Sing"

Friday, November 11, 9:30 p.m.  
Rebillion rock 'n' roll

Saturday, November 12, 9:30 p.m.  
Houseworkin' music Rhino Records

**THE JAMES HARMAN BAND**  
and special guests  
**IAN MACLAGAN'S LOCO**

Sunday, November 13, 9 p.m.  
**CLOSED FOR REPAIRS**

Monday, November 14, 9 p.m.  
6th Birthday Bash

**THE MAR DELS**

Tuesday, November 15, 9 p.m.  
Original reggae rapper

**YELLOWMAN**  
and  
**SAGITTARIUS**

Wednesday, November 16, 9 p.m.  
"Life is Good," "City Lights," "Falling in Love with You"

**LIVINGSTON TAYLOR**  
and guest  
**MARK DECERBO**

Thursday, Nov. 17, 9 p.m.  
Warner Bros. records, formerly of Yellowjackets, Tom Scott

**ROBBEN FORD**  
and special guest  
**LONNIE BROOKS**

Upcoming

Sunday, Nov. 20: The Run Up, Comanche Moon  
Tuesday, Nov. 22: Don Del Santo, Charlie Marshall  
Wednesday, Nov. 23: The Great, The Knowledge  
Sunday, Nov. 27: The Great, The Knowledge

**THIS WEEK'S AFTERNOON CONCERTS...**

Friday, 5:30-8:30 p.m. CHICAGO SIX  
Saturday, 5:00-8:00 p.m. CHICAGO SIX... Big Band Swing  
Wednesday, 6:30-8:30 p.m. Dina Pineda and Chaser  
"Country on the Coast"  
Wednesday, 6:30-8:30 p.m. TOMACCO ROAD

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NOVEMBER 10, 1966 43

Jerry's Laboratory: Horton Grand Hotel  
 Joe Asenelli's: Horton Grand Hotel  
 Tom Asenelli's: with Bob Hamilton's  
 Sculpture Garden Café  
 Pro Jazz: Horton Grand Hotel  
 The Chicago Jazz Orchestra Band,  
 Pat's Big Boy, Oasis Club, Pat's Big B  
 The Chicago Fifteenth: Betty Up  
 Tavern  
 The Big Red Sign: Betty Up Tavern  
 The Red Cadillac Tux: Horton Grand  
 Hotel  
 Pappa John Genduso: Elmer's  
 The New Orpheans: Sun Lays Dry Downs  
 Golf Course Country Club  
 The Ben Eschete Jazz Trio: DW's  
 Pub/Sun Day House/Merritt Hotel  
 The Blue Note Jazz Orchestra  
 Aubrey Fay: Filmon Hotel, Chuck's  
 Steak House  
 The Aubrey Fay Trio: San Diego  
 Convention Center  
 The Finest City Jazz Band: Jazz  
 Mile  
 Daniels Finestell Hotel: San Diego  
 Flight 1, Caltanham Hotel  
 The High Society Jazz Band: Tibe  
 Mather/University Avenue  
 Hollis: Century's Store: Pat City/Chicago

Neil Goss: *Ellerie's*  
 Robby Gordon and Johnny Best: *Jazz New Records*  
 The Avenue Music: *Book/MyPunchline Coffeehouse*  
 The Heavy Holliman Band: *Soloma's*  
 The House of Blues: *Book/MyPunchline*  
 Harten Grand Hotel: *Book/MyPunchline*  
 The Hill/Bitterfield Garden Tour: *Book/MyPunchline*  
 The House of Blues: *Book/MyPunchline*  
 The Jazz Thelma Steward's Banquet: *Book/MyPunchline*  
 Richard James and Robbie Henkel: *U.S. Grant Hotel*  
 Ken Kaiser: *Horton Grand Hotel*  
 Eric Kerling and Friends: *Drawing*  
 The House of Blues: *Book/MyPunchline*  
 Jack Kowalski: *Horton Grand Hotel*  
 Hilton: *Book/MyPunchline*  
 The Mark Lennox: *Book/MyPunchline*  
 Humphreys, a Rusty Pinch: *Book/MyPunchline*  
 Frank Ludlow: *San Diego Harbor*  
 The House of Blues: *Book/MyPunchline*  
 Les Travellers: *Soloma's*  
 George Thompson: *Book/MyPunchline*  
 The House of Blues: *Book/MyPunchline*  
 Vicki McInnes: *Collier's Grill, the*  
 McInnes Grill: *Book/MyPunchline*  
 The House of Blues: *Book/MyPunchline*  
 The House of Blues: *Book/MyPunchline*  
 Anthony's Horseshoe: *Book/MyPunchline*  
 Jess Meyers: *Horton Grand Hotel*  
 The House of Blues: *Book/MyPunchline*  
 911 Club: *Book/MyPunchline*  
 The Bon Opium: *Book/MyPunchline*  
 The House of Blues: *Book/MyPunchline*  
 Tony Ortega: *Fish House Wine*  
 Gary Park and Ben Akagi: *Book/MyPunchline*

Sue Palmer: *Cro's*  
 The Jack Pallack Trio: *Lorenza's*  
 Randy Parter: *B Street Café*  
 Patti's on the Ritz with Vicki  
 McKeaster and Cathleen Conway:  
*the Ritz*  
 Sy Ralnes: *Gabrieli's Grill, Princess of*  
*Wales British Pub and Restaurant*  
 Sy Ralnes: *Haide Young, and Leon*  
*Young's*  
 Reed to Beale: *Anthony's Harborside*  
 George Rains: *Acacia's Restaurant*  
 Steven Ralnes: *Kelly's Pub*  
 Ralnes: *the Ritz, the Mar Club, Old*  
*Pacific Beach Café*  
 Swaglate: *EZ's Winston's*  
 Tam Thomas and Her Dixie Jazz  
 Trio: *the Alamo-Clementine Bowl*  
 The Coral Thrust Quartet:  
*Copacabana*  
 Tobacco Road: *Billy Up Tavern*  
 Cedar Walden and Billy Higgins:  
*Copacabana*  
 Forrest Westbrook: *Horton Grand*  
*Hotel*  
 Bob Whitlakes: *Horton Grand Hotel*  
*and Whiskey Jureli*  
*Imperial House*

Mike Murphy: *Islands Lounge*  
Oh! Ridge: *La Hacienda Cantina*  
Folk Salad Annie and the Mo' Fun  
Band: *Jelly Roger/Souport Village*  
Tommy Rucker: *Carlos*  
Murphy's Escandido

**Bartholomew Bureaux: Words and Music: Bookstore**  
**Brendy Beecher: Mexican Village**  
**Fred Benedetto: Shenton Harbor Island**  
*Island Cafe*  
**Jehovah's Witness: Hotel**  
**Trevor Charles: Princess of Wales British Pub and Restaurant**  
**Burry Craig: Bunka Hotel**  
**Al Daniels: Pasture of Colonial In**  
**Al Daniels: Shenton Harbor Island**  
**Gail Dietrich: Shenton Harbor Island**  
**Al Daniels: Shenton Harbor Island**  
**The Durdine Trio: Words and Music: Bookstore**  
**John Engen: Your Palace**  
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**J.J. Francis: Cauter's Dances**  
**Patti Glenn: Doodles**  
**Greg Grewer: Cauter's Dances**  
**Hampton**  
**Paul Grewer: Gilly's Steak House, Doodles**  
**Jack Hennessey: U.S. Grant Hotel**  
**Crack James: The Cambridge Inn**  
**Crack James: The Cambridge Inn**  
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**Bob MacLeod:** *La Valencia Hotel, Machu Picchu*  
**Jerry Melnick:** *Hotel del Coronado*  
**Karen Melnick:** *Omnis International*  
**Dan Miller:** *Dock's Landing*  
**Neel Miller:** *Dorsey Magpie's*  
**Gary Narvonne:** *Sereni Seas Lodge, Kelly's Steak House*  
**Joanah:** *Millie Flares*  
**James Parrish:** *Hotel del Coronado*  
**Dale Pearson:** *Bloodstock, Kelly's Steak House*  
**Peter Puppino:** *Miracle's Café*  
**Geoffrey Quinn:** *Acacia's*  
**Kristi Richards:** *Café del Rio Mono*  
**Rita:** *Wagstaff Hotel*  
**Peter Roberge:** *The Norwegian Sea*  
**Dave:** *Hotel Comodoro, Catamaran Hotel*  
**Mike Rorath:** *Humphrey's*  
**Rick Ross:** *Southshore Grill/Steakhouse*  
**Jon Sander:** *Humphrey's*  
**John Schlegel:** *Gourmet Lounge*  
**Jo Treanor:** *the Hangarizer*  
**Bryan Verboes:** *Boathouse Grill/Steakhouse*  
**Dale Veronesi:** *Johnny's La Jolla, Café del Rio Mono*  
**Loe Whittington:** *the Cream Room*  
**Hill Wright:** *Top of the Cove*



Wednesday - Saturday, November 9-12

**Sunday & Monday  
November 13-14**

## Real to Reel



**Monday - Friday the finest  
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**■ Friday (11th)** "Aubrey Fay"  
**■ Sunday (13th)** "Most Valuable Players"  
**■ Tuesday (15th)** "King Boulevard" (formerly "Secrets")  
**■ Wednesday (16th)** "Flight 7"

Work's over. It's time to unwind. Relax to the mellow sounds of San Diego's best contemporary jazz artists and cold capsules from a South Coast brewer in hand. It's refreshing, right in hand with the surf and surf life. After Work Happy Hour, 5:30 p.m. to 7:30 p.m. in the Hilton's Cargo Bar.



**"THE PEOPLE MOVERS"**  
 Beginning at 8:30 pm, one of San Diego's most exciting groups, as they make the right come to life in the Cargo Bar. Enjoy their unique combination of contemporary jazz and top 40s music and dance.

Fine California cuisine. A boy who'd never your every need. When dinner is remembered, the Trade Winds is the restaurant which comes to mind. Dinner served from 5 pm to 11 pm. Reservations recommended.

**TRADE WINDS**

Board the Hilton Queen for a Sunday Brunch with elegance. Champagne complements a beautiful buffet. The 1 1/2 hour cruise of the beautiful boat creates the perfect scenic backdrop to a memorable Sunday morning. Boarding begins at 10 am. Adults \$19.95. Reservations recommended.

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## CURRENT MOVIES

expression of having just bit into an orange peel. Forest Whitaker, Diane Varsi, 1988.

**Backward Night** — Well-spoken efforts, early, toward deconstructing the East Los Angeles barrio, the houses, the streets, the young-gang style of dress, the red-ribbed car culture, etc., all very slickly photographed (looking less would do better to the way job on the car). This documentary detail is sufficiently exciting to make one deeply regret the tedious, late, into dramatic interest — on the order of a middle-aged mother getting shot in the back at her son's wedding. With Richard Vigue, Danny De La Pita, and Maria De Rito, directed by Michael Pressman, 1979.

•• (Harbor Drive in, from 11/11)

**"A TERRIFIC NEW COMEDY. TAKES ON A MARX BROTHERS MANIA THAT'LL HAVE YOU HOWLING."** Without a Che' is without a doubt, one of the most lovable comedies of the year! — Los Angeles, VHS 8410

**"...A FINE SLAPSTICK ROMP with a pair of unstoppable stars."** — Peter Winkler, PUBLIST



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 It will take you to the edge... to the limit of your imagination.  
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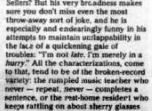
**Child's Play** — A child's doll hosts the sort of a diabolical killer, with Catherine Hicks and Chris Sarandon. Directed by Tom Holland. (Carnegie Cinema & New Valley Drive in, Oceanside & Plaza Bonita; San Marcos Cinema; Santa Drive in; San Juan Valley Drive in, from 11/11)

**Cher's Heart** — Soap opera with a Jamaican panther — that of the black housekeeper in a fractured, torn, broken, Baltimore home. The housekeeper herself, notwithstanding a deep dark secret, is too good to be true on the order of a middle-aged mother getting shot in the back at her son's wedding. With Richard Vigue, Danny De La Pita, and Maria De Rito, directed by Michael Pressman, 1979.

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 14 at Stadium Way • 381-1888

**Colony** — Dennis Hopper's first chance to direct in a decade — and the sort that will be remembered from the center of the movie can perhaps be taken to mean he would like to not have to wait another decade to direct again.



Colony

The veteran cop-movie cop partnership (Robert Davul, Sean Penn) contains some predictable tensions and resolutions, carried out in the way of the realistic painting of the future for more specifically, of the jobs about the two bulls and the head of cow) that harks back to the male-cannibalistic tradition of Howard Hawks' *DAWN OF PATIENCE*. But Hopper is no traditional storyteller, even when given for taking a traditional story to tell. Though the frame of action is a single murder investigation, it is easy to lose track of this until very near the end. And the string of incidents in the narrative, really just encounters with this young guy or that young gal, show off the director's know-how — and "know off" is quite the right word — much more than the narrative skills it says. This is perhaps Hopper's strongest attraction of his outside scene: leading us into alien territory, gathering around himself actual gang members to ensure that it looks right, and tangling with the spectacle as little as possible. The gritty *13* by Haskell

Wieder, whose presence brings with it an automatic stamp of integrity) has a confident, with something of the quality of urban photographic guerrilla the Helen Hunt, Danny Lingo, Bruce



Colony

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## CURRENT MOVIES

**A Cry in the Dark** — Fred Schepisi directs Mary Sweeney and Sam Neill in a film about a mother accused of murdering her missing child. (Fashion Valley & Oceanside & Plaza Bonita; Santa Drive in; San Juan Valley Drive in, from 11/11)

**Die Hard** — Twelve superbly drilled, highly trained, heavily armed international terrorists find themselves overmatched against a vacationing New York cop in their last. The action, set almost entirely inside an L.A. skyscraper, is a pyrotechnic marvel. But the overriding movie is how action so marvelous has come to seem, in the light of Bruce Willis, Alan Rickman, Bonnie Bedelia, directed by John McTiernan, 1988.

•• (Plaza Bonita, VHS)

**Ernest Saves Christmas** — Jim Varney as Ernest P. Worrell, who is on a mission to find a replacement for Santa. (Carnegie Cinema & Chateaux; College Plaza & Chateaux; Plaza Bonita; Santa Drive in; San Juan Valley Drive in, from 11/11)

•• (Plaza Bonita, VHS)

**Everybody's All-American** — Dennis Quaid, Jessica Lange, and Timothy Dalton in a comedy about a young man who is a member of the American Olympic team. (Carnegie Cinema & Chateaux; College Plaza & Chateaux; Plaza Bonita; Santa Drive in; San Juan Valley Drive in, from 11/11)

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
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140	10.81	550.00	968.00
141	10.81	550.00	968.00
142	10.81	550.00	968.00
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165	10.81	550.00	968.00
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174	10.81	550.00	968.00
175	10.81	550.00	968.00
176	10.81	550.00	968.00
177	10.8		

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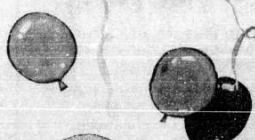
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