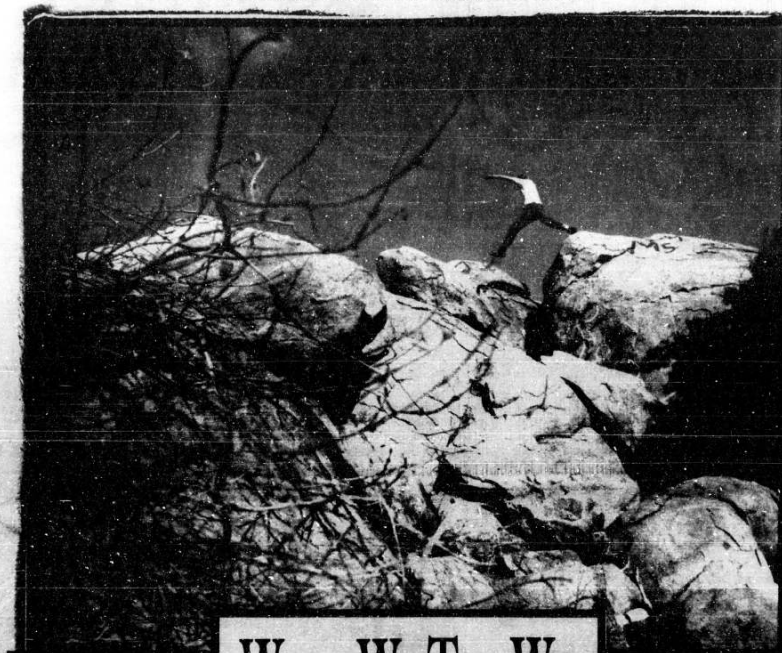


LOOK FOR THE READER'S HOLIDAY GIFT GUIDE IN THIS ISSUE

READER

VOLUME 17, NO. 48 DECEMBER 8, 1988 SAN DIEGO'S WEEKLY



STORY BY ROGER ANDERSON

PHOTOGRAPHS BY ROBERT BURROUGHS

When you went out the front door of our home at the corner of Broadway and Anza in El Cajon, you found yourself in a yard shaded by a blue-green canopy formed by the joining branches and leaves of six olive trees whose gnarled trunks rose from the tattered lawn. The bitter olives and silver-shaped leaves that littered the yard were kept from turning into a compost by my sister and me, who were paid a penny a minute by my father to rake the lawn periodically, with a yearly assist from a family of itinerant gypsies who would come and lay a tarp on the ground, shake all the olives down from the trees, and truck them off to an olive-oil plant somewhere. A fence of peeling, criss-crossed white laths separated our yard and Broadway, whose two shaded lanes ran an immeasurable distance east and west and were lined throughout by palms and pepper trees. About a block and a half to the west, 100 feet or so north of Broadway, there was a huge grove of eucalyptus where the kids of our neighborhood sometimes sneaked off and where we liked to construct crazy fortresses out of the windfall

Where the Wild Things Were Something is lost when something is built

wreckage of bark and branches. Directly across Broadway from our house, wild grassy fields — broken up only by an occasional pocket of old houses and by hidden streamlets that chuckled along beneath the tangled, bending stalks — spread clear to Main Street, about two miles away.

After about 1955, all this began to disappear. First the eucalyptus grove was ploughed under to make room for

a housing development with the name Valley Village. The fields between Broadway and Main went down before an onslaught of rambling stucco school facilities, apartment buildings, tracts, and finally (around 1960) a modern freeway. Then, in the mid-Sixties, our family and the rest of the neighborhood watched helplessly as the individuals who owned large parcels of land along Broadway succeeded in having the

street widened — a necessary move if those acres were ever to have any significant commercial value. The City of El Cajon bought from us (at an enforced discount) about two-thirds of our front yard and sent in heavy machinery to chop down the olive trees and grade away the lawn and the fence. The other yards along Broadway, as well as the peppers and palms that actually lined the street, got the same treatment.

In the course of a few short years, the semibucolic paradise that my sister and I and our friends had known all our lives was irretrievably lost. Broadway's four-lane length — unshaded, lined by asphalt parking lots and gimcrack shopping strips — became the lurid headstone for our vanished childhood.

The older I've gotten and the more people I've talked to about days gone by, the clearer my understanding has become that my own story of paradise lost is no isolated case but part of an ongoing and nearly universal pageant of extirpation and wrenching change. When I first became rational enough to understand the hardships and dangers of World War II (which ended a few

(Continued on page 18)

Dead Man's Rock, El Cajon

UNDER
MEXICAN SKIES

BY JEANNETTE DE WYZE

For the past several years, Carmen Ortiz has done the same thing every Christmas: The family that employs Ortiz (not her real name) as a housekeeper has called their travel agent and routinely bought an Aeromexico ticket from Tijuana to Guadalajara, departing the third week in December. But this year, Ortiz almost didn't make it home. Her employers began dialing Aeromexico's 800 telephone number early in November, and after getting busy signals for several days, they finally succeeded in reserving one of the last available seats to Guadalajara, a flight on December 3. The family's travel agent then agreed to try to buy the ticket for the family—even though Aeromexico cannot be reached through the agency's computer. After days of failing to contact the airline by phone, the agent finally set aside time one morning when he did not expect the airline's 9600-plus employees would be simultaneously and thus making several attempts per minute. After perhaps 20 minutes, the agent finally got through and secured the ticket. Two months after coming back into existence, Aeromexico is still dogged by operational problems. That's not surprising: the past eight months have brought stunning changes to the Mexican airline industry in general, and Aeromexico in particular.

The upheaval began last April 12, when about 7200 of the airline's 9600-plus employees walked off their jobs to protest



Up in the air with Aeromexico

the management's plans to sell 13 older planes and cut out some air routes. Just three days into the strike, the Mexican government, which has owned Aeromexico since the early 1970s, announced

If some San Diego travel agents are distrustful of the new Aeromexico, however, you'd never know it from the crowds at Tijuana's airport—at least this month.

that the airline was bankrupt and costing Mexican taxpayers more than \$300 million per year. So it would cease operations immediately, the government declared. Though Aeromexico

employees were shocked by this move, the action was consistent with the de la Madrid government's program to get rid of "nonvital" state firms. (Some 700 out of 155 nationalized enterprises have been either closed, merged, or sold in the last half-dozen years, according to a recent report from Reuters.)

The sudden loss of half of Mexico's national air service resulted in immediate chaos. Sixteen Mexican cities, including at least three large industrial centers, were left with no scheduled air service, and Aeromexico warehouses began filling with air mail and undelivered freight. Mexicans (the other national airline, which currently is 51 percent government-owned) offered to help passengers left stranded by

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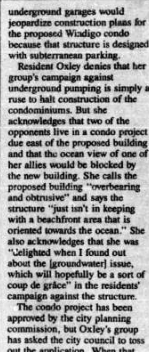
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CURB YOUR
CUSTOMERS

BY BRIAN CANNON

Sunday morning, corner of India and Washington, problem developing. A man sits alone at an outside table, drinking his espresso and reading the *Los Angeles Times*. His eyes are fixed on the front page, and his long legs are stretched across the sidewalk. Two women, dressed in their weekend warm-up suits, are walking by. They have to skirt around his limbs. One straddles the edge of the curb and the other launches a perturbed look. Is this a situation in need of government intervention?

Apparently it is. The City of San Diego will hold a public hearing tomorrow afternoon to decide whether the Gelato Vero Caffe and Saffron Thai Grilled Chicken can keep their outside tables. Both are in violation of the city's code, as is Canora's sandwich shop. All three places have been charged with zoning violations because they don't have



Alliance to get

sidewalk café permits. None of them can fulfill the permit's requirements, though, because the sidewalks along India Street is too narrow. An exception will have to be made, and tomorrow may set the precedent. Illegal sidewalk cafés are cropping up throughout the city, especially in the Hillcrest and North Park areas. The zoning department looks the other way in most cases, but it's hard to ignore the quality collection at the foot of Washington Street.

The rumor among the business owners is that a woman who was

The 3700 block of India Street is a labyrinth of restaurants and businesses built on three landscaped terraces. The Marquis Public Theater is at the top of the complex, along with Adhonian Gardens, a Greek restaurant known for its R-rated belly dancers. The next level down holds Language World, where people sit in little cottages and try to speak in foreign tongues.

Pesqueira pointed out that people also eat at bus stops. Would these benches now need a sidewalk café permit?

Two private apartments are fitted in between the buildings, as well as tables and chairs for the restaurant below. But only the adventurous stumble onto the upper levels. Most people come to India Street for quick, inexpensive food, which is found on the street.



Alliance to get

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The rumor among the business owners is that a woman who was

evicted from one of the apartments took revenge on the landlord, who owns the whole block. She took pictures of the illegal sidewalk tables and sent them to the zoning department, which investigated in June of 1987. Ralph Pesqueira, who owns El Indio Patis in the 3600 block, says he was questioned about a bench outside the door of his restaurant. The zoning inspector pointed out that some people were sitting on the bench, as opposed to just waiting for their pick-up order. Pesqueira pointed out that people also eat at bus stops. Would these benches now need a sidewalk café permit? He says he never received a citation notice. But a spokesman for the zoning department said that the El Indio dining patio, located across the street from the restaurant, may be in violation of the code. Zoning is "looking into it," he says. Pesqueira claims that the triangular patio is legal, and the issue remains unresolved. So does the permit for Canora's, which has been tabled because of improper paperwork.

Meanwhile, Pesqueira has sent a letter to the zoning administrator in support of his neighbors. They couldn't act for a better lobbyist, since Pesqueira serves on the city planning commission, which may have to conduct its own hearing on the issue. If the zoning administrator denies the permits tomorrow, Gelato Vero and Saffron Chicken can file appeals all the way up to the city council. Pesqueira hopes this won't be necessary, and he's asked the city planning staff to review the regulations for sidewalk cafés and report back to the planning commission in January. He hopes to see the variance process made easier, especially in the parts of town where sidewalks are old and narrow. "There's got to be a place in our ordinance where we take in the human factor," he says. By the human factor he means a nontechnical interpretation of the code, one that puts a value on a convivial atmosphere in which people can sit and watch the cars go by.

The same cars that will move them down if they step into the street. Traffic may be the ultimate factor in the decision, as the India Street sidewalk is two feet short of the required clearance for pedestrians. The city has to worry about people stepping off the curb and into the path of oncoming vehicles. The traffic engineering division has studied the situation and will present its results at tomorrow's hearing.

Canora's owner, who has already submitted a petition with 1000 names, will be testifying, along with the city planning from SDSU. They will talk about the cultural and social benefits of sidewalk cafés, which are identified as a desirable use in the area's community plan. Losing the outdoor tables won't put anyone out of business, as Gelato Vero, Saffron Chicken, and Canora's all have dining areas on the upper terraces. But the absence of sidewalk tables will certainly kill the India Street aura, which is as close to Europe as San Diego may ever get. ■

also working on a movie deal. So Phuc has quit his job as a counselor for delinquent Vietnamese kids and will spend next year writing. But one of his troubled young countrymen, an American (half Vietnamese, half American) boy who went by the name of his GI father, David Charles Bailey, is a cross-cultural casualty Phuc won't soon forget.

David Bailey, who turns 19 this Sunday, is serving a nine-year sentence in the California Youth Authority "training center" at Stockton. Phuc received a letter from him in September, which he keeps in his briefcase. Last week when he pulled it out and tried to decipher it again, tears clouded his eyes. He doesn't know how to help David Bailey, who signs the letter with his Vietnamese name, Phan Chi Dung, and he doesn't know how to locate the boy's mother in Vietnam or his

LETTER FROM
A LOST BOY

BY NEAL MATTHEWS

Phuc Duong was cleaning out his office last week at the Southeast Asian Youth Diversion Project on 43rd Street. Phuc and his wife They have signed a book contract with the William Morrow Agency for the saga of their family's journey from Vietnam to Philadelphia, where they just bought a house. They're

David told Phuc that he got up to get an FBI machine gun from his car, but before he could return, the shooting had already begun. About thirty bullets were exchanged, and David's friend, twenty-one-year-old Hoang Nguyen, took a slug in the head.

also working on a movie deal. So Phuc has quit his job as a counselor for delinquent Vietnamese kids and will spend next year writing. But one of his troubled young countrymen, an American (half Vietnamese, half American) boy who went by the name of his GI father, David Charles Bailey, is a cross-cultural casualty Phuc won't soon forget.

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father, who is rumored still to be a U.S. Army soldier. The letter, written in barely literate Vietnamese, is disjointed, with numerous grammatical errors and misspellings, but a meaning comes through. "Today I remember a time in Vietnam," it begins. Then the subject changes, and the boy writes, "First of all, I want to tell you about my life. When I left Vietnam, I was 16 years old. That was February 1986. The first time I was arrested [in San Diego], I was held for only two days. Then later, I was held for eight months, then released for four months, then rearrested and held for another eight months. Then I escaped. When they arrested me again, I go to the CVA. I had no father and mother. So I have only friends..."

Bailey's friends may have been all he had, but they were the wrong kinds of friends. Bailey had been born in Saigon in 1969, and he never knew his American father. Like other American children in Vietnam, he was shunned and did not attend school in Ho Chi Minh City. But Bailey had it worse than most of the other Americans: not only was he contemptuously regarded as a half-breed, but his father was also black. His mother started another family after the war ended, and David was forced to live on the street, making money by trying to collect bus fares from riders in the city. "You have engineering division has studied the situation and will present its results at tomorrow's hearing."

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(continued on page 16)

STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice:

How much is known about the purring of cats? Can all cat family members purr when you scratch their heads? Before I go running off to the zoo and request permission to place a large lion on my lap and run my fingers along the top of its head, would you please let me know if it's safe to do this? If all cats, large and small, don't purr, where is the demarcation line? Lynx? Tiger? Cougar? And if the larger ones do purr, is it proportional to their size? And is it common for a cat both to purr with pleasure while at the same time flicking its tail in displeasure? Should I forget about cats and raise guppies instead?

Mean Lepet:
Pawny

If you haven't already jettisoned your pet out of sheer bewilderment, Maui, you're probably stuck with it — just one more owner who finds some perverse pleasure in being reversed at. That's okay; no fatal personality defect, I guess. It does take a certain type of person to continue to feed and house a pet that is, by nature, an individual and highly suspicious of most social activities. The domestic feline is barely changed at all from its African cat ancestors. House cats are still wild things that have a deep, primordial suspicion of being turned into pets. I'll explain about purring, but don't think that's going to make your cat any less enigmatic. And it's generally safe to say that when it comes to cats, most popular assumptions about them are wrong.

You'll find experts who say, yes, all cats purr; you'll find experts who say, no, they don't. (This is typical cat-expert behavior; they even argued for years over what scientific name to give domestic house cats and how to classify the animals.) This expert chooses to say, no, not all cats purr, only the domestic variety.

Purring is caused when air vibrates through a cat's second, so-called false, set of vocal cords. (Hold the phone. I should add, not all scientists agree that this is what causes the sound. Some postulate that it is a noise



Illustration by Bill Curry

caused by blood coursing through a particular artery. A minority viewpoint, however.) House cats purr both when they inhale and when they exhale.

Even the cat experts who say that large cats purr will agree that the low rumble they label "purring" differs from the domestic cat purr because a wild cat only makes the sound when it exhales. It's a sound sometimes heard when a lioness is in heat or when cubs are nursing or being held by humans. But it's heard only briefly, it's not common, and it appears to have little significance compared to the wide variety of other wild-cat vocalizations. So your fantasy of holding a purring tiger in your lap is just that, a fantasy.

And your belief that house cats only purr when they're pleased is also incorrect. It's a signal of contentment, yes. But in a broader sense, it signals that the cat wants or needs attention or that it is feeling nonaggressive. A cat will occasionally purr as a greeting and will purr when ill or injured.

As for the tail twitching, when a cat's tail

admires that kind of behavior would ever be happy with guppies.

Dear Matthew Alice:

I don't know about you, but I think cashews are about the best snack going. My question is, why can't I buy them in their shells? At least I've never seen them any way but unshelled. It can't be because they're so hard to open. People are willing to buy Brazil nuts in their shells, and you have to open them with sledgehammers. Cashews can't be any worse. What's the story?

Going Nuts

San Diego

Are you surprised to hear that it's Congress that's keeping you from buying unshelled cashews? Long ago the U.S. passed laws against importing the nuts in their shells, and since all cashews sold here are imported from China, India, or Brazil, you'll never have the problem of breaking your fingernails opening a cashew shell. And you wouldn't want to anyway. It could be hazardous to your health.

Cashews grow in a very peculiar way. Imagine a tree covered with small, red-yellow apples. Out of the lower end of each apple is growing something that looks like a lima bean with a hormone imbalance. That pudgy bean is the cashew nut. It has a thick outer shell and a thin, membranous inner shell, between which is an oily liquid that is quite irritating and potentially toxic. The delicious cashew's family includes a couple of black sheep: poison ivy and poison oak. When cashews are picked, the outer shells are removed, the liquid is drained off, the nuts are dried, the membrane shell is removed, and the naked cashews are packed raw in 25-pound tins for shipment. The oily liquid removed from between the shells is used in making a termite repellent.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 89893, San Diego, CA 92138.

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Season's Greetings

Peace on Earth

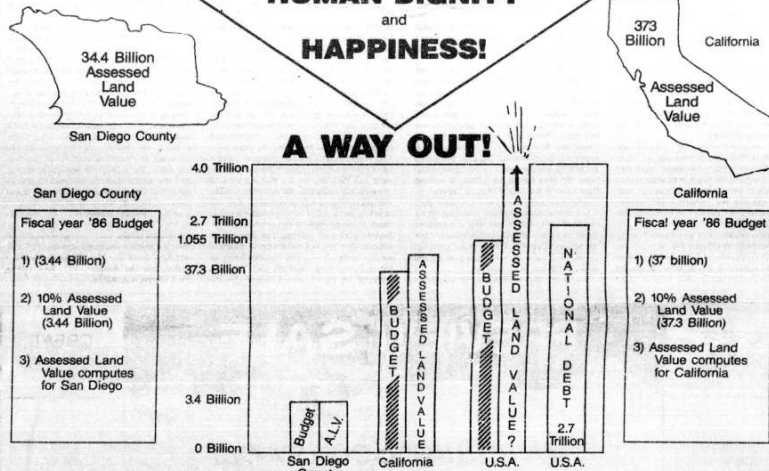
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Committee for The
Archie Gerard Trust
— James W. Prescott, Ph.D.
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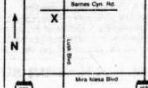
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THE INSIDE STORY

BY PAUL KRUEGER

PUSHED BY MAYOR MAUREEN O'CONNOR AND prodded by City Manager John Lockwood, the San Diego City Council last week endorsed the construction of a \$240 million civic center on downtown's eastern fringe. O'Connor's exhortation that the council "must take this bold step to complete the vision of downtown" helped win a solid council majority for the project and muted two critics who've tried to point out possible weak financial links in the civic center proposal.

Robert Licher, chief executive officer of the John Burnham real-estate company, devoted much of his Thanksgiving weekend to analyzing the complicated financial formula that the city manager's office says will pay for the sprawling new "capitol on the hill" near 12th Avenue and Broadway. Troubled by the "absolute lack of focus" he witnessed at the council's November 29 discussion, Licher urged the politicians to delay the vote and reconsider the costly financing package. His appeal was ignored.

Many of Licher's misgivings are prompted by the approximately \$44 million annual debt that will accompany construction of the new civic center. Had the council invari-

him to share his apprehensions, this is what they would have heard:

• While he's not unalterably opposed to the East Broadway site, Licher believes that expansion of the existing city government center at Second Avenue and C Street is a financially smarter alternative. A plan developed by the nonprofit San Diegoans Inc., a downtown business group of which Licher is a member, calls for the city to purchase the Security Pacific Bank building, at the center's northeast corner, and use that high-rise to house city workers. Another office tower would be built next door, and the existing 13-story Administration Building would be modernized, creating a government complex valued at \$160 million, or \$40 million less than the cost of constructing the East Broadway civic center.

• City Manager Lockwood has promised not to increase taxes to pay the \$14 million yearly debt generated by land acquisition and construction costs for the proposed civic center and says that savings on rent now paid to house city employees in other downtown buildings would cover a large chunk of that debt. (The city owes its current buildings in 1974 and now leases additional space in four privately owned

office towers at a yearly cost of about \$4 million.) Lockwood projects that those outside leasing costs would balloon to \$8.5 million annually by 1995. Licher, however, says those estimates are inflated because they're based on the terms of the current short-term leases

costs for the new center. While the departments would gain some "equity" in the new

\$64 million in loan repayments from the Center City Development Corporation. But CCDC's executive vice president says those loans were made from a city program for low-income residents and must be repaid to the same fund. CCDC could contribute



Model by Tracy Sabon based on a proposed design for the new civic center

now held by the city. If the outside leasing were to continue for decades, the city would in fact sign long-term agreements with lower monthly payments, "substantial" free rent, or a share in those leased buildings. So money saved by terminating those lease payments may be considerably less than the manager suggests.

• City departments currently housed in the city operations building pay rent with funds that flow from a special tax on water bills and building-permit fees. Those departments would continue to pay "rent" in a new East Broadway complex, but the manager's debt repayment calculations also call for the departments to make a \$10.98 million lump-sum payment to help cover design

building in return for that contribution. Licher thinks such a large payment couldn't be justified on the open real-estate market. Noting that Mayor O'Connor just this week criticized Southern California Edison for its alleged "sweetheart deals and self-dealing" with sister companies, Licher says he finds it "very interesting that the city has the luxury of getting very creative with the financing needed to promote its 'bold vision'."

• Three main sources of cash for the debt repayment (savings from outside building leases, rental payments from the various city departments, and funds generated by renting the existing city hall to a developer) won't cover the annual debt, so the manager would also use

millions to the new civic center project if the buildings were located within a redevelopment area, but the proposed site is now outside redevelopment boundaries, and Licher thinks it would be a mistake to expand the boundaries. "Center City East will burgeon into a very viable area without extra stimulus," he predicts. And touting CCDC funds to build a civic center "just means that we'll come up short somewhere else" downtown.

Mark Nelson, executive director of the San Diego Taxpayers Association, has tried to introduce other concerns shared by his board members, but the city council declined to let Nelson speak during a "workshop" on the civic center issue held early last month. He



Mark Nelson

did touch on the following matters at the council's November 29 hearing:

• Recalling how the \$95 million price tag for the new bayfront convention center soared to \$123 million shortly after voters approved the project



Robert Licher

in 1983, Nelson worries that the \$240 million figure for a new civic center is similarly soft. "We really don't know how much it costs, since we haven't acquired the land and we don't have detailed [architectural] drawings," he warns.

• Funneling the \$64 million in CCDC monies and \$2.3 million from the city's general fund into a new civic center means shortchanging other projects, such as street repairs, bridge and fire-station construction, and the installation of traffic lights. "I'm disappointed that the council hasn't stopped and said, 'What are our priorities? How do all these needs compare?' We should put them all on a plate and then choose."

• Topping the city's list of unfunded projects is a new \$78 million central library. City Manager Lockwood informed the council last month that a tax increase would be necessary to build the library, but Nelson

notes that if a portion of the CCDC money were used for that project, along with other funds, a tax increase might not be needed.

The council's November 30 vote wasn't a simple "endorsement in concept." A \$205,000 study of the East Broadway proposal will now be performed, and that report will be stacked on top of previous studies, giving added momentum to the \$240 million dream. But the bureaucratic steamroller must still flatten some obstacles. Council members Judy McCarty and Abbe Wolfbeimer both voted against the East Broadway project, and Lockwood invited Licher to share his concerns

with Deputy City Manager Maureen Stapleton. That private meeting is scheduled for December 19, and Stapleton has already developed some answers to Licher's questions. She notes, for example, that some of the monies lent by the city to CCDC can be repaid without strings attached and that those funds will help pay the civic center debt in the crucial early years. And while she acknowledges that choosing to build a new civic center instead of a library or fire station is "a policy call," Stapleton says the city must stop "the flow of literally millions of dollars out the door each year" to pay rent for the outside office space that now houses city employees. □

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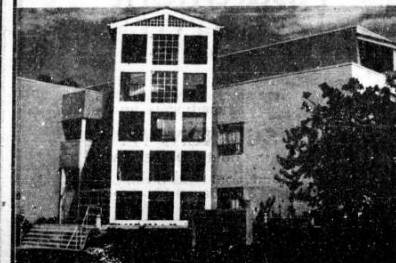
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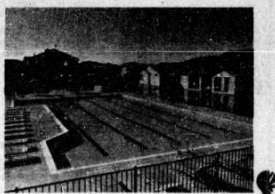


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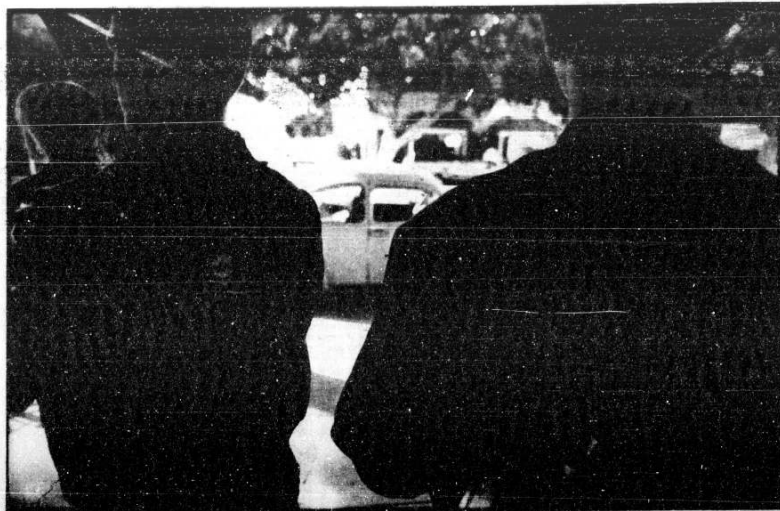
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YOUNG MEN WITH OLD IDEAS

FACTIONS AMONG THE LOCAL SKINHEADS

BY BRAE CANLEN
PHOTOGRAPHS BY PAUL STACHELEK

THE best way to understand the skinheads may be found in an illustration printed in one of their newspapers. It's a simple sketch of a pretty young woman with flowing blond hair. She is wearing a Viking helmet, the kind that sprouts horns on either side. A caption at the bottom asks, "Is she worth fighting for?" It's a murky sentiment, but then again, skinheads are a murky bunch. They've provided the local press with rich fodder for headlines — a weird name, a

heavy black boots, Levi's or black jeans, a Fred Perry shirt, very narrow suspenders (called braces), and a bomber jacket. The Fred Perry can be substituted with any tennis-style shirt, as long as it's buttoned up. The nylon bomber jackets are either black or green. The boots, called "Doc Martens" (the name of the manufacturer), are steel-toed. This design feature has its practical applications. Skinheads trace their roots back to England, where working-class youth frustrated with unemployment, took to the streets in the early Seventies. Gangs of shaven-headed, intoned, combat-booted young men began beating up Asians, Indians, Pakistanis, and other minorities. They claimed that the immigrants had taken their jobs away and were responsible for many of Great Britain's economic ills. American skinheads, who have adopted their predecessors' hairstyle and dress, point to white people starving throughout the United States. They lay the blame on illegal aliens and affirmative action. But they insist that their reputation for preying on minorities is undeserved. Skinheads claim that troublemakers come after them. The truth is probably somewhere in between, but one fact is hard to dispute: skinheads rarely pass up an opportunity to use their Doc Martens.

The WAR skins
Counting the number of skinheads in San Diego is not simple, because there are different types. They can be divided, roughly, into three camps: the WAR skins, the Boot Boys, and the imitators (known derisively as "baldies"). They differ in degrees of racism, violence, and articulation. Of the three groups, the WAR skins are the most organized, the most political, the most ardent. They consider themselves as the front-line soldiers for the White Aryan Renaissance (WAR). Tom Metzger's reincarnation of the Ku Klux Klan. In San Diego County, they claim to have 72 members. Five of the local WAR skins are incarcerated, mostly on assault charges.

Matt is president of the local chapter and has been for two months. (The skinheads interviewed in this story wanted to be identified by first name only.) He was not voted in but was elected by a form of consensus. He is 21 years old, dark-haired and fair, well spoken. His father works as an engineer, and his mother is a hospital

administrator. Both live in Los Angeles, where he grew up. He describes his upbringing as liberal. "My parents are very left-wing," says Matt. "They bought that liberal lie of racial equality that I don't believe." He argues with his parents, hoping to make them see the errors in their thinking. "But it doesn't do any good," he says.

Matt is often accompanied by Mike, who is head of security for the WAR skins. Sewn onto their black bomber jackets are Nazi patches (the swastika and the SS skull symbol) and an American

"We're not really interested in beating up a bunch of meek homos."

flag. Their hair is closely cropped and kept that way with a barber's electric razor. The skinheads claim that their distinctive appearance often makes them a target for violence. Black gang members will pull up in cars and attack them on the streets, they say. "Stunners," a group that takes in bikers, potheads, and the long-haired, like to tangle with them, too. Matt swears that gay men beat him up and "punch" for skinheads; he has heard of one such local group called the "Lavender Angels." Often guys carry small laser guns with them. One day, when Matt was walking to the 7-Eleven, a young man came up to him and started clicking a stun gun on and off. Matt says he just laughed because he knows that the devices don't really hurt. He and his friends used to play with them around the house, shocking each other for laughs.

The skinhead reputation for gay-bashing applies more to some skins than others. The WAR skins say they have other, more pressing concerns. "We're not really interested in beating up a bunch of meek homos," says Matt. "One of them may walk at somebody and get trashed, but that's not what we're all about." The biggest enemy of WAR, according to Matt, are the "white race traitors" — white people who won't fight for the cause, who mix with other races, who let ZOG (the Zionist Occupation Government) keep the white working class under its thumb.

Zionists and Jews are all the same to the WAR skins, who classify them as the main segment of "the ruling elite." They are convinced that the United States is run by Jews, who use their wealth and influence to manipulate the press, control the major corporations, and buy politicians. WAR skins still participate in the democratic process, however. Mike mailed in an absentee ballot to his home state, Michigan, because of a state referendum limiting abortion funding. (Most skinheads are anti-abortion, but only when it comes to white fetuses.)

Matt voted on the local ballot measures but skipped the presidential choice. George Bush, like most Republicans, is part of the ruling elite; he also has Hispanic grandchildren. Michael Dukakis is married to a Jew. Neither looked appealing.

The skinhead anti-Semitism explains their ties to the neo-Nazi movement. While Matt is reluctant to condone genocide, he says he can't condemn Hitler's actions. "I think what he did was right at the time. Jews were a real threat to the German people. He didn't have the time to deport them all. If I had been there, I would have done the same thing."

Matt's feelings toward the Jews have a religious, as well as political, base. "They are literally the children of Satan," he says, referring to John 8:44 ("Ye are of your father, the devil"). Matt belongs to the Identity Christian movement, which believes that white Anglo-Saxons are the lost tribe of Israel and therefore God's chosen people. Not all militant skinheads are Identity Christians, however. Mike, the head of security for the WAR skins, calls himself an agnostic. Mike's father is a fundamentalist preacher, and his mother does volunteer work in a nursing home. He is 20 years old. Mike doesn't say very much, but he looks around a lot. His job is to protect

his skinhead brothers against harm. He carries a gun to concerts, parties, and other social gatherings, sometimes arriving early to survey the place. The WAR skins are wary of set-ups, especially when contacted by potential new members. (At one of these meetings, arranged at a park, Matt says the WAR skins found a group of blacks with baseball bats waiting for them.) Mike also attends the monthly WAR skin meetings and frisks anyone who isn't well known and trusted. He is very pale, gaunt, and edgy.

Mike came to the WAR skins from the local punk scene, which he got involved in during the late Seventies. Two years ago he met a member of the WAR skins who noticed his Nazi armband. They started talking about national socialism, the Aryan philosophy that skinheads preach and neo-Nazi punks loosely adhere to. Mike was already dissatisfied with the apathy he saw among his punk friends. "They didn't have any answers except anarchy and smoking pot," he says. "I wanted to take a stand."

The process for joining the WAR skins involves a series of interviews and background checks. Interested individuals often contact the organization by writing to its private post office box in Hillcrest. Or they leave a message on one of WAR's answering machines. (The WAR skins advertise their address and phone numbers through flyers and stickers, which are distributed by WAR's members, other skinheads, and high school students.) Callers to WAR hear a recording of racist messages and news items relating to skinhead activities across the nation.

New recruits are given literature to read and are invited to attend WAR skin meetings and social events. They are observed and probed. All recruits are given a lie detector test to screen out police or other undercover operatives. (The WAR skins have access to a polygraph machine through the Metzger family.) If there's some area of doubt, fingerprints will be taken. "Without going into specifics, we have people who can run their prints," says Matt, referring to the computer systems used by law enforcement agencies.

Full-time employment, preferably in a blue-collar job, is a requirement for membership. (WAR has its doctors, lawyers, and police officers, according to Matt, but they are not part of the skinhead contingent.) The WAR skins are strongly opposed to drug use, especially the crystal meth popular with a lot of other skinheads. WAR skin applicants also take a urine test, which is processed by a commercial lab in Los Angeles. A recruit is accepted if the philosophical fit seems right and no falsehoods were uncovered in his or her background. This includes any nonwhite relatives. The WAR skins check a potential member's immediate family to make sure they are fully Caucasian. If the family is living out of state, they ask to see photos.

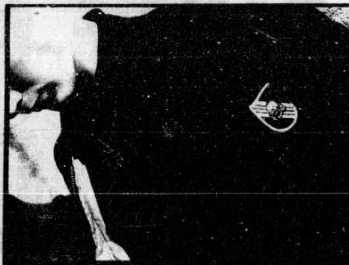
The story of "Jamaican Joe" is legendary in skinhead circles. Everyone now says that they knew he was half black, but apparently some people were taken by surprise. Jamaican Joe belonged to the Bomber Boys, one of the earlier skinhead groups in San Diego. (The Bomber Boys disbanded last spring, and some members splintered off and formed the WAR skins. Others went into the San Diego Boot Boys.) Although he espoused a white supremacist view, his mother was supposedly black. "When he grows his hair out, it's kinky," says Matt. "He lives in East San Diego, which is a suitable place for him. I think he's got a group of mulattoes out there now."

Skinhead groups that allow blacks and Hispanics to join are called "two-some" and are disavowed by the white supremacist skinheads. They are put in the same category as the baldies. The WAR skins claim that they don't hate blacks as much as they hate the idea of blacks and whites mixing together. They are appalled by the idea of interracial marriage and children. Matt says he has a friend, a black man, who has a black separatist views. WAR has taken a pragmatic stance on the race problem, according to Matt. "I've given up on saving the masses," he says. "I want my

own Aryan nation — by ballot or by bullet." White supremacists have a particular area in mind. "The Hispanics already have California, so we're looking at the Pacific Northwest," says Matt. "It's 99 percent white already. It's unsplotted."

To achieve this end, the WAR skins need women, of course. Matt says that there are a number of females in WAR, but only a dozen of them are skinheads. When asked about the women's position in the organization, he says, "I suppose that they play a little more of a traditional women's role. They don't go out brawling with us, or anything like that. If there's anything dangerous going on it's the guys that go. But women are given the same training as everyone, in firearms and in survival methods." In anticipation of a possible conflict — whites fighting off an attack from other races or a battle to establish a separate white nation — WAR skins are taught how to handle firearms at a shooting range and establish living quarters in the brush. They use army training manuals for the latter. Matt declines to answer a question about links between the survivalist movement and the WAR skins, saying that he can't discuss it. Associations with various white supremacist/skinhead groups are proudly displayed, however.

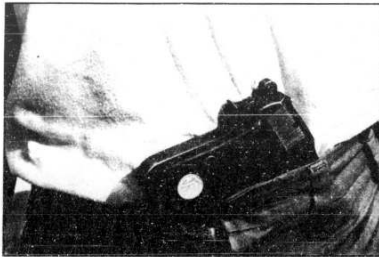
WAR's newspaper, published out of its national headquarters in Fallbrook, is mailed to skinhead groups nationwide. In addition to their ties to Tom Metzger, the



WAR skins are closely aligned with the Aryan Youth Movement, lead by Tom Metzger's son John. Fourteen different skinhead groups are listed in the address directory. (The Anti-Defamation League estimates the total number to be between 20 and 25, with a combined national membership of 1000-1500.) The largest skinhead followings can be found in Oklahoma and Portland, according to Matt. The WAR skins are in close contact with the Confederate Hammer Skins, a Dallas-based movement that recruits across the South.

Members of skinhead groups communicate through letters and also meet at rallies in various cities. Montreal has a big skinhead event every year, and

(Continued on page 42)



SKINHEADS

(continued from page 13)

San Francisco, home to a skinhead group called the American Front, will host the next big rally, scheduled for January. Matt hopes to attend, if he can get off work. All he will say about his job is that he is employed by the government in a blue-collar position. Most of his co-workers don't know he's a white supremacist. Matt realizes that he may have to join the mainstream someday, at least in appearance. "I don't think I'll be shaving my head when I'm 40," he says. But he knows his opinions will never change.

The Skinhead Menace

The theme of the meeting, according to the flyer, was the skinhead threat to Mission Hills. The neighborhood was being terrorized by this violent youth group, and the residents wanted their

streets back. One particular couple had been targeted by skinheads because they broke up a drug deal in front of their house one night. The couple organized a meeting for November 16, advertised it by knocking on doors, and moved it to the Mission Hills Methodist Church when the RSVPs outgrew their West Lewis Street house. The San Diego Police Department sent two detectives and two uniformed officers. The area councilman, Ron Roberts, also sent a representative. More than 50 residents came, filling up all the folding chairs and spilling out into the hallway.

The homeowner on Lewis Street told his horror story shortly after the official introductions. Six months ago, he had confronted a group of skinheads who were completing a drug transaction across the street from his house. Not in my neighborhood, he told them. The skinheads threatened to kill him, and in the months that followed, they shot BB guns at his windows, toilet papered his house, ripped up the top on his convertible, and defecated on his lawn. He had to call the cops 23 times. The violence escalated after he and his wife

announced the meeting. Two death threats had been received the night before, resulting in the arrest of one skinhead.

The audience was transfixed, startled, and angered by their neighbor's account. People began petting one of the detectives with complaints about slow police response times and a lack of uniformed officers in the area. The

A beat cop told the audience that most of the hard-core skinheads were in jail, anyway. The remaining ones had moved from Pioneer Park in Mission Hills to Morley Field.

detective, in turn, grew defensive. He suggested that maybe the vandalism problems were limited to this one couple. This further incited the crowd. But in between the accusations and the rebuttals came a few questions from a group of seven teen-agers standing inside the doorway. Why were they suddenly being harassed by the police for standing on the corner? they asked. How about the aggressive acts that had been committed against them? What gave this guy and his wife the right to call kids' parents and wrongly accuse them of being drug dealers and gang members?

These questions were never fully explored. The police deflected the teen-agers' innuendoes; the Lewis Street resident did not want to explore the specifics, either. When one youth accused him of drunk driving, it was decided that the discussion was getting too personal. The meeting had been called to talk about the crime problems being experienced by the entire community, not just one couple. A beat cop told the audience that most of the hard-core skinheads were in jail, anyway. The remaining ones had moved from

Pioneer Park in Mission Hills to Morley Field. The meeting ended with the usual resolutions for organizing Neighborhood Watch groups and improving police-community communication.

Afterwards, on a chilly corner along Sheridan Avenue, the teen-agers gave their side of the story. Two of them were wearing black leather jackets, but none had shaved heads. The whole thing started, they said, when the guy on Lewis Street and two of the teen-agers got into a near-collision at a stop sign. The kids called him a name. The man got out of his car, screamed at them, and pounded on their window. They claimed his breath smelled of liquor. More words were exchanged before both cars drove off. "The fat man," as he became known in the neighborhood, got a reputation for standing outside his house with a pit bull and a baseball bat. Kids began cruising by just to see what was happening. Sometimes they got in fights with him.

One of the teen-agers, a 19-year-old college student, says he was the "skinhead" who got arrested the night before. "I may have been a little bit of an obnoxious kid, but I never threatened my life — until he released his dog," says the kid. The teen-agers offer no explanation for the vandalism, but they claim it had nothing to do with skinheads. They know the only two skinheads from Mission Hills, and these guys are now hanging out in Ocean Beach. Except for tonight. They were both at the meeting tonight, sitting in the audience, not saying anything.

The Boot Boys
Anthony is one of the two Mission Hills skinheads. He is 18 years old and high-strung, very nervous. He has troubling finishing sentences and sometimes loses the thread of conversations. He keeps apologizing for his scattered thoughts. When he realizes he has used words like "nigger" in the white company, he corrects it to "black person." Anthony grew up in Mission Hills and attended St. Vincent's. His father, an Italian fisherman, was away from home a lot. Earlier this year, his father died.

out of the WAR skins for drug use. (The group forced him to take a urine test, which he failed. He is no longer allowed to wear the WAR insignia or use its name.) Anthony says he has stopped doing crystal, though, and is now clean. Last month he started going to AA meetings at a Protestant church in Mission Hills. He says, "I know I should be going to the other one — what's it

A typical night for the Boot Boys could include going down to the San Diego River and trashing the camps of illegal aliens. They patrol the area under Interstate 805 and get in fights with whomever they find. Their rationale is that the migrant workers are taking jobs away from American citizens.

called? — yeah, Narcotics Anonymous. But I heard about this one, and I knew where it was, and it's okay. I like it." He has been to four meetings so far. Relations between the WAR skins and Anthony are still cordial, however. "They know they can count on me, if they need to," he says, referring to Anthony. Anthony is still cordial, however. "They know they can count on me, if they need to," he says, referring to Anthony. Anthony is still cordial, however. "They know they can count on me, if they need to," he says, referring to Anthony.

because of several fights in the parking lot involving skinheads.

Anthony used to sweep up the front of Fiori's as a way of earning money. He now supports himself by scrubbing bathrooms in Hillcrest offices. It's enough to keep him fed on Top Ramen, but he admits to occasional "dumpee" dives. "Right now Anthony lives in an abandoned boat in Mission Hills, although sometimes he sleeps at a friend's apartment in Point Loma. He can't go home because of his father, who agrees with some of his son's philosophies but can't stand the way he looks. Anthony's mother is disturbed by her son's racism but accepts his appearance. "I've caused some problems, and so have they," he says. Anthony still calls his mother on the phone, and he feels bad because they are physically estranged. "I've hurt her a lot in the past, I know that," he says. "But she still loves me. I'm trying to make it up to her now. I'm working on that."

A typical night for the Boot Boys could include going down to the San Diego River and trashing the camps of illegal aliens. They patrol the area under Interstate 805 and get in fights with whomever they find. Their rationale is that the migrant workers are taking jobs away from American citizens. "I just want to make it as hard for [the migrants] as I can," explains Anthony. Another Boot Boy activity is putting racist stickers, which they get from the WAR skins, on gay businesses. But they've had to curtail their activities as of late, says Anthony, and keep a lower profile. "We used to just walk the streets and say, 'Fuck 'em if they don't like us.' But now it's different." Skinheads have to keep looking over their shoulder because they can get pounced on. A lot of people out there hate them or just like to fight with them. Anthony's injuries include a broken nose and numerous stitches. Two weeks ago, he lost a tooth to a meth freak in Ocean Beach. Then there are the cops on Washington Street in Mission Hills. They used to frequent Fiori's deli, at the corner of Washington and Eagle. But they are no longer welcome at Fiori's



street, they take his picture, he says. Surveillance teams have also parked on Washington Street, across from Fiori's, and taken photos of him and his friends. These pictures are all on file. This is how Anthony got blamed for a stabbing in Pacific Beach, he thinks. It was his second arrest. The first one was for possession of methamphetamine.

The stabbing incident happened in September in Hillcrest. A Hispanic youth was knifed, allegedly by a group of skinheads, and the victim identified Anthony from a lineup of photos. He was picked up by the police and taken to the downtown jail. Anthony claims that the deputy announced, "Here's one of them skinhead boys" when he locked him in a cell with other inmates. Some blacks wouldn't back me up," he recalls. "They just sat there and watched. They were white trash." Anthony was released 72 hours later, when his parents bailed him out. No charges were filed against him. But his skinhead friend Eric, who had been picked up two weeks before for burglary, was charged with attempted murder. He's still in juvenile hall. And

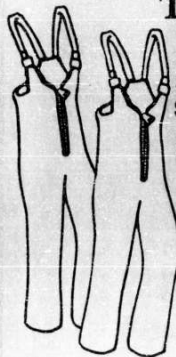
he thinks that Anthony fingered him. Eric and Anthony evolved into skinheads together, and they joined the WAR skins at the same time. "We finally had a cause," says Anthony. "We weren't just skins. We were in the movement." Anthony doesn't know if Eric took part in the Pacific Beach stabbing, but he is sure of one thing: he didn't identify Eric to the cops. He hasn't talked to Eric since they were arrested, but he heard that his friend believed the rumor on the street — that Anthony cut a deal with the cops. The WAR skins may have believed this at one time, but Anthony thinks they have put the suspicion to rest. Otherwise they would have beaten him up. Someday, he says, the truth will come out. Everyone will know for sure that Anthony would never betray a skinhead brother.

The Baddie
Sheri is a 16-year-old skinhead who lives with her parents in San Carlos. She's still in high school. The WAR skins would call her a "baddie," and the police would use the word "wannabe." Both mean a skinhead in appearance only. But Sheri does have some hair, a thin fringe

(continued on page 16)

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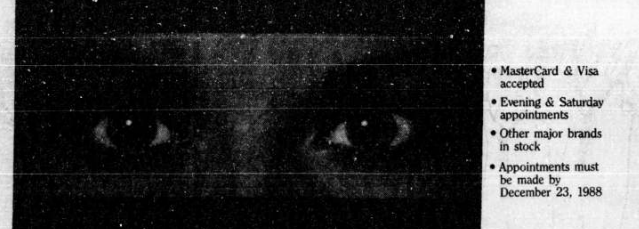
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SKINHEADS

(Continued from page 15)

of it coming down from her brow and the sides of her head. Girl skinheads do not share their heads completely, she explains. Sheri and her girlfriends do their shopping at the Catwalk, a punk/moody clothing store at Sixth and G streets, and at the Berlin Wall in Chula Vista. Bomber jackets can be picked up at most army surplus stores.

"I'm living in America and I'm white and I'm glad" is how Sheri describes her

philosophy. She calls it "white pride," as opposed to "white power," which she finds "pretty disgusting." The disgusting part is the beatings and the KKK and all that Nazi stuff. Sheri believes that a person can believe in the superiority of his or her own race without hating other ethnic groups. The brother of a friend of hers was in the WAR skins (until he went away to college), and another friend, Ron, is being interviewed by them right now. But generally she doesn't come in contact with the WAR skins and the Boot Boys, especially since there are so few concerts anymore.

Skinheads listen to a type of music called Oi (pronounced "oy"), a British genre described by Rolling Stone as "a new take on the old pub sing-alongs." Oi lyrics deal with attacks on the white working class, foreigners dragging down a once-mighty nation, and other xenophobic themes. Skrewdriver is the premier Oi band, but they've never played in the United States. (The lead singer, a British subject, can't get into the United

States because of his criminal record.) San Diego doesn't have any skinhead bands, but local promoters used to bring bands down from Los Angeles every so often. They would rent places like the Jackie Robinson YMCA, Wabash Hall, and the old Palisades skating rink for a night. The skinheads came, along with the punks, mods, and headbangers. But fights broke out regularly between the different factions, and one by one the halls refused to book these concerts. Many times the violence started with the slam dancers, but sometimes it was caused by the bands themselves. At an October concert in Fairmount Hall, the lead singer of the Vandals incited the crowd by implying that some audience members were Communists. A brawl ensued, and the headline band, the Angry Samoans, never got a chance to play.

Sometimes the baddies hang out in shopping malls, especially University Towne Centre and North County Fair. They also frequent coffee houses like the

Gelato Vero Caffe on India Street. But the best place to find baddies is on a high school campus. Most high schools have at least a token skinhead, but usually there are several. Many of them are just making a fashion statement. Some, however, are responsible for the most visible skinhead activities, especially those involving graffiti.

The November 13 synagogue desecration in San Carlos, which news reports attributed to "anonymous" skinheads, was committed by five high school students. (One of them, in a later interview, turned out to be a whopping 16-year-old with long, blond hair.) All claimed that they weren't really anti-Semitic. Morris Casuso of the Anti-Defamation League has his doubts.

"They said they didn't know what they were doing, but they knew enough to go to a synagogue," he says. "They knew the swastika. They knew what would upset Jewish people. They didn't write 'Kilroy was here.'"

White supremacist organizations,

particularly those connected to Tom and John Metzger, are discreetly recruiting skinhead members on high school campuses, according to Casuso. Still, he doesn't lump all young skinheads into the same category. "There have always been people who dress in a somewhat antisocial manner," he says. "They should not [necessarily] be considered bigots."

The national Anti-Defamation League of B'nai B'rith has conducted a considerable amount of research on skinhead groups, the results of which were published in two separate reports this year. While the ADL closely monitors skinhead activities, they are not trying to fight hate with violence, according to Casuso. When told of the WAR skin accusations against the ADL, he says, "I hear that with some degree of amazement. For what reason would we make death threats? It's not only ludicrous, but grotesque. We don't deal with groups that way." If the WAR skins are concerned about death threats,

Casuso suggests that they tape them and go to the police.

An unlikely happenstance, according to the WAR skin president: The police are disappointed because the WAR skins do not ramp through the city with cans of spray paint. He calls the incident at the San Carlos synagogue "a pretty stupid thing to do" in terms of gaining public sympathy. All the baddies did, he says, was set the movement back a bit.

The recent desecration of Jewish buildings has turned the spotlight on the skinheads, and citizens are now calling the police with skinhead sightings. A spokesman for the SDDP says that the police are taking each skinhead crime individually and have not set up surveillance operations. They are, however, pushing for jail sentences by tacking on federal charges for civil rights violations. Fred Scholl, the police beat reporter for *Update*, says there has been a "significant" decline in gay bashing in Hillcrest and Mission Hills; he attributes it to increased police activity. "The

beginning of the Holocaust, uniformed officers were parked across the street, waiting to see what the WAR skins would do. Matt thinks the cops were disappointed because the WAR skins do not ramp through the city with cans of spray paint. He calls the incident at the San Carlos synagogue "a pretty stupid thing to do" in terms of gaining public sympathy. All the baddies did, he says, was set the movement back a bit.

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police have become more overt in their observation of skinheads," he says. "It made the skinheads uncomfortable, and they toned down their activities."

Ironically, the attack on the Jews may have helped the gays, who have been complaining about skinhead harassment for more than a year. Maybe the gay community won't need the Lavender Angels after all. The Angels, according to Scholl, are modeled after a group in San Francisco that sells low-cost whistles to gay men. Anyone under attack uses the whistle as a cry for help, hoping that someone will hear the signal.

Matt and his fellow skinheads hear a different signal, this one more of a battle cry. White women are being raped by black men, illegal aliens are breaking into homes, and farmers are losing their land to Jewish bankers. Matt sees the sides closing in around working-class Caucasians. "Whites have become the minority," he says. "Apple pie, baseball, and moon — it's over. That nation is dead."

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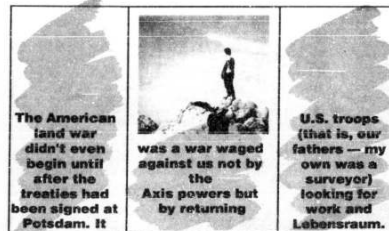
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Wild Things Were

(continued from page 1)

years before I was born), it struck me as unimaginable good fortune that the American homeland had never been directly threatened by bombers and tanks and goose-stepping legions, that



The American land war didn't even begin until after the treaties had been signed at Potsdam. It

was a war waged against us not by the Axis powers but by returning

U.S. troops (that is, our fathers — my own was a surveyor) looking for work and Lebensraum.

El Cajon and 10,000 communities like it had never been shelled, gassed, or shock-trooped into a mangled condition. Later, I realized that the American land war didn't even begin until after the treaties had been signed at Potsdam and that it was a war waged against us not by the Axis powers but by returning U.S. troops (that is, our fathers — my own was a surveyor) looking for work and Lebensraum, and especially by the burgeoning industries and corporations that had fattened on the business of war and afterward could see no reason for palliating their imperial ambitions. Deploy the bombers...

asked — have many memories (highly subjective, as you will see) to share concerning county neighborhoods they knew and loved that have vanished, leaving only their names behind. In Kiliyama's father was stationed in San Diego, in the navy, during World War II, and afterward got married and settled in Chula Vista. Today, Jim himself is 35 years old and lives with his wife in a tidy little house just down the street from the house where he grew up. He works as an airline mechanic, and the day I spoke with him he was due to go in soon for his regular two-to-ten-p.m. shift.

"When I was a kid, my friends and I played down in Rice Canyon," he told

me. "At least, that was our main place. We'd walk through Hilltop High School down into the canyon, and later we rode our bikes down there, and still later our dirt bikes. Since the canyon was so close to the coastline, there was a lot of rainfall, and if you dug two or three feet down, the soil was black. The rain made the canyon rich in animal life and plant life. Of course, it was all pretty dry during the summer, but during the winter it came alive with green grass, wildflowers, succulents. There were foxes and skunks and a lot of the other animals you'll see in bottomland. Some people think there isn't much wildlife in such places, but they just haven't looked for it, and they don't realize that during the daylight hours a lot of these species don't like to show themselves. But if you spend enough time in bottomland, you'll see there's just an incredible variety of wildlife, an entire food pyramid.

"One of the most remarkable things I remember seeing in Rice Canyon were these huge flocks of quail. I guess I was in about the third grade, and I had no idea what they were — just all these birds, maybe three or four hundred of them, covering an entire hillside. And at one end of the canyon there was a flower farm, where someone cultivated flowers for sale. Thousands of flowers; it was just beautiful.

"There were a lot of little finger canyons leading into the main canyon whose sides were so steep you couldn't climb them," he went on. "One of them we called Fossil Canyon; it was a real deep crevasse where you'd find clam fossils and all kinds of ocean fossils. I guess it was under water a few million years ago. There were these huge bones that people said were whale bones, and years later, when they were grading down there, some guy found a dinosaur egg. Up towards the end of Fossil Canyon, there were these strange trees whose name I never knew — like sagebrush, only they were trees. Sage trees.

"Down at the end of J Street, there

were the ruins of some old Mexican house, adobe ruins. I don't know when it was built, but it must have been before the turn of the century because it was really decayed. We thought it was haunted, and we used to love to go sneaking around in there. There were all kinds of artifacts just lying around on the ground that got picked up by people over the years. There were old ironwork grills on the windows, and I remember seeing some guy pulling the grills down, scavenging them. Then the whole thing got torn down so they could build houses.

"There really wasn't any fishing in Rice Canyon, though, so if we wanted to go fishing we went over to Bonita Valley. There used to be some pretty big ponds there — like the one we called Miller's Pond, which must have been a good eight or ten acres. Once a friend of mine who lived across the street from us brought a bunch of five crappie fish back from Otay Lake, and I took some of them and put them in our bathtub. For some reason my parents weren't too happy about that, so I took them down and planted them in Miller's Pond. As time went on, those crappie got bigger and multiplied till it got to where people were taking their poles down there to catch 'em. You'd have to know where the pond was in order to find it, because it was surrounded by trees and dense vegetation. Big ponds all in through there. There were cravades and bass and catfish and the crappies I planted. Bluegill. We'd all go down there just about every day after school. It's really sad that none of it is there anymore. There was also a golf course at one end of Bonita Valley, but they took it and moved it to the other end."

"They moved the golf course?" "Well, they didn't really move it," he admitted. "They just got rid of the golf course at the western end and then built another one at the eastern end."

Since there was still some time left before he had to report for work, Jim and I took a drive through Chula Vista

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Wild Things Were

(continued from page 18)

and Bonita. As we toiled along, he pointed out the "native desert" that still remains: long swaths of brush and grass that run like Mohawk haircuts over the Chula Vista hills, above or adjacent to housing tracts and office parks and places where heavy machinery is even now making further inroads into the landscape. Soon we were driving through Rice Canyon, where a large shopping complex called Terra Nova Plaza — faux adobe with red Spanish tiles on the roofs — now sits.

"We'd ride our bikes along the floor of the canyon here, and during the winter it was so cold your hands would get red," Jim recalled. "Then when you pulled up out of the canyon, it would suddenly seem about ten degrees warmer. And I'd go biking around down there with my dog — sometimes we'd hike all the way to where Southwestern College is now. These days there's no place for kids to go but this shopping center, and it's nothing but trouble. I mean, the shopping center's a part of life too, but there has to be a balance. Sometimes at night I go walking through Chula Vista and I see these kids making a phone call at the pay phone. Now, I know where these people are coming from, and I have respect for them, but I know what they're into — a gang, they call it. That's fine with me. But I just can't help thinking how different it could be if they had some open space to go to after school. You know, like 'Let's go throw a line in the water and see if the fish are biting.' Work out some of their frustrations that way."

"It was a terrible, terrible thing when they built this shopping center," he said, tapping on the window. "That was about 1978, and I was working up in Alaska at the time. I got a phone call from a friend of mine down here, and I said, 'What about the canyon?' It's gone, Jim. It's gone." Oh, no. The canyon's gone? It was very depressing because this was a dear place to me, it was part of my life. I really hated to see it go. I had nightmares about it. Once I dreamed I was down in the canyon and it was all fenced in; there were bulldozers everywhere, and people were running around yelling at me to get out. Everywhere I turned the land had been graded level. Then I woke up and realized it wasn't a nightmare, it was reality."

As we drove toward Bonita Valley, Jim pointed out a water tower on a hilltop and said that this was where he and his high school friends used to go to build big bonfires and have parties. "And do you see way over there?" he said. "See that other water tower surrounded by trees on that other hill? Everyone used to call it Breezy Hill because of the prevailing winds. It was where you'd go on your first date. Kids used to talk about how their parents met 'up at Breezy.' That's how they referred to it."

Down in Bonita Valley, it was good to see that the bottomland Jim remembered had not been entirely razed: a belt of grasses and trees still stretched along, for some distance, under the rubric "Sweetwater Regional Park Open Space Preserve." "The thing is," he explained, "since this is Bonita, no one's ever been able to come in and just leave things out any way they want to. After all, it's rich people who live in Bonita, and rich people get to have a say about what happens in their neighborhood. They get to say, 'Hey, not in my back yard; you take it someplace else.'"

But when we reached the spot where Miller's Pond was — or used to be — we were in for a depressing sight. There, some governmental agency had installed a huge "environmental flood-control channel" — an unsightly mass of cement slabs bristling with rebar and outjutting steel beams, all resting in the mud like a fouled garbage scow. For a moment we stared at this jiggernaut the way the Parisians must have stared



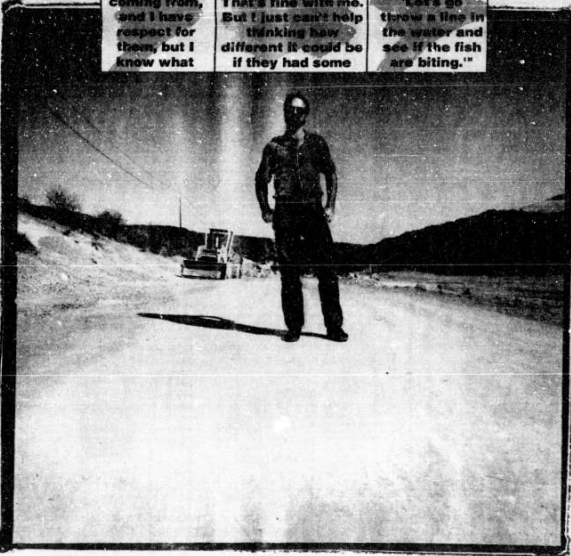
Gary Hicks, Florida Canyon



"Now, I know where these people are coming from, and I have respect for them, but I know what they're into — a gang, they call it. That's fine with me. But I just can't help thinking how different it could be if they had some open space to go to after school, like 'Let's go throw a line in the water and see if the fish are biting.'"

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Jim Kiljanski, Bonita



"Not long before my father died, Corky showed up at our house to talk to my mother about some plans he had for the land in Bonita. He wanted to grade down the hill next to the hill our house was on, put new houses in there, and improve the streets so that the houses could go in and so forth."

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Christine Garland, Sunnyside



Bue Hicks, Golden Hill

at the panzer divisions grinding down the Champs Elysees. "This is what our children are going to inherit," Jim said at length. "They talk about the greenhouse effect — this is another worldwide phenomenon."

As is generally true in other kinds of war, when the troops and artillery of development come along and start implementing a scorched-earth policy in your neighborhood, you hardly ever see the generals. You see the foot soldiers (construction workers, carpenters) and the first lieutenants (supervisors, foremen), but whoever is masterminding and directing the operation is almost always out of reach in some office building somewhere, maybe even in another state — or, these days, in another country. To this extent, Christine Garland is fortunate: the man responsible for pushing the buttons that blasted her childhood to smithereens actually lived

in her neighborhood. Unlike most of us, she's seen the enemy face to face. Christine's parents (her father was retired navy) bought a house in Sunnyside, which is part of Bonita, in 1959, and she was born a year later. The house, which was built during the 1920s and still exists, has hardwood floors and originally sat on its own acre of hilltop land. Christine's father died in an auto accident in 1975, and in '77 the family (she has two older brothers and an older sister) moved to Chula Vista. Today, Christine is 28 years old and works as a computer operator for the county. She is single and lives in Chula Vista. I met her at a downtown Chula Vista watering hole called Jimmy's — one of those combination coffee shop/steak house/lounge bars that are always filled with a lot of noise and where you always see tired insurance salesmen and their spouses lingering over a stale bite to eat.

"Sunnyside was a minuscule town in those days, with no more than 15 houses

or so," she recalled. "The people who lived there were good people. Everyone knew each other; it was a very neighborly kind of thing. The postman always brought us candy. All around the area there were cow pastures and hills with flowers growing on them. I used to pick sweetpeas to take home as a present for my mom. I remember one day Arnold Palmer, the famous golfer, came out of his house and yelled at us for picking sweetpeas on his land. There were brooks and bridges, too, where you could catch frogs and polliwogs. Once a couple of the older kids picked me up and threatened to throw me off one of those bridges, and my brothers used to catch garter snakes and scare me with them. I guess since I was the baby of the family they liked to pick on me. There was a pond off Bonita Road where we built a treehouse, and we dragged a bunch of boards and an old couch into the bushes there and built a little fort. That's all part of Bonita Golf Course now."

"Our old house had a barn out in back when we first moved in, and it was so decayed and so termite-ridden we finally had to burn it down. So my father got a keg and invited all his friends over, and they set the barn on fire and everyone had a good time. We roasted marshmallows over the flames. I really loved living in that house. We had chickens and rabbits and a goat, and there were wolves and foxes running wild. We used to go out looking for them."

"One day the bus driver was driving us to school along a road that ran through these pastures," she went on, "and he turned off the road and said, 'I think this is something every kid ought to see.' And he showed us this cow giving birth to a calf. He waited till it was all done and the calf had stood up, and then he said, 'Okay, I'd better get you to school. We were late. That's a beautiful memory.'"

As it happened, Corky McMillin — a man who would become famous all over the San Diego area for building and selling thousands of new housing units — lived in the neighborhood. Christine, as they say, remembers his family when.

"I grew up with Corky's family," she recalled. "His son was my first love back in grade school. This was before Corky made it big. Then in 1968 or so Corky's father died, and things changed. I guess Corky's father owned a lot of land in the Chula Vista area, and when he died Corky inherited it all. Pretty soon he started building it up, and money started coming in, and the family changed. The kids got a little snottier. But that was typical of Bonita. We weren't one of the rich families there; we were fairly poor. True, we had an acre of land, but we didn't have much money. And Corky's family got to where they had a lot of money. I don't want to knock anybody, but it was like they became too good to talk to ordinary people. When my father died in a car crash in 1975, Corky's family was real nice to us. They sent us clothes and stuff like that. But they had moved into a nice little mansion in Bonita, way off the street, and gotten into a very exclusive kind of thing."

"When Corky first started building, I didn't realize what was going on. Bonita Glen was his first project, and I didn't think much about it one way or another. After all, there were still plenty of places to play, and the construction site itself was just another playground — even though the workers were always yelling at us to stay out of there. Later he started on Bonita Highlands, then Bonita Woods, just developing every bit of available space, and after maybe eight years it finally started to dawn on me what was going on. Most of the land was gone before I realized what he was doing."

"Not long before my father died, Corky showed up at our house to talk to my mother about some plans he had for the land adjacent to ours. He wanted to grade down the hill next to the hill our house was on, put new houses in there, and improve the streets so that

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Wild Things Were

(continued from page 21)

sewer lines could go in and so forth. Since my mother was basically simple country folk, all she asked was that he put in some ivy and a fence as ground cover so that our land wouldn't get eroded as a result of the grading. He said okay. She didn't ask him to put it in writing or anything. Before too long the bulldozers came in and cut down the hill next to ours so it was level with Central. Every weekend I was wakened by the sound of bulldozers. But he never did put in the ground cover, and he never built the fence like he promised. Then my father died, and my mom didn't feel like she could fight it. By that time, if we wanted to stay on in the house we'd have to get on the sewer line and meet all these other requirements, and we just didn't have the money. So we sold the place and moved to Chula Vista. As the years went by, Chula Vista filled up with condos and tracts as well.

She paused and sipped her drink while I signaled an obnoxious waitress for more coffee.

"It was a very traumatic thing to go through," Christine said finally. "I can still remember looking out from our hill and seeing all these bulldozers everywhere, coming right up to our back yard. It was scary. It was terrible being a little kid and seeing these big noisy things tearing down the places I used to play in. For a while, I had dreams about being run over by bulldozers that had come to get us and get our house."

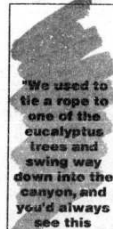
Even though Christine now lives and works only 10 or 15 minutes from Sunnyside, she almost never goes back to visit. "It's too depressing," she told me. "I did drive out there with a friend of mine about five years ago. Our house is still there, but now there's another

house on the same acre. We stopped, and I asked the lady who was living in our old place if we could come in and look around. She said it was a haunted house and asked me if I could remember anything strange ever happening there. I did remember when I was a little kid that I'd hear these odd sounds at night sometimes.

"Then, about two years ago, I was out in Bonita at a party, and afterward I went driving by the old place and

that Bonita means 'beautiful.' The thing is, Bonita isn't *bonita* anymore. The pasture where I saw the calf being born — there's nothing but condos now.

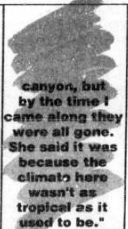
"To tell you the truth, I'm mentally shaken to this day by what happened to our neighborhood. And I hate to say it, but I do have a chip on my shoulder when it comes to Corky McMillin. I think he screwed me. But then, that's what happens: the rich take advantage of the poor."



"We used to tie a rope to one of the eucalyptus trees and swing way down into the canyon, and you'd always see this



beautiful bed of morning glories on the floor below. My mother also told me once that ferns used to grow in the



canyon, but by the time I came along they were all gone. She said it was because the climate here wasn't as tropical as it used to be."

heard loud music. So just on a whim I stopped and knocked at the door. Now there were these young guys living there; they'd converted our old fake fireplace into a real fireplace, and they had a fire going. They were nice, but I could see that the neighborhood just wasn't the same. There was nothing but houses everywhere, and the neighborhood thing was gone.

"I don't think I could ever live out there again. I'm still a country person at heart, and I'd really love to be in a country environment again. I'd love to have a garden and some animals. But I don't think I could ever move back to Bonita — it'll have to be to Ramona or Jamul or someplace like that. You know

If you visit the organ pavilion in Balboa Park and look off to your left, you'll see a big canyon that separates the pavilion from the picnic area called Pepper Grove. The canyon's terrain and vegetation might best be described as unimproved parkland. Wild grass carpets it, old overgrown paths run along its floor, pepper and palm trees hang tilted along the upper and lower slopes. All of Balboa Park seems to be riddled with little untended inlets and gorges that break up the carefully landscaped level of the park itself. And the North Park area, northeast of Balboa, might best be described as a residential plateau shot through by canyon archipelagos.

People who live in North Park and are no longer children themselves probably go for months at a time without even taking in the existence of the larger and smaller island canyons that loom beyond the back boundaries of certain yards along certain streets, but if you look at the area with fresh eyes, you may be tempted to compare it with the town where Snuffy Smith and his wife have been eking out their slovenly comic-strip lives in the Sunday comics for several decades now. The poetic appeal of Snuffy's world is that its few ramshackle houses and barns and churches seem to be situated on rare tufts of level earth, which are separated from each other by abysses and sudden drops and crags and crevasses that must be navigated by walking on rickety old foot bridges and rotting logs. North Park's advantage (if you want to call it that) over Snuffy's domain is that it is under the control of a powerful American city that has had the foresight to lay out the area's streets and avenues in such a way that the canyons, in the normal course of daily adult life, need never be taken into account — they have been city-planned into inconsequence, like planets that have blundered into a cosmic singularity and fallen out of space, out of time, out of mind.

But the canyons of North Park have fallen out of mind for Sue and Gary Hicks, a couple in their late forties who now live in El Cajon but grew up — unbeknownst to each other — in not-quite-adjacent North Park neighborhoods. (They met and got married after graduating from high school.) Gary owns and operates a small landscape-maintenance business, and Sue — whose avocation is researching genealogies and family histories — helps him out. Their two daughters are grown.

Sue grew up in the Golden Hill section of North Park, on the edge of a canyon that could be entered via an a-way near the intersection of 30th and B streets. Her mother, who was born in 1917, had lived in the

neighborhood all her life. Many of Sue's cousins lived in the vicinity, as did the cousins of many of her neighborhood friends, and so a very tightly knit, interrelated group.

"We used to spend hours down in the canyon playing and building forts," she recalled. "There were these terraces, kind of like shelves, dug into the sides of the canyon, and we never knew why they were there — probably never thought about it much. It wasn't until years later that my mother told me it was because back in around 1915 they used the canyon as a place to build dirigibles. Instead of constructing a big factory with scaffolding and everything, they dug these terraces into the sides of the canyon and built the dirigibles down there. By the time my mother was born, dirigibles were already going out of style; so they just abandoned the canyon, but the shelves were still there when I was growing up. We used to tie a rope to one of the eucalyptus trees and swing way down into the canyon, and you'd always see this beautiful bed of morning glories on the floor below. My mother also told me once that ferns used to grow in the canyon, but by the time I came along they were all gone. She said it was because the climate here wasn't as tropical as it used to be. When my mother was a girl, her own mother always told her never to go in the canyon, but of course, she did anyway. Once she was climbing around and broke her arm, and when my grandmother found out about it, she was furious."

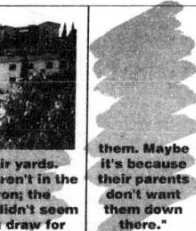
Gary had not one but two bases of operation in the North Park area — the house where he lived with his mother and stepfather, on Alabama Street near Florida Canyon, and the house where his father lived with Gary's grandparents, near the intersection of Richmond and Pennsylvania — and he was fortunate in having a wild canyon close to each house where he could play and get into mischief. Get into mischief he

did.

"The canyon behind my grandmother's house was always overgrown — this was before fire-prevention measures had become such a big thing," he explained. "And my grandfather was always saying that Indians lived down there. He'd say, 'Go down there and play, but watch out for the Indians.' I think it was his way of making us think it was a spooky place and that going into the canyon was a big challenge. So off we'd go, taking our knives and axes and enough food to last



"But one other thing I noticed was that all the kids in the neighborhood were playing

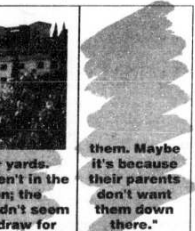


in their yards. They weren't in the canyon; they didn't seem to be a draw for them. Maybe it's because their parents don't want them down there."

three days.

"That canyon was only about two or three miles from downtown San Diego, as the crow flies, so, in effect, we were almost right in the inner city, but it seemed like total wilderness. Once my brother Roger, who died some years ago, and I built a huge model airplane and that had a wingspan of maybe six feet. It was powered by about 400 rubber bands, and we spent something like three hours just winding it up. It was supposed to fly. It flew once and fell down into the canyon, and we climbed down and got it. Now, my brother was a destructive soul, and so he took that

airplane and wound it up about a thousand times, poured lighter fluid on it, set a match to it — it was made of balsa wood — and threw it up into the air. It went flying past these big eucalyptus trees and right through our canyon and then banked up, and by that time there was nothing to hold it in the air because so much of it had burned away, and it went around a corner and into the adjoining canyon and came down and set the whole place on fire. It was just horrendous, because the grass was tall and dry and there were lots of



in their yards. They weren't in the canyon; they didn't seem to be a draw for them. Maybe it's because their parents don't want them down there."

bushes. We can like hell. No one ever accused us of doing it, thank goodness. "The other canyon we played in, the one near my mother's house — Florida Canyon — was just like home," he recalled. "We built a treehouse in one of the old pepper trees. Once a cat had a litter of kittens in the treehouse, and a tomcat came in one night and killed all of them. I never really wanted to kill anything in my life, but I went after that cat with a pipe, and I know I would have killed it if I'd caught it. All my buddies were egging me on, of course. Kill the cat, kill the cat!"

"That's awful," Sue remarked.

"Of course it was awful," Gary said, "but it was part of the canyon life. And we used to go swimming down there. When it rained, the water came down into the Florida Street canyon from all over North Park, actually filling the canyon up to where there was a swimming hole about six feet deep. I suppose our parents would have had a fit if they'd known we were swimming down there, even though I'm sure the water was cleaner than what we're drinking out of the faucet today."

"There were some houses near the canyon in my day," he continued, "where a fellow had put beehives up on the roofs, and we used to go down and throw rocks at the hives to get those bees going. The fellow would have a fit. And we had rock fights among ourselves. That was one of the fascinating things about the canyon: there was every imaginable kind of rock, and they were all round. I guess they'd tumbled for years to get there. And there were morning glories everywhere, which was just great because when you were coming home you could pick some as a gift for your mom. I don't see morning glories in the canyon anymore. Today it's pickleweed — ick!"

"There was some icplant back then, of course. I remember we'd pull branches down from the palm trees that grew in the canyon, and the branches had this big wide spot right at the place where they grew out of the trunk, and we'd sit on them and slide down the hills. Once we slid down this man's icplant while he was on vacation and pretty much ruined it. When he got home and saw what we had done, there was hell to pay. There were four of us kids, and it cost something like \$25 — together with our labor — to replant it. That was a lot of money back then. "Another thing that was popular in our neighborhood was going down in the storm drains. People called them sewers, but they weren't sewers; they

(continued on page 24)

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Wild Things Were

(continued from page 23)

were the storm drain system, and you could get into it and crawl all over North Park without ever going above ground. Every once in a while you'd climb up and push open a manhole — it'd take two kids to do it — just to see where you were, get your bearings. That was another pastime that was part of the canyon life."

In contrast to Jim Kilijanski and Christine Garland, the Hickses have few sales of extinction to tell when looking back on their childhood. The fact is, North Park and its canyons and neighborhoods are not much different now than they were 30 or 40 years ago. And since Gary (who today owns both his mother's and his grandparents' former North Park homes) is a frequent

visitor to the old neighborhoods, he can offer hopeful testimony to the fact that the land war on us yesterday is not over and has so far not been entirely successful.

"When I stop and think about it, I realize that things haven't changed that much," he said. "The old North Park Theater is still there, even though it's now some kind of Christian church, and the Pioneer Pharmacy is still there as well. Our treehouse is still there, and the stick ladder leading up the trunk is still mostly there. Of course, there have been a few changes, but it's all pretty much as it was. No one has come through and just whisked everything away. They haven't widened the streets or put in high-rises. I suppose if you were to drive through North Park after being away for 30 or 40 years, you'd have to say, 'Boy, what a lot of changes!' But you wouldn't say, 'I don't think I've never been here before.'"

"I was over at my mom's old place

the other day doing some weeding," he continued, "and I noticed that the houses that were built during the Forties are still standing — in amongst the townhouses and the condos and the remodels. The old feeling is still there. The new stuff makes the canyon seem more compressed, but I guess everything always looks bigger when you're a kid. But one other thing I noticed was that all the kids in the neighborhood were playing in their yards. They weren't in the canyon; the canyon didn't seem to be a draw for them. Maybe it's because their parents don't want them down there; maybe their parents want to be able to look out the kitchen window and see them playing in their own fenced-in yard, where it's safe. And maybe it's also because more street people and transients are living down in those canyons now that they've been kicked out of downtown. But the problem with the transients has only been for the last few years, and

I've been noticing this for some time. I don't understand it. Kids used to want to go down in that canyon; they didn't want their parents to see what they were doing. They wanted to be down there exploring and throwing rocks."

This is indeed a grim observation. If we as a national race are getting to the point where our children are good, well-behaved, sensible little stay-at-homes who have no use for the wild and woolly places that have managed to hang on between the tracts, then we all might as well hand our memories over to the Corky McMillins of the world right now and be done with it. But although Gary's honesty and candor — as witnessed by his reminiscences — can hardly be questioned, in this case we can probably have our doubts. There has most likely never been a generation to come of age that hasn't looked with alarm at its successors' apparent deadness above the neck, lack of imagination, and repudiation of the fine

old ways of life; and Gary's perception of the childhood culture that now holds sway on the rims of his canyons is most likely attributable to this effect. Gary is, after all, a grownup (and a home owner as well); and if, as he says, kids don't like grownups to see what they're doing, the kids he's talking about may not care to let him know what sort of mischief they're getting up to.

When you went out the back door of our home at Anza and Broadway, the first thing you saw was a hill covered with granite, brush, and trees rising above the level of the surrounding yards, about a block away. It was a sight

guaranteed to stir the wanderlust of any kid, and so almost every day my sister and I went ranging up the dirt stretch of Anza, past its lower-middle-class houses and yards, and by the time we got to the hill's lower slopes we would have been joined by an entire gang of our friends. We looped up the pathways and granite ridges, which we'd been climbing for as long as we could remember, till we got to Dead Man's Rock at the summit. This prominent boulder had gotten its name from a story that older kids passed down to younger kids, to the effect that some grownup in the long-ago was once taking a stroll on the hill when a landslide happened along and killed him. No

one, as far as I can remember, ever questioned how a landslide could deposit a boulder on a man who was walking on top of a hill. But, in any event, the point of the story was well taken: woe to the adult who trespassed on this kingdom of children.

Talking with Gary and Sue made me realize that I have much to be thankful for. Because if the domain that spread itself out before the front door of our house like a magic realm perished at the heavy hand of developers and their machines, the Anza neighborhood and its legend strewn mountain behind our house have been left pretty much as they were. There are more homes at the north end of Anza, creeping right up

to the base of the hill, but at least they aren't tract homes; and the city has put in a major drainage channel that pretty much bifurcates the neighborhood, but each half is as close to intact as could reasonably be hoped. I don't know if the developers are simply napping, or if they haven't gotten around to installing the apartment buildings that seem elsewhere to constitute El Cajon's manifest destiny, or if there is some blessed cost efficiency factor at work that prescribes, by default, at least this much of my childhood world. All I do know for sure is that, once or twice, while driving slowly through the neighborhood, I've seen kids scaling the fabled bulk of Dead Man's Rock. □

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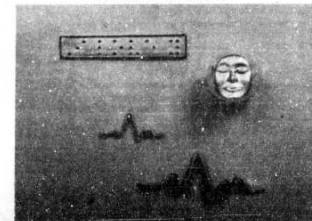
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After the Rumble

BY JONATHAN SAVILLE

The most recent show in South Coast Rep's Mainstage theater was the world premiere of Mark Stein's *At Long Last Leo*. I found it a charming play, superbly staged and acted. But, as is so often the case in realistic theater these days, the promise of the first act was not completely fulfilled in the second.

The manner of this play was quite conventional: an unambitious, routine, efficiently crafted realism that makes no demands whatever on the audience's aesthetic sensibilities. Cliff Paulkner's set was an impeccably convincing back yard; the troubled middle-class family (ineffectual father, depressed mother, mixed-up son, mixed-up daughter) was completely familiar in its essence if not in its specific details; the language was normal conversational prose; the costumes (by Walker Hicklin) were exactly what one would see in this kind of neighborhood; Peter Manduhin's lighting design reproduced with photographic accuracy the colors and shadows of midday, dusk, and morning; and every folding chair, every chip in the house-paint, every page of young Leo's voluminous manuscript, every uncommunicative conversation between Leo and his father, every casual drift of the action as life muddled along, every bit of vivid,



Michael Kaufman, Annie LaRussa, Peter Hamilton

plausible, character-centered action belatedly solidified to the real, everyday, late-twentieth-century, American world. There may have been no aesthetic

enthusiasm and his parents' air of weary defeat. Ultimately, Stein does not seem too sure of what his play is about (which is why the ending, when the themes ought to be

From the playwright's point of view, the play's theme is optimism versus pessimism, with pessimism given its due but optimism favored.

stimulation in any of this, but it did seem so real — which is all the playwright was aiming at in the realm of theatrical art. His chief interest is in the family itself, in the personalities of its members, and in the contrast between Leo's rather nutty idealistic

enthusiasm coming together, is unsatisfactory. But he is good at writing dialogue and wonderful at creating characters, two dramatic virtues so crucial to this kind of theater (indeed, to all kinds of theater) that their presence goes a long way toward

excusing the play's weaknesses.

As usual in realistic drama, there is not much of a plot. Leo (in a wonderful characterization by Michael Kaufman) is an intellectual drifter, jobless, a mild rebel against American practicality, who has written a 638-page manuscript outlining a total spiritual revolution that he hopes will transform the world. The book seems to be based on an application of the ideas of modern physics to the problems of human relations, although at one amusing moment we are told that it all boils down to "do unto others as you would have them do unto you." But the precise contents of the book are unimportant. What counts is Leo's good nature, his brilliant optimism, and his crackpot grandiosity, none of which can be permanently suppressed even when evidence accumulates that the megaton opus is going to have a hard time making any impact on anyone.

At the opposite extreme there is "Mom" (Priscilla Pointer), who suffers from psychic depression, who has pretty much given up on life, and who by the end of the play is on her way back to the psychiatric hospital. In between these poles of naive optimism and pathological pessimism are ranged the other characters: sad Dad (Tom Troupe), with his shabby adultery; confused Sheila (Annie Long), with her directionlessness; and — in a breath of fresh air from outside the family — Leo's girlfriend Gloria (delectably acted by Annie LaRussa), whose cheerfulness seems to be based principally on her rather puppyish love for the puppyish hero. There is nothing particularly deep or new or striking in this assemblage of characters, but they are extraordinarily alive, they ring true, and the playwright's greatest accomplishment is that they are thoroughly lovable. Consequently, we sympathize with their emotions, participate in their struggles, and feel a tender, amused compassion for their troubles. It is the characters alone — along with the consistently beautiful acting of the entire cast — that sustain our interest in *At Long Last Leo*. It was certainly the charm of the characters and the vitality and truth of the

acting that kept the second act from falling apart under the special stresses of the evening performance I saw in Costa Mesa. In the middle of that act there was a minor earthquake, which resulted in a temporary suspension of the acting while the patient actors and the nervous audience, under that great expanse of roof, waited to see whether things would subside as usual or whether this was merely a preliminary foreboding to the Big One. The actors handled the situation with aplomb, reading a few of their subsequent lines (when the action started off again) with comic expressions and gestures referring to the unscripted event that had just passed. Many members of the audience, nevertheless, remained upset and skittish, and if the actors had not been so good and their characters so engaging, they would never have succeeded (as they soon did) in re-establishing their focus and concentration and drawing the audience's attention back to the actions of the play and away from the perils of real life.

The great test actually came about five minutes later, when Leo declared that his book would shake the world and his father ruefully stated the wish that it would not shake the world right here in the family's back yard. This amazing coincidence naturally produced prolonged laughter from the spectators, who, by that time had decided that the tremor was really over and who needed an outlet for their feelings of relief. But by now the play had turned serious, the interchange between Leo and his father was charged with strong emotion; and the hilarity of the audience constituted a greater threat to the dramatic integrity of *At Long Last Leo* than even the earthquake itself. The actors, armed with their professionalism and their powerful identification with Stein's characters, waited out the storm of mirth and then plunged ahead with the father-son conflict, not missing an emotional beat, and taking the audience forcefully along with them. It was something artists of lesser talent could not have accomplished — but even these actors

could not have managed it if the playwright had not supplied them with such strong characters and such lively dialogue.

Not all the brilliant acting in the world, however, could have solved the structural problems of that second act. Basically, Stein has said everything in act one, and although act two includes some scenes of authentic charm and pathos, it does not tell us anything about the characters and their situations that we do not already know. Furthermore, it is here that the play goes off the track in its handling of its themes. From Stein's point of view, it appears, the main theme of *At Long Last Leo* is optimism versus pessimism, with pessimism given its due but optimism favored. Hence, after the distraught mother totters off with her psychotic despair, Stein ends the play on the upbeat with Sheila's young son beginning to read Leo's manuscript, the implication being that Leo may achieve his global spiritual revolution after all.

The trouble is that the play's action and dialogue have introduced another theme that

by this point, although the playwright is evidently unaware of it, overwhelms what he thinks the play is about. Leo's attempts to make the world better are intellectual and abstract. In personal relationships, in the handling of emotions, he is inadequate. Above all, he seems unable to respond effectively to his mother's emotional needs: when she yawns for his love and understanding, all he can do is urge her to read his book. This deleterious division in Leo between intellect and feeling is the real theme given to us by the material. But since Stein himself does not see what his subject has been, he does not articulate the theme at the requisite points or find some dramatic event to underline it in the closing scene. Instead, he ends *At Long Last Leo* with a bit of whimsical filmfare that might have suited the play he wanted to write but is inappropriate for the one he did write. Whatever this play's failings, director Steven Albrezzi and his first-rate collaborators at South Coast Rep treated it with the dedication due to *The Cherry Orchard*. □

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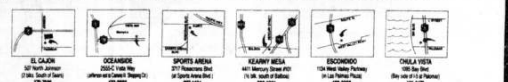
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MASTERCARD VISA

BY JOH. D'AGOSTINO

A twirly-limbed musical freak of nature calling itself the Ginger Baker Band trundled into town for a gig at the Belly Up Tavern last Thursday night, leaving in its wake a show that could only be removed with a crane-sized poop-scooper. What had promised to be at least an entertaining future-past presentation, featuring the dean of virtuoso rock drummers and his latest merry band, instead quickly deconstructed into a fiasco deserving of its own two-hour special edition of *Bloopers, Blunders, and Practical Jokes*.

Baker himself might have forewarned the unfortunate event. Since co-starring in such legendary late-Sixties/early-Seventies bands as Cream and Blind Faith, the drummer's in-and-out career has been mostly out; his latest recordings are engaging but sobbed world-music affairs in which Baker subordinates his twisted kick-bashing prowess to the exigencies of Third World rhythms. But the 49-year-old Baker has been getting the itch of late, so while waiting to assemble a crack band said to include such jazz turks as saxophonist Courtney Pine and bassist Janis Hellberg, Baker decided to play some remember-me dates with a pickup band.

Baker's remarks prior to hitting the road revealed that the ad hoc group's songlist would be dominated by familiar Cream and Blind Faith tunes, not because the drummer has any particular love for that music—he doesn't—but because, he said, it would be good for a laugh. Trouble is, Baker ex-

Drum Role



pected that he would do the yodking and not that he would unintentionally provide winceable comic relief. Next time, those who paid ten serious bucks to see and hear this rock legend will know to bring Monopoly money.

Exasperated expressions from the other musicians gave the impression that Baker's behavior was not altogether unexpected.

While it took forever for the group to make its appearance—following a long set by the Walter Trout Band, Baker's quartet came on well after 11:00 p.m.—it didn't take long for the doors to fall off this bandwagon. Taking his seat behind two young guitarists and former Vanilla Fudge and Jeff Beck bassist Tim Bogert, an unsmiling Baker leaned over and said into a boom microphone, "Good evening, and welcome to Mickey Mouse Productions." It wasn't

clear whether he was referring to his own crew or to the Belly Up's accommodations, but judging by the performance that followed, the rodent union would have had ample grounds for a class-action slander suit.

The group's first number was Cream's "White Room," which sounded fine until two verses into the tune, when it became painfully obvious that Baker was a time-measure either ahead of or behind his young cohorts. As the rhythm grew more noticeably out-of-synch, the musicians exchanged awkward glances—all except for the oblivious Baker, who pounded away as though he were performing in some parallel universe.

When the rest of the band's recapitulation of the tune's majestic signature "head" crashed messily into gawd-knows-what-where, part Baker was at the musicians one by one stopped playing. No one on-stage said or did anything for several seconds, until first one function and then the other (Baker) nervously tried to kick-start the tune. As "White Room" spluttered back to life, people in front of the stage swapped can-you-believe-this looks. But this represented only the prologue to an evening during which Baker would begin and end songs at his discretion and with scant regard for the other musicians.

Given the upbeat mood of the crowd, it would have been easy to overlook the amateurish booboo. But it would happen again toward the end of the same song: this time Baker lost his place only moments before accidentally knocking the securing butterfly-nut off a cymbal stand. Grabbing for the piece of hardware and the assemblage it held in place, Baker again allowed the song to collapse, and this time nobody tried to save it. The exasperated expressions on the other musicians' faces gave the impression that Baker's behavior was not altogether unexpected.

Up to then, Baker had seemed, as always, the enigmatic dweeb-provocateur. With his spindly, post-heroin body denting his baggy clothes like the limbs of a hat rack, his knobby knees played akimbo from behind a small-scale double-bass Ludwig drum set, his sand-trap cheeks almost translucently pale beneath an unkempt meringue of red hair, his eyes hidden behind wire-rimmed shades, and an omnipresent cigarette dangling from his lip, Baker looked as if he belonged at a rescue mission for giant praying mantises. If his detached demeanor and shaggy appearance were part of an effort to maintain his jazz-drummer's dignity in a context of amplified nostalgia set of his but of his fans' choosing, Baker seemed to lose that reservoir of patronizing cool during the next song, "Born Under a Bad Sign" (Cream's *Wheels of Fire*).

Seconds into the sticky blues gem, Baker was shouting unintelligible commands at the young roadie squatting on the stage next to him, but soon he was randomly ranting and raving, his face contorted in apologetic rage and his head thrashing to and fro, as though he were trying to free it from an iron mask. At one point, the violent head movements sent his sunglasses flying, and when late in the song one of his kick drums inched away from its mooring, he lit, and angrily grabbed the wayward drum, and slammed it back into place before continuing.

Here, an unannounced female vocalist inched her way onto the stage and stood near the microphone. "When you can't improve things musically, go for the visual," said someone behind me. Indeed, the young blonde—who looked like a cross between Kelly McGillis and Belinda Carlisle—was a striking vision in black leather. Unfortunately, owing either to bad miking or bad projection, her vocal on the next tune was entirely inaudible. It seemed in keeping with the rest of the show.

Things picked up a little on "Outside Woman Blues" from Cream's *Durham Coast*. The guitarist was making a valiant effort to hold things together, and the fact that both were excellent players and at least adequate vocalists enabled them to bring some credibility to a presentation that was beginning to smell like the South Bronx.

Things picked up a little on "Outside Woman Blues" from Cream's *Durham Coast*. The guitarist was making a valiant effort to hold things together, and the fact that both were excellent players and at least adequate vocalists enabled them to bring some credibility to a presentation that was beginning to smell like the South Bronx.

Naturally, the band was called back for an encore, and to the deafening delight of the crowd, this proved to be Baker's famous drum-solo vehicle, "Road," from the first

album. Although the piece was played at a disconcertingly slow pace, then went moments during the inevitable marathon improvisation when Baker seemed to regain his legendary chops. Such glimpses of past greatness reminded one that what once made Baker's workman so unique was the way they developed; he would introduce disjoint modules of syn-copation that seemed unrelated, then gradually overlaid them until they meshed into a percussive fluency, like the sound of a tumble-dryer filled with different-sized rubber balls.

This time, however, Baker made only half-hearted passes at such virtuosity, breaking off promising combinations in midflight, as if afraid he wouldn't be able to bring them to fruition. There was no logic to his solo, no sense of direction, and worst of all, no sense that he was enjoying the exercise. Flat! This was one "Road" that would have had to be scraped off the road with a spatula.

Barring the possibility that Thursday's show was a complete fluke, Baker's performance doesn't bode well for his return. He could bring Duke Ellington and Jimi Hendrix back to life for his next tour and it wouldn't entice some of those who witnessed his self-destruction at the Belly Up. If nothing else, Baker has finally put to rest those nagging questions about a Cream reunion. Even if Eric Clapton and Jack Bruce were willing and able, apparently one-third of the band has already

chirped.

recognition, and guitarist Nicky Skopelitis' game approximation of Steve Winwood's vocal and inventive guitar solo on the 54th piece (Baker's answer to Dave Brubeck's "Take Five") kept alive the hope that the show could be saved. That hope was given a boost on the next tune, "Sitting on Top of the World" (Wheels of Fire). Bogert, who long since had retreated to a hiding place in the shadows, emerged to give Howler Wolf's slow-blues classic an impassioned reading that injected the sorry proceedings with a life-saving 100cc's of professionalism.

Bogert would top that performance on the next tune, "Spooftul," the Willie Dixon blues that was a staple of Cream's live shows. As a vocalist, he might not have Jack Bruce's soulfulness, but Bogert hit some notes on "Spooftul" that had dogs sitting up all over Solana Beach. For his trouble, Bogert was given more than one hearty ovation, and the other musicians seemed especially grateful that he was taking up some of the slack. Having forcefully, if only temporarily lifted the concert out of its miasma, at song's end, Bogert turned toward the drum-riser and raised his bass to cue Baker for the triumphant final chord.

Unbelievably, Baker had already stopped playing and was walking off the stage. Frozen in place, Bogert looked like a man watching his car being stolen.

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Down the Hatch

BY DUNCAN SHEPHERD

Angels with Dirty Faces is the sort of old-fashioned great film that, no matter how inferior to those it is fashioned after, how second-hand, how tired, how overdone, is nonetheless promoted and welcomed as a far more major event than ever were its prototypes. That's just how things now are. It's not necessarily a reflection on the film itself — although in this instance there are indeed a few points of great discernible. For the most part the movie is moderate and unassuming; the production is not out of proportion; the action, or violence as you prefer, is not excessive; the narrative is fast out of the blocks and manages to remain focused on a single issue — taking no side in the Lively Diversion or comic routes to Larger Meaning. (It is not so sharply focused, though, as to make the rush of events, which may have made sense in outline form, immediately comprehensible.) And the ending — dusting off stuff like the old four-handed wrestle over a gun, the gun going off below the picture frame, both wrestlers looking pained or relieved, and then as each other to see which of them is going to fall down first — reveals the movie to have been a good deal less serious-minded, a good deal more audience-conscious and audience-coddling than had previously been apparent. All in all it's a easily and pleasantly enjoyable, able, that is, with little effort or afterthought, to be (only just) enjoyed.

In essence it is one of those boyhood-pals-on-opposite-sides-of-the-law affairs, one of the commonest ways (see *Manhattan*



Mal Gibson, Michelle Pfeiffer

and *Melodrama*, *Angels with Dirty Faces*, *City of the City*, et al.) of making a point of the spiritual proximity of law breakers and upholders, a fundamental point which other films in the genre have found other

ocean at the time. The one went to prison and thence into drug dealing, from which, after fifteen years, he now wants out; the other has just been elevated to the post of police lieutenant and head of narcotics for

One side of the romantic triangle has been filled in with dotted line only.

(and subtler) ways of making. One of these pairs — classmates at Redondo Union High — was smoking a joint on a beach in Baja when the Mexican police descended; the other happened to be swimming in the

the inadvertent part, is because one side of the romantic triangle has been filled in with dotted line only.

Two of these three people, from where I stand at any rate, give off the worst of the above-mentioned glare and by "people" I mean the enlisted stars, not the written characters — which suggests an interest less in bringing an idea to life than in upping its market value, ensuring and justifying a "Major Motion Picture" type promotion and reception. Since Robert Towne, most often just a scriptwriter (*Chinatown*, *Shampoo*), is here also (as once before in *Personal Best*) the director, he cannot cry sabotage without inviting diagnosis as a split personality. Kurt Russell, to deal first with the member of the trio who does not need his forehead powdered, has so consistently seemed better than his material that we cannot yet have a clear idea of how good he really is. The role of the narcotics cop, who sometimes seems to be the Peter Principle incarnate, and at other times seems to be putting on a Columbo-like "act," taxes him more than most of his roles, but still gives us no certain idea how much more taxation he could bear. (The knowledge, by the way, that Robert Towne is a close personal friend of Laker coach Pat Riley is applicable well beyond the deliberate drink-applying scene, as cited in the L.A. *Times* sports section, to such larger ingredients as the slicked-back hairstyle and temple-smoothing hand gestures.)

Michelle Pfeiffer, on the other hand, has never done much more for me than not bother me, and sometimes, as here, has done a lot less. Her one-note breathiness, beyond the mere monotony of it, serves in this case to hold down her range of emotion when the storyline becomes more demanding. Himalayan. And the quality repeatedly extolled in the script as "rough" comes off on screen as just smug and prissy. The modern independent businesswoman is demoted vocally to something more in the line of a live phone-sex operator. But by far the worst of the glare, the point of it that I could hardly bear to look at, is Mal Gibson, who continues to seem almost verbally

incapacitated since his jump from Australian cinema to American. (Wendy Hughes was not so incapacitated by that same jump, but then Wendy Hughes is a magnificent actress and Gibson was always little more than a pretty face — pretty torso, too, perhaps.) He seems very nearly petrified of having to talk out loud, as if he might fall victim to some sort of version of what (according to legend) befell John Gilbert with the end of the silent era and the advent of talkies. The low, slow vibration which Gibson produces in place of actual speech, while pretty well free of tell-tale Aussieisms, seems suitable only to the metal voice box of a cyborg. Perhaps — I can only judge by the role itself — he is supposed to sound terrifically cool, terrifically sexy, but from that angle he just sounds terrifically silly. It is at any rate no fault of Gibson's if we also find it a little hard to accept the notion of a near-"legendary" dope peddler as a romantic hero. This, which would be hard to accept even

with someone more appealing than him in the role, would appear to be a striking example of the discrepancy between Hollywood morality and hinterland morality, and the best you can say for it is that it at least isn't hypocritical. Some of this counts quite heavily against the movie, but none of it counts it out. What comes back with equal force in its favor is its silky fluency and tartly flavorful dialogue, a strong enough area of interest to survive even the weak deliveries of two of the three principals. Such survival is possible, or partly possible, because Towne has been so generous as to distribute good lines all throughout the speaking cast. Possibly the only character to get stiffed in this deal is the triest and tidiest of them, the inept and buffoonish and finally fraudulent federal agent — who alone clings to the fictional concept that fifteen years in drug traffic, even if the proceeds have since been redacted into irrigation piping, should not go unquashed. And of course

a one-line cameo appearance by veteran action director Budd Boetticher (supplemented later by a gratuitous salute to that Mexican bullfighter, Arroz, who served as the subject of one of Boetticher's films) doesn't really count. Otherwise the good lines manage to filter all the way down to the passive and dyspeptic bartender and up again to the stereotypically "eccentric" villain, a hot-blooded Latino with irrepressible tastes for ping-pong and opera. (But here's a chance to reiterate the lesson from this year's *Shout to Kill*: if the identity of the bad guy is supposed to be a surprise, and if a known actor has been installed in the role, then don't let us hear him over the telephone beforehand.) Most of the best lines, needless to say, get divided up among the central trio. One of these lines, whereby the woman in the middle sums up the situation so far, rises to almost Chatterboxian heights in its feeling for riddle and paradox. "Mr. McKussic has been engaged in his business for purely romantic reasons,

while you, it seems, are engaged in romance for purely business reasons." (For the benefit of latecoming mystery fans who've not yet explored further back than Robert Parker and Elmore Leonard, that would be O.K. Chesterton, creator of Father Brown and permanent dweller in the mystery writer's sanctum sanctorum.) It might be pointed out, however, that what keeps the line just short of those heights is that the paradox is a bit out of balance, and that, just as one side of the romantic triangle has been underwritten, the romantic business-man's reasons are a lot less solid than those of the businesslike romantic. The latter's conciliatory speech directly thereafter is beautifully written, too (and since Kurt Russell is delivering it, beautifully delivered as well). Not for nothing, in short, if neither for a great, great deal, has Robert Towne earned a reputation as one of the premier scriptwriters in Hollywood; the emperor has at least a new pair of Guess jeans to parade around in. □

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BY ELEANOR WIDMER

You can gauge the popularity of a cuisine by the availability of its cookbooks. If, for example, you want a German cookbook, you have to place a special order at your favorite bookstore and wait about three weeks to obtain it from a remote warehouse. More than likely, you will receive Mimi Sheraton's *German Cookbook*, published in 1965 and not updated except for the price, which is now \$24.95 — two and a half decades ago, it sold for about \$7.95. The truly estimable *Foods and Wines of Spain* by Penelope Casas was first issued in 1979, and its fourth printing appeared in 1984. Its current price: \$19.95. The best Russian cookbook is not the one in the Time/Life series, but one called *The Art of Russian Cuisine* by Anne Volokh, 1983, \$24.95, if you are lucky enough to find it.

For years I've been trying to obtain a Korean cookbook and finally discovered one called *Practical Korean Cooking*, by Noh-Chin Hwu, published by a small press in Elizabeth, NJ 0708. There are always dozens of cookbooks on French, Italian, Chinese, Japanese, and American foods, but for any cuisine that is not fadish, you have to make considerable effort. Books about food have become dubious status symbols. Once they were hidden in cupboards behind the oil and sugar, but now they seem to compete with art books and grace coffee tables as part of conspicuous consumption. This trend really should be protested by lovers of good food, as well as cooks. After waiting for what seemed forever for Hugh Carpenter's book, his *Pacific Flavors: Oriental Recipes for a Contemporary Kitchen* is overproduced; too large in size, with too many arty photographs and too much slick paper that's hard to read under bright lights. It's too self-conscious for its own good. I'm a great fan of Carpenter's, but we didn't need his wonderful recipes packaged in a format that

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Illustration by Doug Sigurdson

makes it less than usable in the kitchen and costs \$34.95.

The list below is suggestive, rather than definitive. Some of the books are highly sophisticated and intended for advanced cooks who already know their way around a kitchen. Others are excellent in everyday life and require little time and technique. When buying a cookbook, always read the table of contents first and then the index. I've spent many a frustrating hour trying to hunt down a recipe because of the craziness of the index: if you want, say, roast lamb, you have to look under meat, then waste through ten types before reaching lamb, then see some cross-indexing to find roasting, until you're ready to chuck the book out the window. The arrangement of the recipes is also important. The *Book of Latin American Cooking* by Elizabeth Ortiz is guaranteed to provide you with a minor nervous breakdown because the book is not organized by country. If you want a recipe from Argentina, you have to turn page after page until you find it; should you desire five recipes from Chile, you have to thumb

through the entire book. The index is worthless for the same reason; you have to read virtually the whole thing to find dishes from Brazil or Guatemala.

Last, please be aware that recipes exist to be tampered with. If you're not fond of a certain ingredient, omit it. Paula Wolfert has a recipe for a casserole that calls for several types of meat, including pigs' feet. I'm not fond of pigs' feet and would not bother with them. The result may not be exactly what Paula intended, but it would be close enough. The same applies to the use of salt, any kind of spice, or fat. Rendered goose, duck, or even chicken fat does wonders for certain dishes, but there's no need to follow the letter of the recipe, only the spirit. A nonchocolate oil may not be so tasty, but it's better for you and for your heart. The books below are listed on order of my preference.

World of Food, Paula Wolfert, Harper and Row, 1988, 361 pages, \$25. Subtitled "A Collection of Recipes from Her Kitchen,"

Travels, and Friends," this book is ripe with imaginative dishes from the world over. Paula Wolfert writes with discerning acuity and love. Her anecdotes and insights into food preparation make this book worth while reading, as well as a brilliant cookbook. You'll find simple recipes from Morocco, Southwest France, and Spain, as well as favorite in a salad of several melons tossed with smoked salmon. In Southern California, we can eat this any time of the year. This book is worth owning and giving.

The Rice Cookbook, James McNair, Chronicle Books, 1988, 96 pages, \$9.95. Here's an inexpensive, beautiful, and practical cookbook. It contains rice recipes from Japan, China, Italy, Spain, and Indonesia, not to mention Cajun rice and sweet rice. The instructions are easy to follow, the photographs show you how the finished dishes should look, and the food is healthy, filling, and provocative. This is a delightful volume, and the price is right. McNair also has a fine chicken cookbook, also \$9.95.

Supermarket Epicure, Joanna Prans, William Morrow, 1988, 464 pages, \$34.95. Highly amusing, as well as practical, this softcover book not only provides you with recipes but with lots of savvy advice for supermarket shopping. For example, when you buy frozen phylo dough, open the box, and make sure that the wrapping is very well sealed, or else the dough will be dried out. If you freeze phylo dough, open the box, and make sure that the wrapping is very well sealed, or else the dough will be dried out. If you freeze phylo dough, open the box, and make sure that the wrapping is very well sealed, or else the dough will be dried out.

Spices and Natural Flavoring, Jennifer Mathers, Macmillan, 1988, 144 pages, \$17.95. Stunning photographs and excellent information mark this book, intended for gift giving, as well as your own use. As its name indicates, it deals with spices and flavorings and is a fine compendium. Did you know that Elizabeth I was fond of grains of paradise in her food? They're reddish-brown seeds of cardamom found on the tropical coast of West Africa. The names of all the spices are listed in French, German, Italian, and Spanish, so you don't have to rush to foreign language dictionaries

when you come upon them in cookbooks.

Master Class Lessons with the World's Greatest Chef, Dominique Ansel, E.P. Dutton, 1988, 240 pages, \$29.95. This book serves two purposes: it provides you with recipes from the best chefs in Europe and America and is a culinary travel guide — you learn about the restaurant where the chef practices his craft or where you can attend the cooking classes. The last time I was in London, I ate at two restaurants in this book, Leith's in Kensington and at Le Gavroche in Mayfair. We could get reservations for lunch only at Le Gavroche, and since it was a very busy day, I arrived in my jogging shoes with my pumps in my handbag. The maître d' gave me a look that could kill. Out of rebellion, I didn't change my shoes and raised eyebrows even further as I walked to my table. But the food was fantastic. If you'd like recipes from European masters, as well as our own Alice Waters, Jeremiah Tower, and John Sedlar, you'll enjoy this book. And when you go

abroad, even to Australia, you'll know about a few superb places to dine.

Cooks' Round the Globe, Old Globe Theater, 1988, 312 pages, \$18.95. For any theater buff, this will be an amusing and practical gift. Recipes are interspersed with photographs of Old Globe productions. The money you spend on this cookbook also helps our famous theater. The hardcover encloses a ringed binder that makes for easy use, and the dishes are simple but lovely. Many are provided by your favorite actors and actresses, which gives them additional cachet. Copies are available at the Old Globe box office.

French Menu Cookbook, Richard Olney, Godine publisher, revised and updated 1988, 295 pages, \$12.95. One of the great prose stylists has produced a book that makes exciting reading and provides basic information about French cooking that is timeless. The price is also an inducement. Menus are divided into seasons, but the best part is reading about methods and food

preparation. If you have other books by Olney, some of the sections may seem familiar because they are taken from past works. Still, it's a literate gift.

The Breakfast Book, Marion Cunningham, Alfred Knopf, 1987, 288 pages, \$17.95. Marion Cunningham is also known as Fannie Farmer and was an associate of James Beard's. Her book on breakfast is charming and filled with ideas that will help you entertain for brunch without asking, "Now what shall I serve this time?" There are lots of recipes for homemade jams, breads, cookies, doughnuts, and fritters. Too bad this isn't in paperback and selling for \$9.95.

Easy Entertaining, Marlene Soroky, Harper and Row, 1988, 203 pages, \$22.50. Here's the one and only yuppie book in the list, a slick, glossy, but nevertheless practical book on how to entertain for breakfast, lunch, and dinner. There are also sections on grilling over coals and on producing "spectaculars," such as Santa Fe chilis,

Greek feasts, and the consummate cocktail party. I bought this for some newswomen. Maybe they'll use it; maybe it will end up on a table. There's a cake with white frosting of chocolate keys that would be great for a child's party.

Pacific Flavors: Oriental Recipes for a Contemporary Kitchen, Hugh Carpenter with photographs by Teri Sanderson, Stewart, Tabori, Chang, 1988, 290 pages, \$34.95. This is a gorgeous book, and it contains some marvelous recipes from one of the major practitioners of Asian food. However, because it's so beautiful, you would be somewhat reluctant to place it on your counter and have it splattered by food. More than likely, you would copy out the recipes and use them in your kitchen. If this ever were issued in paperback at half its current price, it would be a boon to anyone interested in Asian cuisine.

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BY JEFF SMITH

I have long been a fond fan of Joe Masteroff's *She Loves Me* but until last week could never pinpoint exactly why. During a mostly likable production of the musical at the Lawrence Welk Village Theatre, it suddenly dawned on me that I had been overlooking the obvious all along: that unlike the leads in any other musical you can name, there is absolutely nothing special about Georg and Amalia. They are just two ordinary people. What a unique approach to a musical! He's balding just a bit, and she, according to a source in the story, is an "outcast of the show, even the most confided of hearts in the audience will fall for him."

Most musicals magnify life, but *She Loves Me* is allergic to the grandiose and consistently opts for the everyday. Georg is "a very ordinary clerk in a very ordinary shop." Maracek's *Perfume*, in an unnamed European city with apparently as many perfumers as San Diego has 7-Elevens. Set in the 1930s and adapted from Miklos Laszlo's *Perfume*, *She Loves Me* details what would appear to be the mundane routines of the store. Just clerks and customers and the change of seasons. No Kings of Siam or Queens of Argentina. Nothing larger, or smaller, than life. Yet in its own way, this is a world made cunningly. The events of the store — a sale on music boxes that isn't going well; preparations for the holiday season — are never without interest. And the people's everyday problems are engaging. On the surface, then, *She Loves Me* deals with what would seem to be unimportant material (an action of creative writing programs says that the toughest task for a writer is making common things rare). Underneath, however, this gentle, touching musical weaves a fascinating, surprisingly intricate tapestry out of everyday life.

Its central thrust is the *lovely* lives of Georg and Amalia. By day these two sales clerks hate each other like sinners, in the eyes of the other, can do a single thing right, and their workplace has become a little "shop around the corner" where James Stewart movie was also made from *Perfume* — of horrors. By night,

Out of the Ordinary



Zed Doolittle, Scott Everett

however, they open their lonely hearts in letters to an anonymous "Dear Friend." Who turns out to be? These puzzles. So in this sense, *She Loves Me* is a sentimental valentine. But wait...

In one sense, *She Loves Me* is a sentimental valentine. But wait...

even with *Illness*, a woman so eager for love that her heart arrives five minutes before she does. The passive Spinoza seems happily married. But Mr. Maracek isn't. His wife is unfaithful, and when he learns about it, he tries to kill himself. Thus what at first seems a simple love story takes instead a very complex, balanced, and unimportant look at "ordinary" human relationships. And does it all with a terrific score. The music is by Jerry Bock and lyrics by Sheldon Harnick, the team that, the week's last musical, was a good one.

In 1964, wrote the score to *Fiddler on the Roof*. Like the toned-down nature of the story, the music has no sensational show-stoppers. Just solid songs that do their various tasks — develop character, further the plot, please the ear — consistently well. They are conversational in style, and one of the strengths of the *Work* production, thanks to the musical director of Jerry Bock, is its crisp integration of speech and

song in these dialogue-like numbers. Raywick, Wendy Thomson, and Ron Caruso also provide a capable backup unit in the pit that sounds a lot more like an actual orchestra than previous shows I've heard at the Wells. The music still has a tiny, synthesized ring at times, but it's a definite improvement. One could quibble here and there with Mark Steven's direction. The moments of recognition between Georg and Amalia, for example, could be more recognizable. And

the Café Imperiale scene that concludes act one is played far too broadly and *Mrs. Brothman* than is necessary. *She Loves Me* is such a fine musical, with such a good heart, that it doesn't require any staging excesses to cover flaws or keep an audience from having a good snooze. That scene is played so differentially so that it seems to have come from a different musical by mistake. These quibbles aside, though, Steven's work overall serves the show well. As does Judy Ann Bass's choreography, especially in the hilarious number "Twelve Days to Christmas" (in which, as the shopping days slowly disappear, the shoppers shift from snug, do-everything-in-advance tones to frantic, last-minute White Rabbits on a collision course with an ulcer). And Susan Ortner's costume designs capture both mood and period very effectively.

The scenic designs of Don Fine deserve special mention. *She Loves Me* calls for five different settings, seven changes of scene, and, to keep the pace moving swiftly, quick changes from one to the next. Fine's work, left by Tim Reece, solves problems right and left. The sets swirl, as if on two wheels, and, like a kaleidoscope, splendidly reconfiguring themselves from one scene to the next. Curtains on each side of the stage open to reveal more intimate, behind-the-scenes playing spaces. And all the transitions are graceful. Along with being impressively functional (one is never aware, in fact, of the problems solved while watching the show), the art deco-flavored sets are nicely detailed and quite appealing — all told, an excellent job.

Except for some needless overacting at the café, the performances in general are quite strong. I Sherwood Montgomery makes Maracek a man of many believable moods. As the mild Laifian Spinoza, Bart Williams proves to be a savvy actor who knows when and how to "take stage." Paul Ciri is passable as the rake Kodaly, though the characterization would improve if given a touch of lurking evil from the start. There's a discrepancy in Suzanne Hauer's *Illness*, when she belts out a song, as in her spirited rendition of "A Trip to the Library," all of the character's alleged vulnerability disappears. Scott Viet is effective as young Amalia, the delivery boy about to become a clerk. And in the "duet" leads, Georg and Amalia, Scott Everett and Zed Doolittle are both first-rate. In a sense, the musical grows like a slow sunrise, as it dawns on the pair that they could indeed be a pair. Director Steven brings this evolution about in ways certain to enchant. The week's *She Loves Me* is a good one. □

QUARTER NOTES

BY JONATHAN SAVILLE

THE THREE CHUNGS

The most recent offering in the rich and varied concert series sponsored by the La Jolla Chamber Music Society was an appearance of the Chung Trio at Sherwood Auditorium series, every point signed to a first-rate concert.

Alas! The individual careers of the three musicians apparently give them little opportunity to play together these days, and their extensive work together in the past, their shared family experiences, and their similar musical training (all three left Seoul for New York, where they studied — at various times — at Juilliard) do not seem to be enough to make them a real performing unit, like the Beaux Arts Trio, for example. Their busy schedules also appear to have left them rather tired, and I understand that the pianist injured his back shortly before the Sherwood Auditorium appearance.

Furthermore, on the evidence of this concert, the cellist's technique is something below the level we are used to in concert artists. All these factors resulted in performances characterized chiefly by flat competence, a lack of emotional commitment, and a failure to achieve stylistic and interpretive unity. The concert was particularly unsatisfactory in comparison with the still-vivid

memories of the Chamber Music Society's SummerFest, in which program after program produced extraordinarily disciplined, fresh, and exciting performances, even though those musicians had performed with each other much less often than the Chungs must have done.

The only stimulating element in this concert was the programming of the obscure Shostakovich Trio in C Minor, Opus 8, along with its much

understandable that Shostakovich kept it from publication. Its interest now seems mostly historical, since it shows us how the composer was beginning to formulate his specific melodic and harmonic thought while continually falling back into the uninspired clichés that were his youthful version of late romanticism. The curious mixture of banality with decisive ideas foreshadowing the later Shostakovich give this work a

the satirical treatment of folk melodies, which is one of Shostakovich's numerous inheritances from Mahler, sounds like no one other than the Russian composer. Over the entire trio, from its weird opening on high cello harmonics, through the dark-hued passacaglia of the Largo, to the grotesquely distorted Jewish dance tune of the final movement, lies the mood of despair that dominates the composer's inner world throughout his long career, culminating in the explicit preoccupation with death of the final symphonies. It is a magnificent work, but it deserves a far more empathetic and inwardly-directed performance than the Chung Trio gave it.

The final piece of this dreary evening was the Schubert Trio No. 1 in B-flat, that exuberant outpouring of blithe joy, here played in a routine manner, like a slice of stale bread. I had never thought this wonderful work could bore me. But the Chung performance demonstrated what an immense distance there is between playing notes and making music.

There was a terrifying moment at the very end of the concert, during the bows, when it looked as though the weary performers might play an encore. But the moment passed, and the ordeal was over. □

The Schubert trio was played in a routine manner, like a slice of stale bread.

better known companion, the E Minor Trio, Opus 67. The Opus 6 was not published during the composer's lifetime; it has been generally known only since 1981, in the edition of Boris Tishchenko, and I myself had never had a chance to hear it before the Chung performance. I suppose one could imagine a better case being made for the work than by these three jaded and distracted musicians, but even taking that into account, the Opus 6 seems a tentative, unshaken, and stylistically muddled composition, very much the work of a somewhat-year-old who had not yet found his unique voice; it is

curious, unintentionally autobiographical quality, since it is as if we seem to hear the composer struggling to discover his own real identity — and in this, too, it foreshadows the later Shostakovich, whose music was so frequently suggestive of a spiritual and emotional autobiography, especially in the masterpieces of his last years.

The E Minor Trio is a case in point, reflecting painful experiences during World War II, with specific reference to the suffering of Russian Jews at the hands of the Nazis. In contrast to the Opus 6, however, the style is now thoroughly that of Shostakovich himself; even

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(continued from page 4)
some of the holes left by Aeromexico's sharp retrenchment. A new American company calling itself Resorts Airline began offering service May 8 from Lindbergh Field to Loreto, La Paz, and Los Cabos. Then the regional Mexican airline, Aero California, expanded its Tijuana service to include Mexico City (and subsequently, Los Cabos). Most recently, another completely new airline, this one a Mexican operation called Norwest, in October began offering daily round-trip service between Tijuana, Mexicali, Ciudad Juarez, and Hermosillo.

By then, the "new Aeromexico" had also come into existence, beginning October 1. Whereas the name "Aeromexico" was always a nickname for "Aerovías de México," the new company was a wholly owned company of Mexico and is a completely new legal entity (though it is still being popularly called Aeromexico). With its appearance, service from Tijuana to Mexico City expanded slowly throughout the summer) was further augmented. Today the airline has 22 daily arrivals and departures. And on November 26 the state-owned bank Banobras, announced that the government was about to sell the new airline for \$340 million, with three-quarters interest going to a group of private investors and the balance to the state. The former and the other 25 percent being offered

to the national pilots' union. In addition to the expanding Aeromexico service, other recent developments have begun making it easier for U.S. residents to use the Mexican carrier again. Anticipating the appearance on the new Aeromexico, the ABC's of Mexico City sold U.S. residents the tickets again in September, thus clearing one giant obstacle for San Diego travel agents interested in Aeromexico service. On October 1, Aeromexico once again opened its sales office on Broadway downtown; there, the airline's sales agent can buy a ticket from the airline directly. Lufthansa, the district sales agent for Aeromexico, says the airline's new office, says the airline is now ready to sell to all the people and travel agents who bought tickets that couldn't be used because of the strike and bankruptcy. And Morones says the travel agents who use the SABRE and Apollo reservations systems now can book Aeromexico tickets through their computers.

Morones acknowledges that other airlines have been successful, including TWA and Northwest's PARS system and Delta's Delta's system, still do not include all the airlines. He says that Aeromexico (so travel agents with those systems and other systems must brave the horrendous

draw-back is discouraging some agents from booking passengers on Aeromexico, as is the skepticism spawned by the strike. "I'm not recommending that people use them at this time," says the manager of the Travel Agency International in Mexico City. "Because of the way they left the last time, I've got bad feelings." If some San Diego travel agents are skeptical, so are some in Aeromexico, however. "You'd never know it from the crowds at Tijuana's airport — at least this time," says a spokesman for Aeromexico. Although Aeromexico flight service to Tijuana leaving in December was sold out before the month began, the airline has not had to add seats. "We've had to add some supplemental flights to cope with the intense demand, but we haven't had any people who had signed up on waiting lists. Although travel from Tijuana into Mexico is still very popular, our approach of the holidays, Morones, acknowledges that it's much stronger than usual this year. For the first time, we have to look to the new amnesty law. They point out that many Mexicans who formerly were in the U.S. are returning (because they feared jeopardizing their chances for amnesty or they lacked the papers necessary to re-

enter legally) now can legally visit their families for the first time. ■

Americans to emigrate there with a parent or guardian. A CYA spokesman says David had been very close to his mother and did not come to the U.S. of his own free will. Phuc says David's mother, like many women who had children by GI fathers, sold the rights to another woman to take David out of the country, hoping he would find work and send money back home. Once David and the woman, E Tran, reached San Diego in the summer of 1986 and were set up by resettlement workers in an apartment on 52nd Street, Tran would have little to do with

Although he had never been to school in Vietnam and couldn't speak a word of English, David Bailey was placed in the tenth grade at Hoover High School. "He had no idea at all what he was doing here," says Phuc. "Communism, freedom, the war, he had no thought about any of that. He'd just go with whatever

happens to him," he was placed in English language classes, but he also had regular academic classes, in which he was totally successful. Only once came from other American kids at the school, who happened to be troublemakers. Phuc, who has a brother and a sister, was the only foreigner among the 150 students. He was a delinquent for the last three years, says it's inevitable that American kids will end up in it. "Most have no father, and their mother was a prostitute," he said. "They were shunned back home, so they have almost no family support. Within two months after arriving in Los Angeles, they would steal cars and drive them directly to Tijuana, where he told Phuc, he sold the mostly late-model cars for \$1,000 to \$2,000 apiece.

These profits were shared with his friends, which made David's crowd a Vietnamese gang. For a while, they were in the area around a room in a motel on El Cajon Boulevard near College Avenue, where they spent their money on drugs, alcohol, marijuana and cocaine. David later told Phuc that marijuana was "strong enough for him."

Phuc, who carries guns, says they purchased either in Tijuana or up in Chinatown in Los Angeles. David was arrested in 1987, but Phuc was not and was eventually given the

Phuc said it was almost funny, the way David had tried to disfigure himself. He wore a big black mask and a hood, and a group of his friends, a couple whom were also clients of Allcat's, sat nearby for protection. All of them were wearing masks and carrying guns. David told Phuc: David said he had contemplated suicide, and he asked Phuc how he would feel if David had turned himself in. "I told him I wasn't sure what would happen if he," Phuc says, "but he couldn't decide." Phuc said David suggested that if David didn't return to Campo or turn himself in to his probation officer, he would go to the state prison. He said his friends were all here; how could he go somewhere where he couldn't have any friends? After about two hours, David was still undecided. He promised to call Phuc again, but he never did.

The next time Phuc saw David, he was in the state prison juvenile hall. This was July, after he had been sentenced on a burglary charge. The three years he had to serve in the prison, with six more years that had been deferred by probation from other previous charges. The judge was not sure if David would ever be caught on the street just

David told Phuc that one of his friends, Thanh Vo, had been arrested for stealing cars and had been released on \$100,000 bail on Euclid Avenue. David wanted to rescue him, so he took his gun and went to the storefront, where he saw a man in a suit talking to a boy and allowed his friend to escape. But the police saw David on the sidewalk through the window and arrested him. He was given cash and a gun and gave chase. They subdued him, but he was later charged with assaulting a police officer.

Phuc said that when he was at juvenile hall, he noticed David had changed. "I was surprised," Phuc says. "I thought he'd be a little more violent, but because of his sentence was, and he said nine years, but he was smiling. He seemed not to care anymore."

He also told Phuc, proudly, that he had been involved in the deadly shooting at Cafe 75 on Home Avenue, an incident that had caused the resignation of outgoing Vietnamese President and a couple of friends were sitting in the crowded pool hall all day long. "I was there for 12 hours when they got into an argument with a group of Vietnamese youths from Santa Ana," David told Phuc that "he got up and got an

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PRE-CHRISTMAS

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 Uzi machine gun from his car, but before he could return, the shooting had already begun. About 30 bullets were exchanged, and David's friend, 21-year-old Hoang Nguyen, took a slug in the head. He died later. David escaped unharmed. Police say they have a name of a prime suspect in the killing who is still at large. David was excited when he told Phuc about his involvement in the

shootout, even taking credit for starting the argument. "He felt like a hero," Phuc says sullenly. After three years of working with kids like David, Phuc says he'll miss the frustration of seeing boys he tried to help sent off to jail. "I helped very few, only one or two," he says. "It totally depends on the family. Without family support, there's nothing I could do." He turns back to the letter David wrote him in September. No more

braggadocio is evident, no more excitement about the shootout. David explains in the letter that he learned how to write Vietnamese from another inmate while he was in Campo. He asks Phuc to send him cigarettes and write him letters. His friends seem to have abandoned him, and Phuc, no longer a youth counselor, doesn't know what he can do for him now. "I don't see any hope for him," Phuc remarks. "He has no roots, no family, he can't go to school, the only thing he had was the bad guys. He got totally lost in this world."

LETTERS

(continued from page 3)

A Correlation Of Hatred

Since the end of the 1988 elections, a number of talk shows have questioned the role that media plays in shaping public opinion. As you know, you are

our eyes to the world. You decide what information is of interest to us via news broadcasts, what is beautiful and acceptable via daily programming, and what U.S. values and morals are through your use of statistical polls. You can diagnose and not accept your significance, but underneath it all, you know exactly what I am talking about.

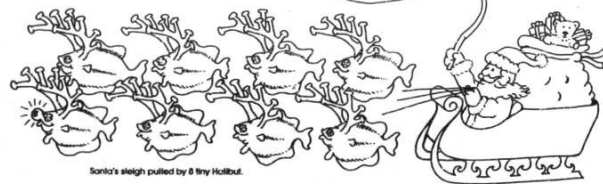
It is the knowledge of this power, and then to see the November 10 story titled "White on White" and "Black on the Street" that disturbs me and is a perfect example of irresponsible journalism, meaning that you ignore your significance because it is not your responsibility what conclusions are drawn from your reporting of fact. Well, let's see what can be concluded from Abe Oppenheimer's story.

"White on White" and "Black on the Street" set the stage and stereotypes. Especially for the blacks, in that they are visible, drug-related violence is up, and the conservative sentiment running through the U.S. shows no compassion for the less fortunate. With these factors hitting so close to home, an individual can easily be moved emotionally. Your captions just enforce this emotion.

Okay, now on to the story itself, keeping in mind what you have created for the glancing reader. Let's assume they read your "White on White" story first.

By choosing the worthless institution of bigotry, the KKK, and its virtues, you introduce an emotion which is founded on a conscious choice to remain ignorant and the adolescent mentality which dissociates with certain "types" to achieve or maintain their perceived position in our man-made hierarchy. In my opinion, these people have no self-worth and thus an incredible inferiority complex. This drives them to create and believe a view of reality which artificially boosts their status and is indelible because it is based on race (something that is impossible to change, unlike monetary or educational status). This can possibly explain their unending hatred. For example, they know that they are wrong and they feel guilt. This turns very quickly into resentment when a minority group furthers its status and shatters perceptions, which forces them to rejustify their perceived superiority and thus internally acknowledge their stupidity.

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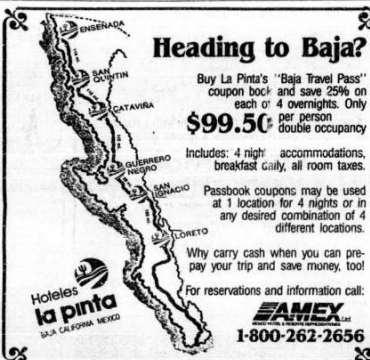
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Okay, so our reader, if white or black, is going to feel resentment. The white, for being reminded of their ancestors' racism and ignorance, and possibly he/she is guilty of this way of thinking. And the black, for never receiving an apology and full acceptance as an equal. As you get into the article, you are hit with a sense of innocence and victim, but with control. You see this control through John Metzger's narrative towards history. He cites insignificant points to discredit the recording of catastrophic/inhuman incidents such as the Holocaust, thus diminishing the impact of such events as to say, "what's the big deal? Maybe six million didn't die; maybe only two million." In the next breath, he contradicts himself and his group's superiority by saying that whites have produced all the significant achievements to date. Now, how can he be sure that this information is true when he states that history can be distorted? And who are those "special-interest groups" that push to have their concerns in school textbooks — women, Asians? His dialogue is full of contradictions, but I will give him credit for trying to portray himself as a sensitive, helpful victim, just trying to do what is best for minorities. As Abe confirmed in his closing statement, the image of Metzger Jr. weeping on the edge of his bed for being the victim of an unjustified, unwarranted attack because a black man misunderstood that "Uncle Tom" was his way of relating on a bi-cultural basis.

Now, so that's "White on White." Just a misunderstood group of pro-human supremacists. Wonderful. Now, how does this relate to Abe's second story, "Black on the Street?" From the get-go, the reader is supplied with firsthand observations of the life of the black male on the street. The problem which confronts the blacks of our society is complex and deeply rooted. The only correlation between the "Black" and "White" stories is the damage that hatred can bring to our society. The whites refuse to graduate from their adolescent mentality and the blacks perceive the unpenetrable barrier of race discrimination. Instead of Abe making insights as to why this individual was on the street, the reader is provided with surface images of someone doing drugs, urinating in public, behaving in a manner that says "you owe me something," by always asking, without a thank you for the white man. And of course, the preoccupation with "pimp."

The environment of the street is similar to a jungle, where survival of the fittest and being smart is crucial. But come on, Abe, a black man possibly speaking to an undercover cop is going to threaten to kill him? Your action of not going beyond these words, to interpret his statement as a way of gaining control through intimidation, leads the reader to believe that the ability to kill is second nature on the streets and done with ease.

Your second article only lends an emphatic understanding of Metzger Jr.'s views, as both of your articles are on extreme lifestyles — middle class to the street, extreme educational differences — high school to possible dropout, and you end Metzger's article with a sense of compassion, compared to Jerome's story, where you left as far as possible, with no valuable insight.

So what's the point of your stories? Well, what the reader is left with is a skewed perception of black culture. As you recall, the "White on White" article was read first, in which the terms on cultural differences was the justified grounds for segregation. Was this your point? I hope not. Your message was not well thought out and thus promoted racist views, instead of enlightenment. Why is it, Abe, that you did not go to middle-class blacks to receive their views on the black/white dilemma? You compared apples to oranges and promoted racism by playing victim to Jerome and being the martyr for white guilt.

I really hope that this makes you more conscious of the importance of fairness in representation. Don't you feel that this is too serious a problem to be making such a careless attempt at insight? Your story leads the individual to conclude that blacks and whites are culturally different and that Metzger Jr. is justified in his views of minorities.

I find this appalling, misleading, and irresponsible. The media is constantly becoming part of the problem, and I hope that you take an active role, through example, not to be so. **R.W.K.**
North Park

Peculiar Reaction
I did not intend to comment on your lead story of November 10 ("Black on the Street"). However, unless you chose an unrepresentative group of reader's letters on the story, they clearly reveal a peculiar reaction. Reminding the public that the black population is comprised largely of drug addicts, that the behavior of most blacks is that of criminal savages who kill whites at will — all of this should surely warn whites of the dangers inherent in having any contact whatsoever with blacks. (Since I do not want to be robbed, injured, or killed, I stay as far from them as I can.) It is no reason to pander to their demands.

If anything, the article on blacks is a justification for whites to form organizations for their own protection and a motive for white supremacists to show pride in the white race. **G. Grant**
North Park

The Other Side
I've always felt that one of the great marks of journalism was the ability to objectively present both sides to any story one was investigating. I am extremely disappointed that the *Reader* decided to ignore that ethic when covering "In the Shadow of Love" (November 3). The author tried his best to win sympathy from his audience for child molesters.

They were portrayed as individuals who just have love affairs with younger human beings. He made much ado that it was society that made the sexual relationship between a boy and a man sexy. In our case, the perpetrators claimed that they enhance their victim's lives. The author didn't even attempt to present the side of the one whose life has been "enhanced." If my language sounds harsh, it is because I am "the other side." At the age of six an adult decided he would enhance my life. I trusted him as a friendly adult, and he decided to enhance my life. I defy the *Reader* to write about the other side. Let someone who has lived through the shame, broken trust, the physical pain and emotional scars of child abuse describe the agony of a flashback, the embarrassment of eroticization, and utter depression of sexual malfunction.

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"Jack Frost" roasting on an open fire chestnuts nipping at your nose... It's that time of year again — when the mercury plunges below seventy, the local social scene starts to sizzle! From this busy brewer's grab bag of red-hot holiday happenings:

PHILANTHROPY ... a la mode and avec beaucoup d'aparté in the OMNI HOTEL's Main Ballroom — scene of La BENEFT FOR "SAY NO TO DRUGS" FASHION SHOW EXTRAORDINAIRE: platoon of padded-shouldered, pillbox-hatted humanitarians SAYING "NO" — with



Liz TANS wearing a bra... Behind the scenes: VELVET-BUSTIERED MOVIES murmured to one another: "Hes, you looked great up there!" "Thank! Now it's time for a CIN AND TONIC!"... Shellie-headed, TRIANGULAR young men were dived onto the runway by bra-wearing "fashion coordinator" Debbie Alvares, unleashing cheers of approbation (i.e., "WOOW!" and "YEAH!") from the bra-wearing, cocktail-tossing operators. Strangely American degeneration provided by: Masters of Ceremony comic Rick Rickwell (in comic PLANE-PATTERNED TROUSERS) and bra-wearing boutique

insouciance and mucho gusto — at FIVE NO-HOST SARE La Liz was proffered her CLASSIC COME-ON by benefit sponsor "weblook" preponent Mark Cahill of the CREATIVE ARTS MODEL AGENCY — "Hes, you look like you could be a model!" — whilst his INQUISITIVE DIGITS described the tines of circles on that normally hard-to-reach area between my shoulder blades. Out, Monsieur Cahill, La

ON THE LIZ LANG'S TOWN

owner Ellen Plasky, whose au courant minimalist narrative style was delightfully assonant: "The gentleman on the left is wearing... a cotton... coat..." Notice the black leather jacket... skin comes from a goat... Intermittent Time: the copious NO-HOST BARS were overwhelmed! Bra-wearing Bartenders LUISA turned away more than one young tot with a suspiciously unashamed LIZ: We headed for the EXIT signs, where a police-haired gamine usually roared, "Say No to Drugs! Say No to Mom! Say No to NO!"

FESTIVE LIQUOR-SWILLING: after ELECTION CENTRAL this year and always at GOLDEN HALL. In the POTTERBOARD ROOM, PALPABLE SUSPENSE for civi-activists in pinstripes and funny hats who frantically waved campaign posters and martinis, as PROPOSITION 130 took a turn toward dollar: "Oh, THANK GOD!" growled, hand to forehead, a worried dandel in backless black velvet and pearls.

SUMPTUOUS SPREADS: entwined such cozy upstairs hideaways as the PROPOSITION 13 ROOM. "Party loyalty" took a back seat to "party hearty": NO (NO NO GROWTH and Environmentalists descended shoulder-to-shoulder over paper plates of curries and olives. WOEUFUL SHORTLIVED: free food and suspense — by 8:30 p.m., jubilant 'tush supporters were dancing on the wing chairs at the U.S. Grant Hotel (where depicted wall-wishers of the "Also Ran") had also repaired — for its consoling, dimly lit lounge).

The democratic process took its toll... Shortly after Election Night, this party member took refuge in the mellow tones and clean needles of the "JAZZ... AND HEALTH SCREENINGS" GRAND OPENING CELEBRATION for the UCSF Medical Group/La Jolla. HIP STRAINS — courtesy of those "Lies-Of" luminaries: Hollis Gentry's NEON — throbbed as, sleeves rolled, we presented our veins for puncturing at the TANSACK'S SCREENING Booth, whose large blood-sample tubes

discouraged all but the most intrepid of self-styled game pigs... Giddy health-seekers queued for CHOLESTEROL SCREENINGS were given an injection of "the best medicine" — LAUGHTER — when San Diego's daring LIFE FLIGHT Helicopter team buzzed the fact, causing DR. MATTHEW HOLDS at the SMOKING CESSATION PROGRAM Table to drive spread-eagled over his leaflets. "Oh! Oh!" exclaimed the nicotine-free medic. "Dust and sand everywhere! All these people doing blood draws and everything — are their needles CLEAN?"

STORIES OF SUSPICION: for DR. DANIEL BLOOMBERG, who manned the GLAUCOMA SCREENING table brandishing a sinister diagnosis pen. His snide, Dutch-accented assistant stealthily squatted NUMBERING EYE-DROPS into the orbs of the unwary, as the Doctor gently warned a terrified foreign student, "By NOT to blink,



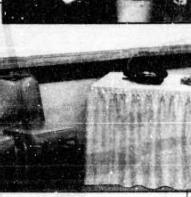
I'm going to come CLOSE to your eye, but I won't touch it!" From ANESTHETICS to AESTHETICS: the setting sun glowed off the San Diego Fusion Control Center display, and our thoughts turned to the white walls and pure air of INSTALLATION gallery downtown, where a RECEPTION FOR ARTISTS beckoned...

Craftpeople in kimono defended their self-coordinated Helmschlesinger against critics in full suits among MASSIVE PHOTOS of collectivist artists, of aspiring lesbians. TALK ABOUT SORTSMENTS: more articles, standing between SPRAY-PAINTED BRANCHES and video screens, sipped light beer and discoursed on REAL-ESTATE TRENDS... "Struggling for power in personal and political relationships..." FAVORITE COFFEES: "licking CONTEMPORARY ISSUES: luscious BABES, weary with the erudite, clambered over a

white, vinyl-coated "exploration of ISOLATION AND FEAR". Liz, having torn her hem on "a combination of different media in a cohesive whole," jinxed known connoisseurs on the street outside (where SWIMMING was permitted) and hid the Arrows! "CIAO!"

Even bleary with Helmschlesinger we left the chic "en ville" set and headed for PARKWAY PLAZA SHOPPING CENTERS checker thrills — to DIAMONDS LTD., where owner BOB ZWIBEL, in his first major bismaro promotion, had spiked a chocolate mousse cake with "TWENTY THOUSAND DOLLARS WORTH OF GEMS!"

Even if the guests don't find a gem, they'll at least get a great piece of cake," chuckled the jeweler. While a guitar duo



played "Spanish Ballad" and "Theme from a Man and a Woman" in the corner, customer DEANNE wiped frosting from a FREE emerald on her sweater and shrieked, "It's the KARMA! Emeralds are shy!"

customer — consider alternating the instruments with JULY BEAVER: "Imagination Songs for Children," "Achieving Is Believing in Yourself," and "Yes, Yes to Living."

On the premises salesman immediately offered DEANNE a case containing rings and pendants and other not-so-sovereign settings. Across the room, "CHOLLO" brand CHAMPAGNE FLOWED, and squealing gem enthusiasts picked precious stones from Arrows! "CIAO!"

Still dazzled from our multifaceted foray into baked bismaro, Liz and colleen donned BERS AND BUNNETS for a plunge. Dr. Spock fashion, into a Del Mar Fairgrounds exhibit hall, for the B-100 BABY BLAST! Padders firmly on board, we cautiously edged past the cooing crowds to collect FREE ELECTRICAL OUTLET PLUGS and JARS OF STRAINED TURKEY at the GERBER BABY PRODUCTS booth.

Down the aisle, ROGER GUGLI of SEVENTH AVE. displayed his "PUTTY CAKES" with pride: bronzed clay impressions of a newborn's teeny-weeny hands and feet. "THE NEXT TIME YOU TOUCH YOUR CHILD'S HAND OR FOOT, REMEMBER... they can go yours to touch forever..."

The LISTEN BABY booth offered "LOVING AND BONDING INSTRUMENTALS" for expectant parents to play for the bundles of joy in utero, via a cassette player in a flowered plastic

Chic BEANisms were evinced by a slightly more mature crowd at a reception honoring SAN DIEGO'S STATE SENATORS AND ASSEMBLYPERSONS. Local scions of success milled like big mouth bass in the GREATER SAN DIEGO CHAMBER OF COMMERCE's dangle orange corridors to toast absent DEDDARs and CHACONS with cans of BUD and DIET CORE. Wall-to-wall gas pistons cap corner-of-the-eye glances at drapery red dresses and cheerily speculated on... the release of all these Camp Pendleton lands... and the SUG&S merge with SCE Corp.

An opulent arrangement of wicker baskets overflowing with fruit wedges, cheese wheels, and chocolate fondue proved an excellent spot for eavesdropping, but this Spy in the House of Mammion barely had a chance to bite a biscuit before being bothered by a dark blue suit. "So... how tall ARE you, anyway?" The suit inquired with astounding originality, slurping a cup of Ellen Gleen Chardonnay... "Tall enough..." I bristled. A tactical error. "Tall enough for WHAT?" Blue suit pursued, Chardonnay-breathed, and

propped against an orange yarn wall hanging depicting St. Basil's Cathedral. My steel-eyed reply: "Tall enough to KICK just about anyone I want to!" A giriatric trio in red velvetier jackets performed such perennial favorites as "Misty" and "Memories." The un-CRWELED and PEACE-less crowd consumed silver

chafing dishes of meat and chicken, keeping an eye on the door for the arrival of tardy legislative Guests of Honor. "Want? Lucy Killea in the other room just now?" a businesswoman called Nina asked in an edge, nervous undertone. "Beats the hell outta me!" guffawed her excited companion, eyes agleam. Then abandoning himself to the wild spirit of the moment, he cried, "Let's get some more Perrier!"

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EVENTS THEATER
MUSIC & FILMTHE
GAME'S AROOT!

I always thought Basil Rathbone was Sherlock Holmes. He'll always be Sherlock to me, in the same way only Bobby Dunn could sing "Mack the Knife" as it was supposed to be sung, or the way only Roberto Clemente played right field as it was supposed to be played. And when I saw Roger Moore or Peter Cushing or Larry "J.R." Hagman try to fill Sherlock's deerstalker cap, I knew Rathbone was Holmes, forever and ever. Then along came

Jeremy Brett.

If you're not convinced that Brett is the best Holmes ever and that Granada Television's series of Holmes adventures is not the best treatment of Sir Arthur Conan Doyle's famous detective, then tonight's episode of *The Hound of the Baskervilles* should win you over. *Hound* is Doyle's most popular story. It's a "real creepie, full of surprises," as Doyle noted (though it pales in terms of violence and horror when measured against many contemporary works), and it has remained Doyle's best-known effort. A minimum of six versions has been filmed, possibly as many as a dozen — experts disagree. The bound went die.

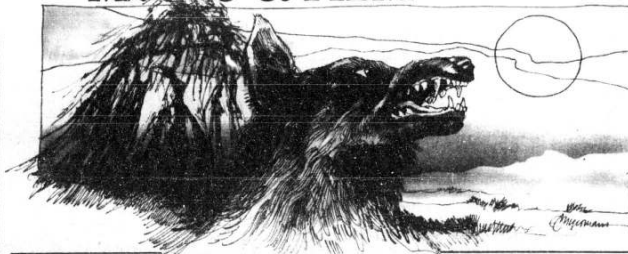


PIECES OF ROCK

To the unrelenting debate over whether rock and roll is "art" can be added a new, adjective query: does the physical/visual documentation of rock constitute art? A strong argument for the affirmative is being presented by a local gallery, which for the next few weeks will exhibit a fascinating collection of rock-related photos, books, and props that time, nostalgia, and rarity have elevated from memorabilia to iconography.

The cornerstone of the retrospective is a collection of early photographs of the Beatles, taken when they were still a struggling Liverpool band and published in the 1962.

(continued on page 17, col. 3)



What makes tonight's show the best? First is its fidelity to Doyle's plot and dialogue. Most of us were exposed to the tale through Hollywood's 1939 version, with Basil Rathbone as Holmes, and we measure all versions — and all Holmeses — against it. But Hollywood got cute and mushy with *Hound* in that version. Baskerville's neighbors, the Stapletons, are brother and sister in the film, which makes it morally acceptable for Henry Baskerville to fall in love with Beryl Stapleton and ride off into the sunset with her. Tipsy at the old hearstings, sure, but it's all nonsense. Doyle wrote the Stapletons as husband and wife, masquerading as brother and

sister, and Hollywood's bastardization completely destroys the mechanics of Doyle's plot. Granada does it right tonight.

The British production has also restored Doyle's dry humor,

as we see in Dr. Mortimer's admission to Holmes that, as an amateur phenologist, he "covers" Sherlock's skull and would like to run his finger along the detective's parietal fissure. In fact, much of Doyle's

dialogue is retained throughout the story, this authenticity re-creates the original resonances in the characters.

The acting is superb. Watch the scene early on in which

(continued on page 16, col. 3)

RECORDS
OF THE
BEDU CULTURE

The best teacher is someone who has simply fallen in love with a subject and pursued it dogmatically. David S. Gellert, about 30, is an individual, free of academic constraints and the purring of a teacher's need to keep his distance, is able to provide passionate anecdotal information as well as the usual starchy framework of facts. This isn't kind of teacher does not satiate curiosity but, rather, infects the student with a desire to learn more. Forty-four-year-old photographer John Sant, who will be lecturing tomorrow night at UCSD's Grove Gallery, fills this bill nicely.

From 1982 to 1986 Sant spent

long stretches of time living with the Bedouin, who roam the deep deserts of Saudi Arabia. He initially came in contact with these tribal shepherds while working as a cinematographer for the Arabian American Oil Company. When he questioned his city-dwelling Arab co-workers about the Bedouin, he found they knew little about the Bedu way of life and generally held the nomads in disdain. Undaunted, Sant was determined to learn more and was eventually "adopted" by a 10-member family of the Al Murrah tribe. With them he travelled hundreds of miles on treks that penetrated some of the most barren and forbidding landscapes in the world. He was, he says, only the second white man to enjoy such a privilege. The first was the famed Englishman Wilfred Thesiger, who in the 1930s and 1950s pioneered the Bedu on numerous occasions — riding



their camels to death and begging tribesmen to take him further and further into the desert. The pesky Thesiger, Sant says, lives today in Bedu legend.

Sant took a personal interest in the Bedu, killed none of

(continued on page 17, col. 3)

EXHIBITIONS

Adults, fretting over holiday tasks and errands, wish there were more hours in a day; for children, the wait until Christmas is akin to experiencing infinity. Grow-ups examine the clouds to assess the weather; children look skyward and discover elephants and clouds. When the slide show ends, the adult waits for the projector bulb to cool, while children's hands fill the space with silhouettes of rabbits. In fairy tales, a mirror talks — informing the wicked queen who is the fairest of them all.

These plays of imagination are not closed to adults: they just present themselves in other forms, most notably in art. Mac Adams, a British artist now based in New York, utilizes the notion that reflections can mirror a meta-reality. His photographs of ordinary household items — tea sets, coffee pots, toasters, and of

course, mirrors — reveal a violent society. In *The Easter*, a black and white photographic diptych from 1975, a woman's hand drops a slice of bread into the toaster, whose slick surface reflects a portion of her body clad only in underwear. In the second photograph, the toast has popped up, but the woman

is not there to butter it; she's sprawled on the floor. A closer look at the first scene reveals another reflection, this one in the blender, the shape of a raised arm, possibly the woman's attacker.

Detective work is also

(continued on page 18, col. 3)

Buddy Holly

officially designated Lennon. Hoffman's earliest shots of the Beatles, taken when they were still a struggling Liverpool band and published in the 1962.

(continued on page 17, col. 3)



"Paul Moller's Tragedy/Killie," Mac Adams, 1987

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Denon's super linear converters for zero-cross distortion, 4x oversampling filter makes for excellent linear phase. Some of the convenience features include programmability of up to 20 tracks, auto edit, auto pause and A/B repeat.

\$29900 \$15⁹⁹ per month

PROTON

20" Stereo Remote Monitor/Receiver



Like the 27", this monitor has a flat picture tube for increased viewing area. Proton's video noise reduction, and 400 lines of horizontal resolution ensures an image that sings with deep, vibrant color and matchless detail.

\$78900 \$42⁹⁹ per month

PROTON

Proton Radios Wake Up Critics

"The alternative to the tiny, tinny sound of most clock radios, the Proton... with a five inch speaker and a three-watt amplifier (six times more powerful than most)." —Barbara Plumb, Vogue

"The Proton... a contender for best digital clock radio in the world." —Mark Fleischmann, Harper's Bazaar

"It did not intrude rudely upon my slumber. Rather, it woke me gently, with the music beginning very softly, then gradually rising... to its normal volume—a country lullaby observed by alarm devices... far superior to anything normally found in clock radios, and the difference is instantly audible." —Hans Finkel, The New York Times

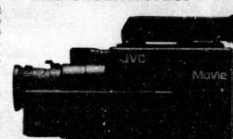
\$99 Available in black or white

JVC

Ultra Lightweight VHS-C Camcorder

At 2.6 lbs. this compact camcorder has all the features that makes movie making easy. Power 6 to 1 zoom lens, auto-focus, auto-color tracking wide balance, high speed shutter, C.C.D. image pickup and HQ just to name a few. Come in and see how easy and fun it is to use.

\$99500 \$52⁹⁹ per month



MAD JACKS

Your Better Home Audio Specialists



READER'S 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 80803, San Diego CA 92118.

OUTDOORS

The Gemini Meteor Shower. One of the year's two most active annually recurring showers, peaks on Monday night, December 12. Viewing is also worthwhile one day earlier and one day later. Assuming ideal conditions (viewing between 10 p.m. and 3 a.m., under clear, dark, unobstructed skies, you should see 10 or more meteors per hour. The meteor will seem to radiate from the constellation of Gemini, which will pass overhead just after midnight. Bundle up in a warm sleeping bag at a remote mountain or desert campsite, and enjoy the show.

Beach and Tide Pool Walks. naturalists from Scripps Aquarium-Museum have planned three walks this weekend. The first is an exploration session of the tide pools at Cabrillo National Monument.

Point Loma — an outing specially designed for seniors — is scheduled for Friday, December 9, 1:45 p.m. to 4 p.m. A second excursion, this time to the beach at Ocean's in Encinitas, is scheduled for Saturday, December 10, 1:15 p.m. to 4:30 p.m. The tide will be particularly low on Saturday, exposing more than usual of the tide pools along the shoreline. On Sunday, December 11, from 1:45 p.m. to 4 p.m., a Scripps naturalist will lead a guided hike along the beach on Pacific Beach, beginning at the Tournaiene Surfing Park. Advance registration is required for these walks. For ticket information, reservations, and details about meeting places, call 534-4578 or 534-3474.

Wetlands Clean-Up. The Friends of Famosa Slough will sponsor a clean-up of the public areas of this wetland habitat, Saturday, December 10, beginning at 9 a.m. Bring work gloves and trash bags, if you can, and meet at the intersection of Famosa Boulevard and West Pointe Loma Boulevard. The clean-up will be postponed if it rains. For more information, call 224-4991.

Streamside Plant Community. one of the county's best in San Clemente Canyon (Marina Bear Park), just east of La Jolla, the location for this weekend. The "Canyon" guided nature hike. There is also abundant wildlife in the area. The hike will be held on Saturday, December 10, beginning at 10 a.m. from the parking lot. Take Highway 52 to Genesee Avenue, go south on Genesee to the stop light, and turn east into the lot. For more information, call the Natural History Museum at 232-3821. Free.

Beach Trek. the Walkabout walks will take advantage of this week's low tides to make their traditional hike on the beach from La Jolla to Encinitas, Sunday, December 10, 12:15 p.m. The 16-mile walk begins at the bus stop in front of the Veterans

Administration Hospital on La Jolla Village Drive. There will be several spots along the route where you can drop out and take the bus back. Or you can join the walk in Del Mar, at the foot of 15th Street near the Anavik Depot, at 1:30 p.m. Bring snacks; there won't be a food stop until the end (Kandell Kitchen). Returns from Encinitas to bus stop will be charged for bus fare. Free. 231-7463 or 233-9255.

Ripening Palm Fruit. hanging in big clusters on California's fan palms (Washingtonia filifera), can be seen (and tasted) this month. The black, pea-sized fruit consists of a deliciously sweet but almost paper-thin skin surrounding a hard seed. (These are not "California dates" — the fruit of cultivated palms introduced into California's deserts from North Africa.) Our native fan palms can be seen in their natural habitat at more than 20 desert canyons in the Anas-Borrego area. A similar variety of fan palm tree, the Mexican fan palm (Washingtonia robusta), is commonly planted in San Diego.

Spectacular Sunsets during winter clear-air episodes can be observed from Salsd Mountain above La Jolla (November through February only) and Mount Helix in La Mesa. Both are drive-in viewpoints. Hike-up vantage points (bring along a flashlight) include Cowles Mountain in the San Carlos area, Dictionary Hill in Spring Valley, and Black Mountain in the Rancho Petrusquitas area. If thin clouds are present in the sky, wait a few minutes after the sun disappears below the horizon, and you may observe a slowly changing light show brought about by the sun's reddish rays reflecting from high altitude cloud layers.

DANCE

"The Nutcracker," this year's presentation by San Diego's California Ballet Company, with choreography by Maurice Mahon, will be staged Friday, December 9, 8 p.m., and Saturday and Sunday,

December 10 and 11, 2:30 p.m. and 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. The ballet will also be presented at the Civic Theatre in San Diego, December 16 through 18, and December 20 through 24. For ticket information, call 567-6741.

Country Dancing. this month's season of contra-dances, squares, running sets, and couples' dances will be held on Friday, December 9, 8 p.m., Silvergate Masonic Lodge, 3759 Utah Street, North Park. Live music is provided by the Vintage Music Co., Joseph Toulane is the caller. For admission information or other details, call 484-8813 or 422-3246.

"The Nutcracker," the local company of the American Ballet Ensemble, under the direction of Linda Touth, offers this seasonal favorite, Friday, December 9, 8 p.m., Saturday, December 10, 2:30 p.m. and 8 p.m., and Sunday, December 11, 2:30 p.m., San Diego City College Theatre, 620 Street at 14th Street, downtown.

Performances are repeated December 16 through 18. For ticket information and reservations, call 770-9110.

Cabaret, Folkloric, and Interpretive Dance. the San Diego Area Middle Eastern Dance Association presents an evening of music and dance, with refreshments and door prizes, Sunday, December 11, 8 p.m., Masonic Temple, Front Street and University Avenue, Hillcrest. Tickets will be available at the door, or call 581-0135 or 288-0849.

FILM

The Relationships of Mothers and Daughters in the subject of Bloomer, a film by Hilary Brooks, which will be shown at the M.L. Lawrence Jewish Community Center, tonight, Thursday, December 8, at 8 p.m. The film is the story of a grown daughter who

turns to her aged mother for support, only to find her mother in greater need of her help. After the film, Evelyn Brady, a professional clinical social worker, will lead a discussion of some of the ideas in the film. The community center is located in the Mandell Weiss Engage City Park, 4126 Executive Drive, La Jolla. For reservations and information, call 457-3030.

Turkey. this colorful country is the subject of a narrated slide show and a video, both in conjunction with an exhibit of Turkish textiles. Gallery owner Charles Ross narrates "A Journey through Eastern Turkey." A Day in Istanbul is a video from the Turkish Ministry of Tourism and Culture. The presentation will be Friday, December 9, 8 p.m., International Gallery, 643 G Street, downtown. The event is free, but reservations are required. Call 235-8255.

"The Fallen Idol." Graham Greene's story was brought to the screen by British director Carol Reed. This 1949 film, told from a child's point of view, narrates the story of a young boy's admiration for a family servant who may have murdered his wife and the boy's muddled attempt to protect him. Ralph Richardson stars. It will be shown on Monday, December 12, 7 p.m., third floor auditorium, San Diego Public Library, 820 E Street, downtown. Free. 696-3721.

Urban Cinema Series. the next program in Instanbuler's series is titled "A Woman Not Like an Other" ("Cubuk") — women — in the Freudian sense, here. All the film are by women and contain images of women as "self-reflexive human beings who can define themselves without the aid of male psychological theories," according to the show's organizers. *La Bick and Envy* (1982) is JoAnn Elm's survey of images of women in film. *Sharon and the Birds on the Way* (1987) by San Francisco Lynn Kirby is a study of women's expected roles in

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JOHNNY DARK
and others

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2 for 1
Hotel & Restaurant Employees & College Students
Friday \$8 cover • Showtimes 8:00 & 10:30 pm
Saturday \$10 cover • Showtimes 8:00 & 10:30 pm
Sundays & Tuesdays Petaluck Nights
Showtime 8:00 pm • No Cover
2 drink minimum
Sorry, you must be 21 or over

CALL FOR ADVANCED TICKETS!

NEW YEAR'S EVE
WILD WILLY PARSONS
JANICE HART
BEN GILBERT
REX MEREDITH

IT'S THE FINALS!

COORS LITE AMATEUR COMEDY NIGHT!

Come and see the finalists and judge for yourself.

Monday, Dec. 12 at the Comedy Store

Hosted by John Cross

Doors open at 7:00 pm
Show starts at 8:00 pm

Bring a toy for "Toys for Tots"

GET IN FREE

All proceeds to benefit "Toys for Tots."

READER'S GUIDE TO LOCAL EVENTS

Words and Music, 1806 Fourth Avenue, Hillcrest. For ticket information and reservations, call 290-4012.

Country Music Benefit, ten bands and other country entertainers from around the county will be playing 12 hours of music on Sunday, December 11, beginning at 1:30 p.m., to benefit the medical fund for local country music guru Jimmy Grimaldi. On his radio show on KJWW-AM, Grimaldi plays recordings by local and unknown country artists and has been active promoting country music around the county.

Scheduled to perform are Robert Savory and Company, Linda Sherwood and Sweeney, Chas Camilli and Company, the Texas Band, Breakbeat Pass, Silverado, Sordow, Coyote, plus others. In addition to music and dancing, the benefit will be held at Leo's Little Bit of Country, 680 West San Marcos Boulevard, San Marcos. For information call the club at 744-4120.

In a Victorian Music Room, the local trio Caprice Strings will perform chamber music in the music room of the Villa Moscares, Sunday, December 11, 2 p.m. The program includes Handel's *Fireworks Suite*, Corelli's *Christmas Concerto*, Bach's *Brandenburg Concerto No. 3*, and an arrangement of Christmas songs. The restored Victorian mansion is located at 1915 K Street, Sherman Heights. The concert is free with museum admission, but seating is limited. 239-2111.

Popular American Music, selections from the big-band era to the present will be played by the Grasmont College Griffins.

directed by Steven Baker. This event, sponsored by the City of La Mesa's Community Cultural Arts Program, is a fundraiser for that organization. The concert is scheduled for Sunday, December 11, 2 p.m. in 4 p.m., at the La Mesa Community Center, 4975 Memorial Drive, La Mesa. Kids under ten are admitted free. 469-4128.

"Gloria" by composer John Rutter is the featured piece for a concert by the Southwestern College Concert Choir, Sunday, December 11, 4 p.m., in the college's Main Hall, 900 Gray Lakes Road, Chula Vista. The Southwestern College Chamber Singers will offer classical and contemporary holiday music. Tickets are available at the box office after 3 p.m., on the day of the concert, or call 421-4349.

Concert of Canons, the 75-voice Choral Choir of the Foodfalls United Methodist Church of La Mesa will perform traditional carols, Sunday, December 11, 4 p.m., and again at 6:30 p.m., at the church at 4031 Avenida Boulevard, La Mesa. Prelude music will be offered by the church's

bandell choir. Tickets are available at no charge and can be obtained by calling 870-4009.

"The Many Moods of Christmas", Robert Shaw and Robert Russell Bennett's cycle of four suites of Christmas music arranged for voices and orchestra will be offered by the church choir, dancers, and orchestra of the La Jolla Presbyterian Church, Sunday, December 11, 6 p.m., and again at 8 p.m. Soloists are soprano Mary-Ether Nicola-Fick, mezzo-soprano Patricia McAfee, tenor Joseph Caron, and baritone Martin Wright. Members of the San Diego Symphony will accompany the choir. Seating is on a first-come, first-served basis; no tickets are required. The church is located at 7715 Draper Avenue, La Jolla. 454-1625.

Concerts for Christmas, the La Jolla Chamber Music Society continues its tradition of presenting a Christmas concert by the Los Angeles Chamber Orchestra. In past years, the orchestra has played Bach's complete *Invention* concertos. This year the program is

diversified and includes only numbers 2, 3, and 4, plus Bach's Suite for Orchestra, No. 3, and Corelli's Christmas Concerto. Featured soloists are Isaac Brown, violin, and Stephen Born, trumpet. This tenth annual concert will be held Sunday, December 11, 7 p.m., in the First United Methodist Church, 2111 Camino del Rio South, Mission Valley. No children under six will be admitted, and children from 6 to 12 must be accompanied by an adult. Tickets may be limited for this very popular event. For ticket information, call 459-3728.

"A Festival of Christmas", the combined choir of Grasmont College, under the direction of David Gliman, offer Ron Nelson's "Christmas Story," Pachelbel's "Magnificat," Sweelbeck's "Hodie Christus natus est," Verdi's "Laud to the Virgin Mary," and other works, Sunday, December 11, 7:30 p.m., First Presbyterian Church of El Cajon, 500 Farragut Circle, El Cajon. Free. 465-1700.

"A Service of Voices and Carols", the choral choir of the Pioneer United Church of Christ can be heard in this holiday

WISHES GRANTED AT LA JOLLA VILLAGE CENTER

"It's far better to give than to receive." That age-old saying never rings truer than on December 25th! In the true spirit of this glorious season, the merchants at La Jolla Village Center plan to make dreams become reality for 3 lucky people and/or non-profit organizations within the local community. Just prior to December 25th, they will grant the wishes of 3 randomly drawn entries in the "WISHES GRANTED" give-away program currently under way at the Center. Now thru December 20th, shoppers are invited to enter a friend or loved one's special Holiday wish valued at a maximum of \$300.00 each! You may enter as many "Wish Recipients" as you like; however, each name can only be entered once. Think about it... Has Aunt Sally hoped for a plane ticket to Tucson to visit Grandma? What about 7-year old Tommy who yearns for a bright red bike? How about an exciting night on the town for your boss and his wife? Concert tickets, a health spa membership, a shopping spree? The possibilities go as far as their dreams.

Here's Another Great Possibility!

Listed below are the names of 4 local non-profit community organizations. Their helping hands extend throughout the community 12 months a year and their needs are never ending. Enter one of these special groups and should their names be drawn, your thoughtfulness will certainly make a difference.

Meals On Wheels: Daily feeding 64 individuals of all ages and special needs, a \$300.00 Wish for Meals on Wheels will help to provide proper nutrition for those who financially can not pay for it!

U.C.S.D. Scholarship Fund: The University granted approximately 525 scholarships this year equating to over \$645,000! A \$300.00 Wish for this fund will help towards educating today's student for tomorrow's challenges.

La Posada De Los Ninos: The La Jolla Auxiliary is the official fundraiser for the Children's Home Society. C.H.S. provides counseling, adoption, educational films for teens, child care advocacy and foster family assistance. A \$300.00 Wish will help towards their goal of providing a happy, healthy environment for all children in the area.

Make A Wish Foundation: This year, Make A Wish has fulfilled over 63 wishes of children with life-threatening diseases. A Wish of \$300.00 will help to fulfill the special wish of a critically ill child in the San Diego area.

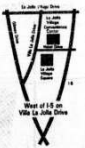
To make an entry in the La Jolla Village Center "WISHES GRANTED" Program, use the entry form contained within today's newspaper ad. Additional entry forms are available at any of the Center's 34 shops, services and restaurants. All entries must be deposited at the Center no later than December 20th. Winners will be notified by phone prior to Christmas.

The La Jolla Village Center includes Ralph's, Pacific Theaters, TGI Friday's, Aesop's Tables, Samson's Deli, Carlotta's, plus 29 shops and services. The Center is conveniently located west of I-5 at Gilman and Villa La Jolla Drives.

PEACE ON EARTH, GOODWILL TOWARD MEN

The merchants at La Jolla Village Center wish you and your family the happiest of Holiday Seasons

La Jolla Village Center
West of the I-5 corner of Gilman and Villa La Jolla Dr.



- RESTAURANTS & ENTERTAINMENT**
- Aesop's Tables 455-1535
 - B.L.V. Pizzeria 455-0652
 - Carlotta's 457-4306
 - Pacific Theaters 455-7822
 - Samson's Deli 455-1481
 - Scoops Time 455-8018
 - TGI Friday's 454-0880
 - Village Gallery 456-1554
- SHOPS**
- Aaron Brothers Art Mart 457-5908
 - Card Party 457-8055
 - Collectible 453-7850
 - Crown Books 455-0577
 - Great Earth Vegetables 452-8775
 - Homeplace 450-1811
 - La Jolla Flower Basket 455-5545
 - Pacific Toys & T.V. 455-0085
 - Rainbow Shirts 457-4955
 - Stroud's Linen Warehouse 457-0525
- SERVICES**
- 7-Day Rent A Car 456-1644
 - Century 21 455-0770
 - Diana's Photo 453-3003
 - Dr. Colin R. Barnhill
 - Edgewater 457-1200
 - Dr. Douglas Dental Group 455-9151
 - Kirk's Copies 457-3775
 - Color Shop 457-0200
 - Ralph's 455-0840
 - Sunny Fresh Cleaners 455-0071
 - Town Travel La Jolla 450-1113
 - U.S. Postal Office 454-3344
 - Young Attitudes 457-3334
- FINANCIAL**
- Beverly Hills Savings 452-5660
 - Commerce Bank 453-7711
 - Home Federal 455-0440
 - Security Pacific Bank 455-7294

WISHES GRANTED ENTRY FORM

The Merchants at La Jolla Village Center are granting 3 very special wishes this Holiday Season. Join in our spirit of giving by entering the name and wish of a friend or loved one. With just a little luck, you'll be able to make that wish a reality!

NAME _____

ADDRESS _____

CITY/STATE/ZIP _____

PHONE _____

PRESENTER'S NAME _____

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CITY/STATE/ZIP _____

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1. I request entry of my La Jolla Village Center merchant to have my wish granted.

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DIANE FORD
You've seen her on television's "Evening at the Improv" and at comedy clubs across the nation.

RICK ROCKWELL
A local San Diego favorite and a regular at the Improv.

MONTHLY NIGHTS
8:30 pm
"BEST OF SAN DIEGO"

HAVE YOUR OWN "EVENING AT THE IMPROV"
Now booking
Christmas parties • Company parties • Comedy roasts

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READER'S GUIDE TO LOCAL EVENTS

concord. Sunday, December 11, 7:30 p.m., at the church at 2550 Fairfield Street, Claremont. 276-4681.

"Menah." Myron Tured directs the 30-piece "Menahem" Choir in the Fine Presbyterian Church's performance of the Handel classic, Sunday, December 11, 7:30 p.m., at the church at 320 Dane Street, downtown. 232-7513.

Versaille Trio. The Sweetwood Trio, whose members are part of USLU's International Chamber Players, will present a concert that

includes traditional North and South American music, Eastern European songs, and Irish folk songs, all scored for reed, guitar, and bass, with violin, viola, flute, and percussion. Trio members are Gerdie Lammach, Antonio Rodriguez, and Phillip Marcantoni. The concert will be held on Monday, December 12, 7 p.m., in the Theatre in Old Town, 4141 Tuig Street, Old Town. Tickets can be charged by calling 296-0082.

Brass Ensemble. The Symphony Brass performs seasonal music, Monday and Tuesday, December 12 and 13, 7:30 p.m., Cathedral Church of St. Paul, Fifth Avenue and Nueces Street, downtown. For advance tickets and information, call 574-4310.

Swing Ensemble. The Southwestern College Jazz Ensemble, directed by Berke McElroy, will play the music of Count Basie, Sonny Rollins, and other jazz masters, Monday, December 12, 7 p.m., in the college's Mayan Hall, 900 Gray Lakes Road, Chula Vista. The

ensemble comprises community musicians and Southwestern students. Tickets can be purchased at the box office beginning at 6 p.m., the night of the concert, or call 421-0449.

Christmas Concerts. Tenor Charles Johnson is the featured soloist, accompanied by organist Helen Seiler, in a program of traditional Spanish and American holiday songs, Tuesday, December 13, 7 p.m., Torrey Pines Christian Church, 8320 La Jolla Scenic Drive, La Jolla. A reception for Johnson follows the concert. Child care will be provided. 453-3550.

"Music on the Edge." The second of three concerts by the local duo [from below] is scheduled for Tuesday, December 13, at 7:30 p.m. Trombonist Miles Anderson and violinist Erica Sharp will be joined for the recital by percussionist Carol Perkins, who will perform on some unusual instruments. On the program is Los Angeles composer Frank Campo's Commedia, a humorous work for trombone and percussion commissioned by [from below]. Peter Sculthorpe's Sonata is scored for viola and percussion, Australian

Martin Wesley-Smith's For Mankind and Tape is a whimsical work for merriment and lighthearted computer music instrument. John Cage's One for violin and trombone is combined with the simultaneous playing of the computer's Child of Tree, which uses slightly amplified percussion "instruments" taken directly from nature (when was the last time you heard someone play cactus or dry leaves?). Walter Blanton's Blecker Street Romance for electric violin, trombone, and percussion ends the concert; it is a Fifties jazz piece with an Eighties treatment. The concert, sponsored by the Encinitas Arts Foundation and the Friends of the Encinitas Library, will be held in the Encinitas Library, 540 Cornish Drive, Encinitas. Free. [from below]'s final concert is scheduled for March, 753-3776.

Just Six Quartet. The Jay of Six is the next featured group in the KSDB "Just Live" series. The players are John Rebeck, baritone and tenor sax; Frank Labanca, tenor; Paul Scudiero, alto and soprano; and Gary Scott, alto and tenor. They will be joined by Dave

Coleman and Mel Giv. The concert is scheduled for Tuesday, December 13, 8 p.m., in the theater of San Diego City College, C Street at 14th Street, downtown. Admission and parking are free; use lots 7 and 8 adjacent to the theater. 230-2481.

Vocalist and Pianist. Soprano Stephanie Berg is joined by Sylvia Parker in a concert of seasonal music by Poulenc, Rodgers, Brahms, and others, Wednesday, December 14, 7 p.m., La Costa Branch Library, 776544 El Camino Real, Carlsbad. Free. 434-2865.

Brass Concert. The Fallbrook Brass and organist Robert Flanagan present a concert titled "Celebrate Christmas!" Wednesday, December 14, 7:30 p.m., at the San Luis Rey Mission, Mission San Luis Rey Road, Oceanside. For reservations call 753-5155 or 757-2121 x485.

Early Music. The Early Music Ensemble of San Diego presents its annual concert of the medieval, baroque, and renaissance era. The concert, sponsored by the Bach

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for seal, sharks, and masses of sea scapulae — and a working paleontology lab set up for viewing as the scientists rescue one of the museum's dinosaur skeletons. The museum's permanent exhibits include: "Thorned, 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 specimens from a desert

environment. The museum, located in Balboa Park, is open from 10 a.m. to 5 p.m. Call 232-3821 for more information.

Reuben H. Fleet Space Theater and Science Center, a multimedia planetarium show, "Mars," can be seen in the space theater, with several showings each day. Dennis Mammana, director of production at the science center, has designed this program as a historical look at those who have dreamed of exploring the planet and how those dreams are coming true. It can be seen through the fall with a new Christmas film, *Bowers*. A new Lantern show, *Lantern: the 80's*, features recorded music by such groups as Talking Heads and

Congo Bongo that is coordinated with a laser light show. *Lantern* plays daily. The theater and science center is located in Balboa Park. For current show schedules, call 236-1168 or 236-1213. The science center is open from 9:30 a.m. to 5:30 p.m. daily (hours are extended to 10:30 p.m. on Fridays and Saturdays).

San Diego Hall of Champions, the "College Football Hall of Fame Exhibit" depicts the evolution of the football helmet, from the simple leather headgear of 1897 to the high-tech equipment of today. Included in the exhibit is memorabilia from seven San Diego players who are honored in

the hall: Walter Zable, Thomas Hamilton, Irvine Warshawsky, Harold Muller, Stanley Barnes, William McCall, and George Brown, graduates of San Diego High School and Haver High School. The College Football Hall of Fame is located near Cincinnati, Ohio. The Hall of Champions is in the Casa de Balboa in Balboa Park. 234-2544.

San Diego Museum of Art, the extensive Baldwin collection of the works of Toulouse-Lautrec, a recent gift to the museum, will be on special exhibition through December 31. The collection includes 90 lithographs, two oils (*Am Moulin de la Galette* and *Femme nue accroupie*), and eight

drawings. The full series of the artist's posters is also included. The "Café Concert" poster series, from the museum's own holdings, can be viewed as well. The museum is located in Balboa Park and is open Tuesday through Sunday, 10 a.m. to 4:30 p.m. 232-7931.

Villa Montezuma, the restored Victorian mansion will be decorated in traditional style for the holidays, and in the second-floor gallery will be an exhibit of costumes and photographs depicting "Dining in the 19th Century." Villa Montezuma is located at 925 K Street, Sherman Heights and is open Wednesday through Sunday, 1 p.m. to 4:30 p.m. For information call 232-2111.

GALLERIES

Nineteenth Annual Faculty Exhibit, the Booths Gallery of Palomar College is featuring the work of 35 of the school's part-time and full-time faculty members, which show will be exhibited through January 26. The show opens with an artist's reception, today, Thursday, December 8, 4 p.m. to 6 p.m., in the gallery on campus at 1407 West Mission Road, San Marcos. 744-1150 or 727-5229 x2304.

Paintings, two individual shows, one by Jennie Branscomb and one by Mary Coman, can be viewed through January 1, along with a juried exhibition of works by members of the San Diego Art Institute. There will be an artist's reception on Friday, December 9, 6 p.m. to 8 p.m., at the institute, located on the Prado in Balboa Park. Viewing hours are 10 a.m. to 5 p.m. daily, 12:30 p.m. to 5 p.m., Sunday. 234-5946.

"Values Made Visual," an exhibition of 55 masks and sculptures from the African art collection of Robert and Patricia Berg can be seen through Friday, December 9. The objects selected explore social, ethical, and spiritual values. The exhibit is

READER'S GUIDE TO LOCAL EVENTS

presented directly on the gallery wall as part of an installation. Hours are Tuesday through Sunday, noon to 5 p.m. 334-8273 or 334-2664.

"Untitled 1986/87," an installation by Los Angeles artist Alex Mullica consists of 52 four-foot-by-eight-foot panels of cosmological signs that provide "a map of man's existence, breaking down the structure of the universe — arranged in a linear landscape receding into infinity." The installation remains on view at the SDSU Art Gallery through Wednesday, December 14. Gallery hours are noon to 5 p.m., Monday, Thursday, and Saturday; and 10 a.m. to 4 p.m., Tuesday and Wednesday. 594-4941.

Prints and Drawings by USD graduate Michele Bugno are exhibited in the gallery in Founders Hall, USD, Alcala Park, Linda Vista Road, Linda Vista. The show remains through next Thursday, December 15, 360-4600.

Exhibition and Auction, works by the 50 artists featured in the new book *San Diego Artists* by I. Andrea and Robert Perrine will be featured

in the third annual auction fundraiser sponsored by South. Among the artists represented are David Avalos, Eleanor Antin, Tom Gonsky, Newton Harrison, Helen Harrison, Margaret Honda, Sula Housh, Delane McGee, Patricia Patterson, and Deborah Small. The exhibit remains through next Thursday, December 15, with viewing on Fridays and Saturdays from noon to 4 p.m. The auction is scheduled for December 17. Santa is located at 852 Eighth Avenue, downtown. 235-8466.

"Prospect Preliminary" and **"Altered Visions,"** watercolor, woodcut, and sculpture by John Slipp and hand-colored photographs by Daniel Whitehead are on display through December 24. Sewall's Gallery, 1114 North Highway 101, La Jolla. Viewing hours are 10 a.m. to 6 p.m., seven days. 942-5671.

Sculpture by University of Tennessee professor of art David Wilson can be viewed through December 31, at the Dietrich Jenny Gallery, 660 North Avenue, downtown. Wilson's abstractions are described as "a paradoxical

combination of Sistine headship romanticism and playfully academic intellect." The works are of Judd Lippman linen over wood frames and vary from small wall-mounted pieces to some more than eight feet tall. Viewing hours are 11 a.m. to 5 p.m., Tuesday through Saturday (closed December 24). 239-8392.

"New Expressions Quilts and Tiles," art and craft meet in this exhibition of ceramics and fiber art

by Patrick Hall, Deborah Felix, Sheldon Kaganoff, Tara Nakatani, Yvonne Porello, Sharon Harris, and Joan Schulte, which can be seen daily, 11 a.m. to 6 p.m., through January 3, at Antarespace at Southview commercial center, 5210 Jomax Drive, Escondido. Del Mar 755-1662.

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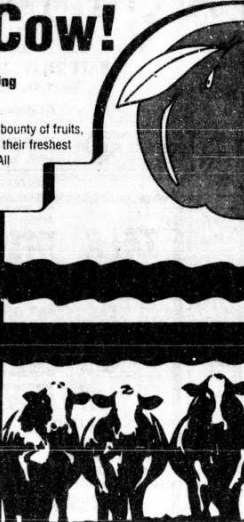
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Perhaps the greatest indication of the extent to which Sant became accepted by the Al' Murrah was their willingness to allow him to participate in an age-old ritual known as a *qat'a*. At twilight raid upon a rival tribe's camp. These raids are carefully orchestrated forays for camels, goats, and ammunition. In the past a *qat'a* could be a bloody affair, Sant explains, but today they have become a form of sport. "It's a game, after all, precious little ammunition in the deep desert." The tribe under attack fires its guns into the air and the opposing team, if successfully surrounded, is as often as not invited in for tea. Stories are swapped, gossip spread. Now, Sant says, travels with amazing speed across the desert.

will be closed from
December 18 through January 2,
but normal hours are Tuesday to
Friday from 9:00 a.m. to
6:00 p.m. and on Saturday from
10:00 a.m. to 2:00 p.m. Sant
himself will be offering a free
slide presentation on his life
with the Bedu this Friday,
December 9, after a two-hour
reception in his honor starting
at 6:00 p.m. Sant is an engaging

His sculptures, pieces of steel mounted on a tripod-like base, are also discovery-oriented, as the steel is merely a vehicle for the interplay of light. It is these that Adams seems to enjoy the most. "The sculptures are really

Mitchell's paintings are monumental, six or seven feet in their narrowest dimension, and some are constructed of three or four panels of that scale. Yet one of the most striking is a small polypych only 16 inches high, *Little Trip*.

view at the La Jolla Museum of Contemporary Art through January 29. The museum is located at 700 Prospect Street and is open Tuesday through Sunday from 10:00 a.m. to 5:00 p.m. and Wednesday until 9:00 p.m. Docent tours are available on Wednesdays at 12:30 p.m. and on Saturdays and Sundays at 1:30 p.m. For additional information, call 454-0267.

— Judith Christensen

ALONE TOGETHER
Mesa College's Apollod is celebrating their 25th anniversary with this new comedy by

talented casts we have less to expect from San Diego's more interesting and imaginative. The play is for the most part a fictional friendship between elderly Neruda and a young woman in Isla Negra, the little village in Chile's Pacific coast where he and his wife lived. Neruda is an innocent, fearless Marxist; the young woman is a beautiful, intelligent, and beloved Beatnik who has just come to the opposition of her mother; and the play of what appears to be easy, smiling, domestic love slowly turns joyously with the young couple's wedding. In the second act the atmosphere of warmth and

make you more attentive to the events in Chile, where the Pinochet period is not yet what may persuade you to start Neruda. It will certainly give gloriously invigorating verve to the theater. (Sa.)

San Diego Repertory Theatre *Cyrcum Space*, through December 23, 1990. *La Traviata*, at 8:00 p.m., Matinees at 2:00 p.m., Saturday and Sunday at 2:00 p.m. (Note: the Rep is presenting the language performances of *La Traviata* on Friday, December 9, at 8:00 p.m.; Saturday, December 10, at 2:00 p.m.; and Sunday, December 17, at 2:00 p.m.)

Saturday at 8:00 pm, Sunday at 7:00 pm. Matinee Saturday at 2:00 pm.

A CHRISTMAS CAROL
Theatre Arts for Youth is presenting a new version of Dickens' Christmas story, adapted for the stage. Martin, who also narrates the role of Charles Dickens in the production, choreographer, and director, includes music, dance — "some familiar and some not so familiar." The majority of whom are yours from Theatre Arts for Youth.

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(continued from page 21)

has a slight Brechtian flair as the actors come forward first as actors (and thus as per se "villains" of the tales) before they shift into their roles, which are performed in an appropriately stylized manner. Most are double-cast in contrasting parts: as the volatile band leader, actor Robert Larson plays both extremes of the spirit and the flesh — quite well. Susan Simmons has strong flashes of intensity as both the Pugh's temptress as both the woodworker and the husband (the extremes of social class through his emotions could come more from within. And H2O Augmented beams on and off, depending on the character in a number of roles, which range from a cynical witness to a medium. One of the real stars of the show is Ellery J. Brown, the technical director who also choreographed an excellent two-drumming sequence.

Never has the Marquis de La Morte been better lit, thanks to Brown's design, and his wit, with the Rastamans (and behind a mesh net) and the audience and the stage, does a terrific job of mirroring the kinds of meditation that occur throughout the play. The sound design of Joyce Jones (including a rainstorm that makes one want to reach for an umbrella) are also first-rate. The production is not without the occasional imperfection, but overall it is a very capable rendering of a fascinating, often surprisingly funny drama. (B+)

MARQUIS DE LA MORTE
The Pine Hills Lodge is presenting this original musical comedy, which has been turned into two films. The show around the corner and in the Good Old Summerhouse. Amalia and George work in Nantucket's Parliament and teach each other, even though, coincidentally, they are also anonymous correspondents known only to each other as "Dear Friend." A scheduled meeting between the two could change everything. Music for the show is by Jerry Block, lyrics by Sheldon Harnick, and book by Joe Masteroff. The Wells offers a dinner-theater package for all evening shows. (B+)

generation of descendants of the Charles Dickens Christmas Carol. Written by Scott Kowalski, Dennis Bartlett, and Dan Kell, the musical includes original lyrics by Peter and Peggy Miller. Cast members include Barbara Kestner, Tom Small, Mary Lewis, Dean Norris, Jacob Bartlett, Jennifer Fennell, Peggy Miller, Bob Tackach, Roger Baker, Todd Lewis, and Alayne Lewis. (B+)

THE FOURTH GENERATION
The Pine Hills Lodge is presenting this original musical comedy, which has been turned into two films. The show around the corner and in the Good Old Summerhouse. Amalia and George work in Nantucket's Parliament and teach each other, even though, coincidentally, they are also anonymous correspondents known only to each other as "Dear Friend." A scheduled meeting between the two could change everything. Music for the show is by Jerry Block, lyrics by Sheldon Harnick, and book by Joe Masteroff. The Wells offers a dinner-theater package for all evening shows. (B+)

comedy" was devised, as opposed to PK, at a kitchen table in Kansas City, where six women and composer Mark Hosten declared satirical war against the increasing breadth of images, empty slogans, and unbridled hype that assailed Americans (and that, according to the show, can cause "tabloid dementia," a condition of disinformation overload so severe that it seems down, down up, and the false truth). (Using the fictitious "Madcap Express" as the foremost offender among equals, the show pokes serious fun at a civilization, it says, that is "determined to entertain itself to death." Some of the acts work less well than others. But most come up to the surrealistic absurdity and the quality of "All My People," in which a woman in curlers stage a soap opera. At least until one of them comes out of the TV and shouts back. The acts are a bit uneven, but the San Diego Repertory Theatre's production is first-rate. Credit must go to Sam Woodhouse, who has a special knack not only for finding correspondences between the humor and the (working and rap Master Ronnie) but also for keeping them running at full throttle. He has assembled a solid group of performers and designs (including the composer, Pat Hosten), and this funny ensemble show just pours along. Dressed in Sissy Cleveland's wonderfully imaginative, short-skirted costumes — and usually wearing at least three different scopes per outfit — all six women in the cast perform with panache. Another plus is Bob Murphy's gothic sets. (it will be Peter Hosten's designs, which put us inside an "expiring mind," namely, the stage in the interior of an enormous brain whose final product we see become so clogged with graffiti and screaming headlines that it can't distinguish between sacred (God, the pope) and secular (the Constitution, MTV) cows. At present there is no cure for "tabloid dementia." About the best thing one can do is go to the South Avenue Playhouse and see this hilarious enticement of the problem. (B+)

SIX WOMEN WITH BRAIN DEATH
Should present Los Angeles' golden state: Tim Miller's latest piece, incorporating movement, text, and music. Miller recounts "what it was like to be young, bright, and gay in the late '70s and '80s. During his multimedia tour — which begins in his backyard in Whittier, Ca., and moves to a historic community in San Francisco and then to "concrete reach-riders" in New York and back to California" — Miller

employs projected graphic slides, as well as symbolic vegetables, a wheelbarrow full of dirt, and the piano music of David Sedaris. (B+)

UNDERGROUND AT THE LYCEUM
The San Diego Repertory Theatre is presenting late-night entertainment — a "Sketch Cafe" that walks the fine line between stand-up comedy, cabaret, and theater. The first performance is a show called "The War of the Walled-Adjusted Cloud." Involves 12 actors, musicians, and comedians, doing their own pieces in and around the theme of eclecticism. The works will take place just outside the two main stage Lyceum Theatres, in the lower gallery area. Arnie Gallender is opening a mini-teen-night cafe alongside the Underground and will serve "light fare and munchies." There will be no admission charge for the duration of the 1989 season. (B+)

WEEKEND COMEDY
OnStage Productions of Chula Vista is presenting this comedy by Jerome and Scott Brown. An upstart middle-aged couple discover they must share a cabin with a young, impulsive pair for an entire weekend. Through a series of "close encounters of the hilarious kind," both couples gain insight into the "mechanics of marriage as seen through their eyes and the eyes of the other generation." Walter Hood has directed the production. Cast members are Bill Barney, Pat Graft, Philip Hatcher, and Susan Freeman. (B+)

THE WONDER OF SANTA
The Mid-City Theatre is staging the world premiere of this docudrama about the life of Santa Claus. A "fact-based-on-legend" account written by Cheryl Fiedler, the production includes the character of Grumpy in the production. Other cast members include David Lago, Lou David, Gene Raymond, Clark, Lisa Fennell, and Bobby Sandwell. (Please the Mid-City Theatre does not receive income if this show for children under the age of 16.) (B+)

SIX WOMEN WITH BRAIN DEATH
Should present Los Angeles' golden state: Tim Miller's latest piece, incorporating movement, text, and music. Miller recounts "what it was like to be young, bright, and gay in the late '70s and '80s. During his multimedia tour — which begins in his backyard in Whittier, Ca., and moves to a historic community in San Francisco and then to "concrete reach-riders" in New York and back to California" — Miller

READER'S GUIDE TO THE MUSIC SCENE

CONCERTS

BY STEPHEN ESMEDIA,
DAVE ALLEN, JOE RIGGS,
AND BUDDY SEGAL



STEVE MILLER



EDIE BRICKELL & NEW BOHEMIANS

grad he had been searching for all Miller plays guitar in does large, probably more exciting than their presents or futures. Miller has surrendered to the urge to rediscover his "roots." On both *Living in the 20th Century* and the new Capitol release, *From Blue*, much of the stuff has been vacuumed away and replaced by recent gonzo-fueled to old blues and jazz. The latter and better album has Miller paying homage to classic song and traditions with nimble, tasteful renditions of jazz anthems such as "God Bless the Child" and "Born to Be Blue," along with more idiosyncratic choices such as Horace Silver's "Fifty McNasty" and Lionel Hampton's "Red Top." Mixed in are country run-throughs of Lee Dorsey's "Ya Ya" and Ray Charles' "Mary Ann."

At a lot of pop musicians these days throw pasts are probably more exciting than their presents or futures. Miller has surrendered to the urge to rediscover his "roots." On both *Living in the 20th Century* and the new Capitol release, *From Blue*, much of the stuff has been vacuumed away and replaced by recent gonzo-fueled to old blues and jazz. The latter and better album has Miller paying homage to classic song and traditions with nimble, tasteful renditions of jazz anthems such as "God Bless the Child" and "Born to Be Blue," along with more idiosyncratic choices such as Horace Silver's "Fifty McNasty" and Lionel Hampton's "Red Top." Mixed in are country run-throughs of Lee Dorsey's "Ya Ya" and Ray Charles' "Mary Ann."

It's a solid, respectable effort. Miller plays guitar in does large, probably more exciting than their presents or futures. Miller has surrendered to the urge to rediscover his "roots." On both *Living in the 20th Century* and the new Capitol release, *From Blue*, much of the stuff has been vacuumed away and replaced by recent gonzo-fueled to old blues and jazz. The latter and better album has Miller paying homage to classic song and traditions with nimble, tasteful renditions of jazz anthems such as "God Bless the Child" and "Born to Be Blue," along with more idiosyncratic choices such as Horace Silver's "Fifty McNasty" and Lionel Hampton's "Red Top." Mixed in are country run-throughs of Lee Dorsey's "Ya Ya" and Ray Charles' "Mary Ann."

becomes obvious what an artist is saddled with the wrong brand of sex men. Presumably, Sidran prevents Miller with the balanced mix of lifts and cools to prevent *From Blue* from being a moribund excursion into anachronistic chest-thumping. A Linda Ronstadt. The addition of straphornist Milt Jackson, a... (rest of text is obscured)

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Patricio: Bachanal, Friday, December 23, 9:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

Spencer Davis: Belly Up Tavern, Friday, December 23, 9:30 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Karyn White: Bachanal, Saturday, December 24, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

The Hickoids and Jessa Chrysler: Spirit, Saturday, December 24, 9 p.m., 1130 Buena Avenue, 276-7993.

Ozzy Osbourne and Anthrax: Sports Arena, Wednesday, December 28, 7:30 p.m., 2787155.

The Stray Cats: Bachanal, Wednesday, December 28, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

R.B. King: Bachanal, Thursday, December 29, 7 p.m. and 10:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.



PIY RENATAR

John Mayall and the Bluesbreakers and the Mighty Pargates: Belly Up Tavern, Thursday, December 29, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

The Bonedaddys: Belly Up Tavern, Friday, December 30, 9:30 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

The Beat Farmers: Bachanal, Friday, December 30, and Saturday, December 31, 9 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

Sha Na Na and the Commodores: Town and Country Hotel, Saturday, December 31, 7 p.m., 500 Hotel Circle, Mission Valley, 291-7131.

"The 15th Annual New Year's Eve Belly Up Bash": Featuring Little Charlie and the Nightcats and the Bluebelles: Belly Up Tavern, Saturday, December 31, 9:30 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Bobby "Blue" Bland: Bachanal, Friday, January 12, 7 p.m. and 10:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

Don McLean: Bachanal, Sunday, January 22, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

Earl Thomas Conley and T. Graham Brown: Bachanal, Sunday, January 28, 7 p.m. and 10:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

THE 6TH ANNUAL TOP 91 COUNTDOWN



The 91X Top 91 Countdown has become an annual event in San Diego since 1983. This year, once again, the countdown will bring a close to 1988 and the year's music. The top 91 is determined each year for you. Based on your five favorite 91X songs of the year. And this year we're giving you an incentive to vote! We'll be giving away new 91Xs and new Honda CBR 600 Scooters from Power Honda Kawasaki to ring in the New Year in style! Plus, runners up will receive passes to our 91X New Year's Eve party. To be a part of all this, just list your top five cutting edge songs of 1988 on the attached ballot. Once all the ballots are in, we will compile the Top 91 and play them back for you in this 91X New Year's Eve. Which 91X song was the number one? It's up to you, so choose your five favorites now! And then listen on New Year's Eve — at midnight we'll play the favorite song of the year and announce the winner of the scooters!

THE 6TH ANNUAL TOP 91 COUNTDOWN: IT COULDN'T BE A NEW YEAR'S EVE WITHOUT IT!



MY TOP FIVE!

1	ARTIST	TITLE
2	ARTIST	TITLE
3	ARTIST	TITLE

4	ARTIST	TITLE
5	ARTIST	TITLE
6	ARTIST	TITLE

BONUS — Song you hated the most in 1988

NAME _____
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PHONE (____) _____
SEX _____ AGE _____
E-MAIL TO 91X Top 91 Countdown
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ENTRY DEADLINE: SATURDAY, DECEMBER 31, 1988

LOCAL MUSIC

BY JOHN D'AGOSTINO

I was driving late one recent night when I found myself humming a comely pop melody that I couldn't quite place. Out of habit, I flipped through my mental Rolodex of famous recording acts. Considering its tunefulness, it could have been an older song by the Scorpions, the Hollies, or Badfinger. In some way I knew that it was of more recent vintage. Maybe it was a song by one of the newer sweet-beat pop bands — Glass Tiger, the Outfield, the Cucumbers — or something by Marshall Crenshaw or Squeeze. Just as the melody was beginning to wedge itself into my crass, it came to me: the melody was from "Baby's Not in the Mood," by San Diego's Four Eyes.

Now there's nothing unusual about having a tune tracing an endless tape-loop in one's head, but the realization that it was the product of a local, unguessed hand shed some light. For one thing, it reminded me that it's too easy to take home-grown talent for granted. I've certainly been guilty of that, and judging from conversations I've had with area musicians, in many cases, so have the performers themselves.

Presuming the amateur status of local musicians is less a matter of willful neglect than it is a product of the goy-nest-door syndrome. We tend to think of professional talents as being from another dimension — artists graced with superior skills whose rescue from obscurity is preordained, who seem to



FOUR EYES

appear on vinyl as if from out of nowhere, and whose success only confirms their selectness. The acts we hear on record or see in major concert venues are almost always from somewhere else, and that fact strengthens our unspoken conviction that familiar people in our own environment — a family member, a friend, the guy rehearsing in the garage next door — must somehow lack the intangible quality that distinguishes the hit from the small-time artist.

Four Eyes prove the folly of such thinking. Formed in 1980 by transplanted New Yorkers Mark DeCervo and Jeff Becker, the band has tried the requisite shaking path that can take original music groups tantalizingly close to industry validation and then with whiplash suddenness swing them back to workaday regionalism. It takes inordinate perseverance to survive that cruel flux, and like any other band riding out those hairpin turns, Four Eyes have lost personnel along the way. But the current lineup of DeCervo,

Becker, bassist Lee Knight, and drummer Mark Spriggs has been together in one combination or another since 1984 and today shows no signs of stress-fracture.

Of course, it helps to be able to grasp something solid to give the struggle focus, and in Four Eyes' case, that stabilizing mechanism has always been the songwriting of DeCervo. In its earlier incarnation, Four Eyes were a power-pop band trying to find a seat on the retro-Sixties, new-wave bus. But if time, trends, and changes of perspective have had their effect on DeCervo's music, it retains one strength that is the child of instinct and can't really be learned: melodic appeal. You could hang Christmas bulbs with the hooks in DeCervo's tunes, which explains why, of all the songs that could bubble up from my subconscious on a rainy night, I had one of his originals spinning around in my brain.

Actually, "Baby's Not in the Mood" is an older Four Eyes song, one of the few that have

eluded the scythe in DeCervo's creative crop-rotation. The simplest reason for the song's relative longevity is that it is a perfectly formed example of classic pop. Frequently the only difference between an average song and a terrific song is an attractive vocal melody, and in that respect, "Baby's Not in the Mood" enjoys an enhancement of riches: attractive verse and chorus melodies provide a double-whammy catchiness that would make Paul McCartney envious, and the five words of the title refrain so succinctly evoke a familiar scenario that they almost do not require elaboration in the lyrics.

More pertinent to the band's chances for success is the fact that the hook-happy charm of "Baby's Not in the Mood" is a consistent throughout much of Four Eyes' repertoire, which extends beyond Brit-pop archetypes to include the bluesy "Gold" (which has a groove not unlike Ray Charles' "Hit the Road Jack"), the addictive funk-pop of "Sunday Girl," the

swampish "Find the Time," and the all-out rocker "Six-String Shooter." A highly melodic tune-in-progress, "Part of My Dream," hasn't as yet been worked into the band's set, but recently it earned DeCervo a lusty crowd response when as a solo acoustic act, he opened for Livingston Taylor at the Belly Up Tavern.

DeCervo himself finds it hard to pinpoint the source of the ear-candy infectiousness of his songs. In a recent interview, he claimed that he hadn't bought many albums or listened to much radio the last few years, partly to avoid being influenced by what others are doing. But the companions persist. "Naturally, I loved the Beatles, and those pop elements — the melodies and chord changes and whatever — are still a part of what I do," he said. "But from the time I was five, I was actually more into Elvis Presley and rockabilly acts, and I still listen more to people like Nick Lowe, Dave Edmunds, Rockpile, and those types. Actually, for the last two years, I've been listening mostly to country music, particularly the stuff on [local radio station] KSON."

Like a number of original-music bands, Four Eyes support themselves playing covers of Top 40 hits in local clubs, where again they prove themselves the exception to a long-standing rock and roll rule. Traditionally, the quickest way for a group to clear a dance floor (or an entire venue) is to utter those poison words, "This next song's an original." But at Four Eyes' shows, it's not unusual to hear requests for their tunes.

When they played an all-originals set at the Belly Up Tavern in November, the band was called back for an encore —

(continued on page 28)

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Carnegie Inn, 897 San Marcos
 7:30 a.m.-7:30 p.m. 7:44-12:12 a.m. Music, 8:30 p.m. Friday and Saturdays; call club for information.

Karlos Murphy's, 240 East Via
 7:30 a.m.-11:30 p.m. Thursday-Saturday. Sante All, Exkordito 489-5903. 7:30 a.m.-11:30 p.m. Thursday through Saturday. Night Creek, jazz, 7:30 p.m.-Monday, Song City, jazz, 8:30 p.m.-Monday through Wednesday, 8:30 p.m. Monday and Tuesday; Club Bongo, rock and roll, Wednesday.

The Countryside Restaurant and Bar, 10000 Highway 101, Thousand Oaks
 7:35-6:00 p.m. New Country, country, Wednesday through Sunday; 6:00-11:00 p.m. New Country, country, Monday and Tuesday.

El Camal, 9243 Encinitas Boulevard
 Encinitas, 944-1575. Latin Soul, Latin Jazz, 7:30 p.m. Friday and Saturday.

El Camal, 1284 Power Road, Poway
 485-1010. Great American, 7:30 p.m. Friday and Saturday.

The Crazy Barro, 6996 El Camino Real, La Costa, 433-3373: The Canby Brothers play rock and roll music from 4 to 7 p.m., Sunday.

Firelode Lounge, 439 West Washington, Escondido, 745-1931: Tony and Val, contemporary. Tuesday through Saturdays.

Fish House Wet, 2633 South Highway 101, Cardiff-by-the-Sea, 753-6438: Second to None, rock from the Fifties to the Eighties, Friday and Saturday. Tony Ortega hosts a jazz jam session Sunday.

The Flying Bridge, 1103 North Hill Street, Oceanside, 722-1904: Billy Fowler and Susan Kiley, contemporary. Tuesday through Saturday; Greg Hartline, swing, blues, country, and oldies, Sunday and Monday.

Gilbey's, 945 West Valley Parkway, Escalante: 480-6420. Classic Action, classic rock and roll dance music from the Fifties, Sixties, and Eighties. Thursday through Saturday.

Henry's, 264 Elm Street, Carlsbad: 728-9244. BoFus, Top 40 and country and western music. Thursdays through Saturdays, 11 a.m. to 11 p.m. Vintage rock, Sunday and Monday.

Hotel Escalante/Sooty's Pub, 2560 South Escalante Boulevard, Panguitch: 728-5000. Contemporary, Tuesday through Saturday; Pat Danna, contemporary, Sunday and Monday.

Jay Rogers/Oceanade, 1200 North Harbor Drive, Oceanade: 222-1833. Hut-Sut Ralston, contemporary. Thursday through Saturday.

La Costa Hotel and Spa, Costa Del Mar: 949-261-0011. Toastmaster of Champions Lounge: Contemporary music, vocalists Bobby Short and Billie Holiday. Live music, perform alternate sets nightly. Thursday through Saturdays. Beverly Sills, vocalists. Contemporary music, perform alternate sets nightly. Tuesday, at 8 p.m., in the International

395 South, Fallbrook. 723-2888;
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Leo's Little Bit of Country, 680 West
San Marcos Boulevard, San Marcos.
744-4120. Linda Sorenson and
Sorefire, country music, Tuesday; Char
Carroll and Cronosew, country,
Wednesday through Sunday (jam
session Sunday). Ladies' night out,
featuring women vocalists, is on the
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Millie Fleurs, 6050 Paseo Delicias,
Rancho Santa Fe. 755-3085. Joel Nash,
piano, soul tunes, Wednesday through
Saturday.
Miracle's Café, 2953 San Eljo Avenue,
Jordif, 943-7924. Peter Popping,
classical guitarist, performs from
8-10 p.m., Friday.

Monterey Bay Cannery, 1125 Harbor Drive, Oceano: 723-3474. Pile Salts, Annie and the Mo Fun Band provide comedy, music, and fun, Thursdays through Sundays.

Oakville Lodge, 14900 Oakville Road, Eureka: 749-3180. North County, Friday and Saturdays, and hosting a jam session, 4-9 p.m., Sunday.

Old Del Mar Café, 2730 Via de la Valle, Del Mar: 735-6614. Private Domains, rock and roll, Thursday and Friday; Notice to Appear, rock and roll Friday and Saturday; De Chico Island

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91X hits

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now know as

PLANE ENGLISH
of 11pm with

EMOTIONAL FRONT
returns (at midnight) and
THE SYMPTOMS and
beginning of special time 7:30pm
NO EXIT

WEDNESDAY, DECEMBER 14
THE NOIZE CLUB
4 COX TV's COASTLINE video show
entire you to take part in their show
featuring San Diego Songwriters
Quik and anyone else who wants
to get on TV. **NO COVER**

WEDNESDAY, DECEMBER 14
KAOTIK JUSTICE with
THE RIDE and
EBB & FLOW plus
CRUSH BOND

THURSDAY, DECEMBER 15
DANCE GLOVE, LEFT COAST and
RUDE NEEDS. 10pm THE FUNK,
91X, THE SQUARE, and AMPLI
TUNN. 11pm Fine Line Prod. presents
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20pm From Austin, TX, RECORDS,
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NEW YEAR'S EVE BALL 13m
Annual New Year's Eve Ball with the
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prices. Dec. 31 of the Spirit

MOVING EYE MUSIC REPORTS
At 20th & Alameda and the
Ponderosa had just finished their
sound check, with lots of moshing
groups, rappers standing around
with tongues hanging out of their
mouths. The smell of beer was in
the air. The word got around that
Ponderosa show. Mike Chid must
be wanted to impress the Ponderosa.
They dressed in leather, with
extra large knit stuffed socks.
Garden hats and wore a
wonderful acoustic song for the
late night of about a stream.
The lights adjusted to a bright
lunatic glow. The rappers
turning a bright red. The PA squeal
out from a full hall. Yes, one the
Ponderosa. Loud screams peaked
out of heaven's eye. Madonna
would be proud, daughters
better than mom. They've got to
watch out or they'll infect
you. Ponderosa's boss got opened.
her boss player lost her dress.
Thanks All

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watch out or they'll infect
you. Ponderosa's boss got opened.
her boss player lost her dress.
Thanks All

The Ponderosa Club, 2277
Fountain Valley, 744-2400. The
Sunny Brothers country band and
Sunny

Shopper's Cafe, 1130 Fort Street,
Encinitas 753-1124. (Sungla) sings the
most of the new music. The band
and other top artists, as well as
original and new acts, music from
all genres.

Shooter's Bar and Grill, 1962 East
Valley Parkway, Encinitas. 746-7038.
Dakota, country rock, Texas through
Saturday.

Rancho Bernardo Inn, 12550
Bernardo Oaks Drive, Rancho
Bernardo. 777-1146. One Plus One,
contemporary. Tuesday through
Saturday. Sound Investment,
contemporary. Sunday and Monday.

The Red Couch Inn, 135 North Pine
Street, Encinitas. 753-9796. White
Lac, rock and roll. Thursday through
Saturday. Sp's Image, rock and roll,
Sunday and Monday. Fresh Pleasure,
rock and roll. Tuesday and Wednesday.

Ron's Red Eye Saloon, 1448 South
Mission Road, Fallbrook. 728-9556.
Ricochet, rock and roll. Thursday
through Saturday.

The Sand Bar and Restaurant, 3878
Carlsbad Boulevard, Carlsbad.
721-3176. The Wadsworth Machine,
oldies rock. Wednesday evening. Live
rock. Friday and Saturday. Call club for
information.

San Luis Rey Downs Golf Course
Country Club, 31474 Golf Club Drive,
Bonsall. 758-7362. The Crenations,
big-band swing. Friday through Sunday.

Beaches
Gustaf Anders Restaurant, 2382
Avenida de la Playa, La Jolla.
454-4400. L.I. Punk, piano variety,
Friday and Saturday.

Annet's Restaurant, 875 Prospect
Street, La Jolla. 454-4286. George
Benn, piano, performing pop, jazz,
blues and boogie. 7 p.m., nightly.
Acad. European music on the piano,
Wednesday through Saturday.

Bahia Hotel, 998 West Mission Drive,
Mission Bay. 484-0551. Piano
bar entertainment. Barry Crisp,
Tuesday through Saturday. Bob
MacLeod, Sunday and Monday.

Banger's, 710 Garnet Avenue, Pacific
Beach. 465-7844. The Heaton, rock
and roll. Thursday. The East Coast
West Band, rock and roll. Friday and
Saturday. These Hot Cats, rock and
roll. Wednesday.

Belmont's Beach Club, 3035 Ocean
Front, Mission Beach. 484-4633.
Belie performs reggae, Latin, funk,
and soul music on "Hard Night."
Tuesday. The Beach Club Band,
featuring Rockin' Joe and G.T., vintage
rock and soul music. Wednesday
through Saturday.

Bullfrogs, 5046 Newport Avenue,
Oceanside. 222-9300. The
Broadways, rock and roll. Thursday
through Saturday. Nemesis, rock and
roll. Sunday through Wednesday.

Carlsbad Murphy's, 4303 La Jolla
Village Drive, La Jolla. 457-4170. Song
Trick, recorded music and video
audience participation show. Thursday
through Saturday. Tony Balaban, music
and comedy. Sunday through
Saturday.

Chick's Steak House, 1250 Prospect
Street, La Jolla. 434-5325. 911
Battering Jack's Bandstand, jazz.
Wednesday through Saturday. World
Beat, "world beat" jazz rhythms,
Sunday.

Catamaran Hotel, 3909 Mission
Ocean Beach. 222-8131. Live music,
Thursday through Saturday. Call club
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Hot! Hot!
Bonita Beach "Dance" Club
290 Miss Heineken Mini Skirt Contest
Every Tuesday in December and January • First Tuesday, January 31st
Weekly cash prizes include: 1st Prize - \$100, 2nd Prize - \$75, 3rd Prize - \$50, 4th Prize - \$25, 5th Prize - \$15. Plus prizes. Live trio from Clayton Limestone, swimwear from Zoukusa, photo shoot from Carrasco Photography, gift certificates from Jean Alexander and San Diego Sockers tickets.
90° Drink Specials
Interested contestants call 792-5446
Monday thru Friday Fantastic Complimentary Happy Hour Buffet
with drinks, specials on Long Island Iced Tea, Margaritas and Draft Beers.
4014 Bonita Rd., Bonita (one mile east of 805) 479-3537

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digital music
is now La Jolla's source for
DENON
THE FIRST NAME IN DIGITAL AUDIO
Introducing the brand new DENON DCD 1520 CD player, the successor to the highly rated 1500II. This player incorporates dual 20 bit D-A converters for 115 db S/N and 103 db dynamic range! The ultimate CD player at the very affordable price of \$750.
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"TOYS FOR KIDS" Reflections Christmas Party
Sponsored by Channel 10 and Jimmy On The Spot
Wednesday, December 14th
Win \$500 cash!
Now thru December 14...
Bring a new, unwrapped toy to Reflections or the lobby and receive a ticket. Half the ticket entitles you to a free well drink, domestic beer or glass of house wine. The other half enters you in the \$500 drawing on the 14th!
At the party... the presentation of a toy or a \$5 donation will be required to enter. Entertainment by THP RAVES 9:00 pm-1:30 am.
GALA NEW YEAR'S CELEBRATION
How d'ouevres buffet
Midnight champagne toast
Party favors galore
Dance to the music of THE GANG'S BACK. For tickets and info, call 291-2500, ext. 2500.
Free parking • No cover - no minimum
Sheraton-Harbor Island East
1380 Harbor Island Drive, San Diego • 291-2900

WELCOME
HARD ROCK CAFE
BEST OF LUCK
CONGRATULATIONS FROM
Maxine's
of La Jolla
Open every night for dancing from 8pm to 2am
Friday and Saturday after hour dancing from 8pm to 5am
1250 Prospect St., La Jolla 459-5110

THE GOURMET Room
Lounge
Mission Valley's Comfortable Place to Party
• Piano Bar Entertainment
• Complimentary Hors d'Oeuvres
• "Piano Hour" Drink Specials
• Rose Garden & Poolside Seating
HOURS
Tuesday - Saturday 8-10 p.m.
Monday Evening & Sunday Brunch With Janell Rock
291-7131 (ext. 3029)
Town & Country Hotel
4155 ROUTE 163

REGGAE
LIVE PERFORMANCE EVERY FRIDAY & SATURDAY
OUT OF SPLASH!
\$10 FREE BAR
ALL YOU CAN DRINK MUST BE 18
SPLASH!
FREE BAR IN TIJUANA FREE BAR
3 Minutes from the border
Tijuana San Diego (behind the cultural center)

The Landing, 4250 West Point Loma Boulevard, 223-9156. Norman Clifford and Friends, contemporary, Wednesday through Saturday, Monday night showcase with Judy Ames and Norman Clifford.

La Meridien San Diego at Coronado, 2900 Second Street, Coronado, 435-3000. Piano Bar, New Age pianist and entertainer, Piero Bubbrecht.

performs 8 p.m. midweek, Wednesday through Saturday. Full coverage, a street-drum calypso band, plans during the Sunday brunch.

The Loft (at Diego's), 860 Carmel Avenue, Pacific Beach, 272-1241. Holly Huffman and Kevin Satterfield, jazz session, 7-11 p.m., Sunday.

McP's, 1107 Orange Avenue, Coronado, 435-5286. The Boneheads play rock and roll music, Friday and Saturday, 8 p.m., as all-women band, plays contemporary rock and roll on Tuesday and Wednesday. Live music is offered on all other nights of the week, call club for information.

The Mexican Village, 120 Orange Avenue, Coronado, 435-1822. Piano bar entertainment, Randy Beecher.

pianist, performs Sunday through Tuesday, the Music Makers, with Renee and Fritz, contemporary rock and roll music, Thursday through Saturday.

Rock's P.R. Nightclub, 4700 Mission Boulevard, Pacific Beach, 561-3028. City Lights, contemporary rock and roll, Tuesday through Saturday, 10 p.m.

Feelgood and the Interns of Love, rock and roll and rhythm and blues, Sunday, Private Domain, rock and roll, Monday.

Many Moons, 3395 Sports Arena Boulevard, Loma Portal, 223-5596. Pined, rock and roll, Thursday through Saturday, the Big Fish, rock and roll, Monday, Country, rock and roll, Tuesday and Wednesday.

Old Pacific Beach Café, 4287 Mission Boulevard, Pacific Beach, 770-7527. The Rhythmites, rock and roll and rhythm and blues, Thursday, Rockin', vintage rock and roll, Friday, Saturday, Dr. Chien's Island Sounds, reggae, ska, and calypso music, Sunday, Notice to Appear, rock and roll, Monday and Tuesday, Dr. Feelgood and the Interns of Love, rock and roll and rhythm and blues, Wednesday.

Paradise Bay, 1935 Quivira Road, Marina Village, Mission Bay Park, 223-2335. Pines, rock and roll, Thursday through Saturday, the Silver Brothers, rock and roll, Wednesday.

Protein, 1025 Prospect Street, La Jolla, 454-9711. The Mighty Penguins, blues and rhythm and blues, Thursday, Dr. Chien's Island Sounds, ska, calypso, and reggae music, Friday, the 16 Tons, reggae, Saturday, Lombo Star, reggae, Wednesday.

Putnam's/Coswell Inc., 910 Prospect Street, La Jolla, 454-2551. Flamingo, William Cobby 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 6:30 p.m., Sunday evening.

Rio's, 4258 West Point Loma Boulevard, Loma Portal, 225-9559. Robert Hughes and the Shadows, rock and roll and rhythm and blues, Friday and Saturday, with Burning Bridges, a rock and other funk group, on Friday, Steven, Stallion, and Sanctimonious offer an

From Sidelines to Night Club...

Former Harlem Globetrotter and S.O.S. basketball coach Smokey Gaines has opened Smokey's.

Sun. - Live jazz with "In the Sockers" 4-8 p.m. Dance to Salsa, Merengue & Cumbias 9 pm-2 am.
Mon. - Super Mon. Night Football party! Free hot dog! Satellite T.V. with the clearest reception in town.
Wed. - Oldies But Goodies Night! Get down & dance to your favorite oldies with DJ K. Hollywood.
Thurs. - Ladies' Night 9 pm-2 am. Free admission before 10 pm.
Sat. - Dance to Top 40 music.

SMOKEY'S
FORMERLY MONK'S

10475 San Diego Mission Rd. (3 blocks east of the stadium) • 563-0060

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
- VISA Superdarts
- Free Drawings for Official Team Prizes
- "Live" Entertainment with Delane St. Clair (after the game) and remember to...

Show-Off That Country Swing,

every Wednesday! Cash prizes awarded to partners with the team swing starting at 9:30 p.m.

891-7151

5000 Hotel Circle North • Mission Valley

Ichiro's goes nightlife... **THE SINGING KARAOKE BAR** and you're the star!

Introducing the all new laser Karaoke Music/Video System which allows you to sing along to your favorite music with a large screen video show to set the mood for the performance.

ICHIRO'S JAPANESE RESTAURANT

4344 CROWLEY ST. (In Convoy Village Center) 562-9801

THE SHOW STARTS AT 9 PM-2 AM TUES.-SAT. JAPANESE FOOD & DRINK until 2 am.

RESTAURANT HOURS: LUNCH 11:30 am-2:30 pm, Tues.-Fri. DINNER 5:10 pm, Tues.-Sun.

San Diego Together Thanks:

KSON, KIFM, KGB, The Paladins, The Beat Farmers, Forbidden Pigs, Comanche Moon, The Mar Dells, Peter Dubow, Country Casanova, Coyote, Crystal, IV and The Shadows, Private Domain, Dr. Feelgood and the Interns of Love, Rick Gazday Band, Big Fins, D.J. Night, Rubber Maid, The Mighty Penguins, Wanted Talent, Limbo Star, Band Vinyl, Stormy Summer, Borrachy Loco, and the Blonde Bruce Band.

The Bacchanal, The Belly Up, The Circle D Corral, The Country Bumpkin, The Dance Machine, The Landing, Old Del Mar Cafe, Old P.B. Cafe, Park Place, Rio's, Smokey's, The Spirit, Winston's, Mountain Joe's, & Family Fitness.

With appreciation from,
Lumen Christi Society, San Diego AIDS Project, San Diego Youth and Community Services, and Falk & Morrow Talent.

REGGAE OUT OF SPLASH!

THIS FRIDAY DEC. 9 - 9 PM - 5 AM

MASCHIL BOOM REGGAE

\$10 FREE BAR ALL YOU CAN DRINK MUST BE 18

OUT OF SPLASH!

IN TIJUANA
3 Minutes from the Int. border
Tijuana-San Diego
(behind the cultural center)
(706) 684-2119

Get Jazzed...

FLIGHT 7
Sat., Dec. 3
thru
Fri., Dec. 23

SAN DIEGO'S BEST HAPPY HOUR!
Monday through Friday 5:00-8:00 pm
and now on Saturdays 7:00 pm to close
with KIFM's *Live! Out Loud!*

THE RUSTY PELICAN



CROSBY, STILLS NASH & YOUNG

"AMERICAN DREAM"

CASSETTE OR LP 6.99
COMPACT DISC 11.99



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TIFFANY

"HOLDING ON TO A FRIEND'S HAND"

CASSETTE OR LP 6.99
COMPACT DISC 11.99

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TOWER RECORDS/VIDEO

HOLIDAY HIT MAKERS

THESE HIT-MAKING ARTISTS AND THEIR ENTIRE CATALOGS ON SALE NOW!

A VERY SPECIAL CHRISTMAS

PROCEEDS FROM THE SALES OF THIS ALBUM GO TO THE SPECIAL OLYMPICS.

CASSETTE OR LP 6.99
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A VERY SPECIAL CHRISTMAS

BRYAN ADAMS•BON JOVI•EURYTHMICS
WHITNEY HOUSTON•MADONNA•JOHN COUGAR MELLENCAMP
ALISON MOYET•STEVIE NICKS•THE POINTER SISTERS

FOR THE SPECIAL OUTTIPS

THE PRETENDERS
RUN-D.M.C.
BOB SEGER & THE SILVER BULLET BAND
BRUCE SPRINGSTEEN & THE E STREET BAND
STING•U2

OPEN 9AM TO MIDNIGHT - 365 DAYS A YEAR SALE ENDS DECEMBER 14th

TOWER RECORDS/VIDEO

EL CAJON
796 Fletcher Parkway
across from Parkway Plaza
OPEN 10 AM TO 10 PM

SPORTS ARENA
3601 Sports Arena Blvd.
VIDEO ANNEX:
3393 Kemper St.

COLLEGE AREA
6405 El Cajon Blvd.
next to Art St. Post Off.

evening of heavy rock and roll on Sunday. Bad Razz, rock and roll. Monday, live rock and roll. Tuesday, club for information.

The Rusty Pelican, 4340 La Jolla Village Drive, La Jolla, 92037. Flight 7: jazz, Wednesday through Saturday.

The Silver Fox Lounge, 3833 Garnet Avenue, Pacific Beach, 92034. Rick Cutler and His Super Barmaracas, blues and rock. Friday, live music Saturday, call club for information.

Texas Teahouse, 6970 Voltaire Street, Ocean Beach, 92066. Tom "Cat" Courtney, blues, Thursday; the Jay Staples Band, Top 40 and blues and rhythm and blues, Friday and Saturday.

Top of the Cove, 2246 Prospect Street, La Jolla, 92037. Bill Wright, Gershwin, Porter, Smithson, et al., on the piano, Wednesday through Sunday.

Torrey's, La Jolla Marriott Hotel, 4240 La Jolla Village Drive, La Jolla, 92037. Live rock and roll. Thursday through Saturday. Forward Motion, Top 40 dance music, Tuesday and Wednesday.

Victory's, 1003 Reucaro Street, Point Loma, 92071. Upstairs, Gary Jennings, contemporary, Friday and Saturday.

Winton's, 1921 Bacon Street, Ocean Beach, 92062. Are! Are! reggae, Thursday and Friday; the Caribbees, reggae, Saturday; blues jam, 9 p.m., Sunday; the Rhythmatics, blues and rhythm and blues, Tuesday; the Biscuit Blues Band, blues and rhythm and blues, Wednesday.

Your Palace, 3282 Governor Drive, University City, 92044. John Eagan, piano music, featuring classical music themes and show tunes, 6:30 p.m., Wednesday through Friday, and 10 a.m.-1 p.m., Sunday and Wednesday.

San Diego North

The Abilene Country Saloon, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 92173. The Jesse Daniels Band, country, Tuesday through Saturday. Deluxe, originals and contemporary, Monday; country dance lessons, Tuesday through Thursday.

The Backhand, 8022 Claremont Mesa Boulevard, Claremont, 91602. Shotgun Marriage, jazz, and the Outlaw Band perform rock and roll music, Thursday; Rita Kristoferson, country, folk, and rock and roll music, and guitar Billy Swan, country and folk rock and roll music, Friday; Johnny Winter, rock and roll, blues, and rhythm and blues, and Rick Cutler and His Super Barmaracas, rock and roll and blues, Saturday; Eddie Brickett and the New Barmaracas, jazz and folk/rock and roll, Sunday; the Dream Syndicate, rock and roll, Monday; Night Rangers, rock and roll, Tuesday.

Harvey Stone Pub, 5617 Balboa Avenue, Claremont, 91601. Top Cummins, Irish folk music, Wednesday through Sunday.

Blue Bayou Lounge, 2537 Claremont Drive, Claremont, 91601. Chad Hart and Friends, country and variety, Thursday through Saturday; jam session, 8:30-10:30 p.m., Sunday.

Bunbury's, 9006 Mira Mesa Boulevard, Mira Mesa, 92036. Who Can't rock, Wednesday through Saturday.

Cavalry's Live, 500 Hotel Circle North, Mission Valley, 92173. Streetheart, contemporary rock and roll, Thursday through Saturday; Circles, rock and roll, Tuesday and Wednesday.

Gourmet Lounge/Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 92173. Jack Pullack, pianist, performs from 5:30 p.m., Tuesday through Saturday; Jangle Rock, pianist and vocalist entertains Saturday evening and during the Sunday brunch.

Haji Baba, 104 Mission Valley Center West 854 Camino de la Roma, Mission Valley, 92108. The Haji Baba Band, Arabic music and dance, Wednesday through Saturday; the Flamenco Fusi, flamenco music, Tuesday.

Hindquarter, 7040 Miramar Road, Mira Mesa, 92036. In Trance, piano variety and jazz music, Wednesday through Saturday.

Holiday Inn, Cricket's Lounge, 595 Hotel Circle South, Mission Valley, 92173. Shit It On, contemporary, Wednesday through Saturday.

Islands Lounge, Harlan Hotel, 2270 Hotel Circle North, Mission Valley, 92173. The Elements, contemporary music, live dancing, Tuesday through Saturday.

Kelly's Steak House, 284 Hotel Circle North, Mission Valley, 92173. Piano Bar, Paul Grog, Tuesday through Saturday, 5:30 p.m.; Dale Pearson, piano variety, Monday through Thursday, 8 p.m.; Margie Harmon, Saturday and Sunday, lunch, and sing along with pianist Gary Narmon, Sunday, 2 p.m. Tuesday through Saturday.

La Hacienda Cantina, Mission Valley Inn, 875 Hotel Circle South, Mission Valley, 92173. Live music, contemporary, Tuesday through Saturday.

Le Pavilion Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 92173. Jesse Davis, contemporary, Tuesday through Saturday.

The Library, 9450 Mission Gorge Road, 92046. Howie Gold, contemporary, Tuesday through Saturday; Gary Rich, contemporary, Tuesday through Saturday.

The Navajo Inn, 8315 Navajo Road, San Carlos, 94012. Front Runner, rock and roll, Thursday through Saturday; Polish Shamers, rock and roll, Sunday and Monday; Perfect Stranger, rock and roll, Tuesday and Wednesday.

Club Niraga, 824 Camino de la Roma, Mission Valley, 92173 or 222-4963. The River Dogs, featuring Vito Campbell, plays rock and roll on

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THURS. TACO BAR WITH ALL THE FIXIN'S
FRI. THE BOTTLEWASH CHILI BOWL
Giant Margarita (16 oz.) with a Good Shooter, \$2.00
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Tuesday through Friday 5:30-8:30 pm
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Humphrey's presents the best of the late Miles jazz as two of San Diego's hottest jazz legends perform on Humphrey's outdoor stage.
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Monday Night Football on San Diego Bay
Happy Hour 4:30-6:30 pm
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Benny Hollman Band
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Sunday brunch! 10-3

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

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Friday and Saturday, with special guests. On Friday, the Living Daylights play rock and roll on Wednesday.

Pal Joey's, 5147 Waring Road, Allied Gardens, 486-7873. Pro Brothers' Preservation Band, Disneyland last, swing, and oldies. Friday and Saturday.

San Diego Nites Country and Western Showcases, 9522 Miramar Road, corner of Black Mountain Road. Mira Mesa, 771-8786. Gusty Thomas, the 1988 California Country Music Association male entertainer of the year, plays country music with Miss Kitty and Dodge City, 9 p.m. to 1:30 a.m., Wednesday through Saturday evenings. Wednesday is Amateur Night, beginning at 8 p.m.

Thursday is a jam session. Friday and Saturday guests arrive accompany the acts, and the last Thursday of the month is a talent showcase.

Seven Seas Lodge, 411 Hotel Circle South, Mission Valley, 281-1200. Latin, jazz, and swing along with Gary Narvonne. Tuesday through Saturday.

Smuggler's Inn, 402 Fashion Valley West, Fashion Valley, 291-7170. Gene Warren, P-fives and Sixties rock, Friday and Saturday.

Spirit, 1130 Buena Avenue, Bay Park, 276-1993. Unless otherwise noted, all are rock groups: The Barbaree Riders, White Glove Test, the Soul Brothers, Carnivorous Lunar Activity (disband), folk music from hell, and the Gloom Cookies, Thursday; Lo Profile, Sinus, Keeper, Fendallum, and Sans Roman.

Friday, Plain English (formerly Animotion), Emotional Front, Assassins, Dan McGee and the Symptons, and No Exit. Saturday, San Diego independent showcase. Tuesday, hosted by the House Club: Karlek Justice, Heat Vision, Skatell Drive, and Crash Band, Wednesday.

The Stadium Club, 6065 Fairmount Avenue, Mission Gorge, 252-3296. Sunny Nites perform a variety of contemporary music on Friday and Saturday.

Standard Hotel, 950 Hotel Circle North, Mission Valley, 298-0511. Crane Room: Bert Torres, contemporary. Tuesday through Saturday.

Tio Leo's/Mira Mesa, 8078 Camino Ruiz, Mira Mesa, 695-1481. Serious Gals, rock and roll, Thursday through Saturday. Dai Band, contemporary dance music, Sunday and Monday. Cinema, rock and roll, Tuesday and Wednesday.

Tio Leo's/Mission Gorge, 6333 Mission Gorge Road, Mission Gorge, 280-9944. Gene Warren, P-fives and Sixties rock and roll, Tuesday through Thursday. Innish Williams, contemporary, Friday and Saturday; Bill Miller, contemporary, Sunday and Monday.

The Willows, 10789 Torreyana Boulevard, Torreyana, 560-6672. The Hi-Fi's, vintage rock, Friday and Saturday. Ben Bell, edgy, engaging, variety, Monday through Thursday.

Wrangler's Roost, 6608 Mission Gorge Road, Mission Gorge, 280-6263. Steer Crazy, country, Tuesday through Saturday. Hawye, country, Sunday and Monday.

The Abbey Restaurant, 2825 Fifth Avenue, corner of Fifth and Olive, Hillcrest, 271-4775. Luba Popova, piano music, Tuesday evening and Sunday brunch. Vicky McMaster, harp music, Monday; Mike Lamy, pianist, and Roberto Valdez, violinist, Wednesday and Thursday; Mike Lamy, Luba Popova, and Roberto Valdez, piano and violin music, Friday and Saturday; Mike Lamy and Luba Popova, contemporary music, Sunday.

San Diego South

The Abbey Restaurant, 2825 Fifth Avenue, corner of Fifth and Olive, Hillcrest, 271-4775. Luba Popova, piano music, Tuesday evening and Sunday brunch. Vicky McMaster, harp music, Monday; Mike Lamy, pianist, and Roberto Valdez, violinist, Wednesday and Thursday; Mike Lamy, Luba Popova, and Roberto Valdez, piano and violin music, Friday and Saturday; Mike Lamy and Luba Popova, contemporary music, Sunday.

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Serving Christmas Dinner from 12:00 Noon until 7:00 pm

Roast Turkey	\$10.95	Coquille St. Jacques	\$13.95
Pork Tenderloin	\$11.95	Roast Prime Rib	\$15.95
Fresh Grilled Halibut	\$12.95	Petit Filet Mignon & Scampi	\$16.95

All entrees include local relay, soup or salad, fresh vegetable, potato du jour or rice, roll and butter, dessert and beverage.

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- 3RD PRIZE \$50.00 CASH
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- 5TH PRIZE \$15.00 CASH

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Anthony's Harborside, 1355 North Harbor Drive, downtown, 232-6308. Real to Real, jazz, Wednesday through Saturday, the Most Valuable Players, jazz, Sunday through Tuesday.

Artie's Band, Tunisone Room, 4356 30th Street, North Park, 263-3135. Short and the City Street Band, contemporary, Thursday and Saturday, Boulevard, contemporary and blues, Friday.

Rae's Restaurant, 1955 Morena Boulevard, San Diego, 232-2094. Jay Taylor, solo jazz and classical guitar 7:00 p.m., Friday and Saturday.

Rena's Blues, 1297 Fourth Avenue, Hillcrest, 574-1633. Roger Belloni plays jazz guitar, Wednesday, night.

The Red Club, 2111 Shelter Island Drive, Shelter Island, 234-8888. Devin Balle, contemporary, 7:11 p.m., Friday and Saturday.

The Boathouse Grill, 701 B Street, downtown, 684-2225. Bryan Verboes, pianist, performs from noon-2 p.m., Sunday through Friday, and from 5-7 p.m., Tuesday through Thursday.

The Boathouse Restaurant, 2040 Harbor Island Drive, Harbor Island, 234-8010. Harpist Viki McKenney plays jazz Friday and Saturday evenings from 9:30 p.m., and is joined at 10 p.m. both evenings by Catherine Conway to form the group Patti on the Ritz.

B Street Cafe and Bar, 425 West B Street at Columbia Street, downtown, 236-1707. Hollis Gentry's Neon, jazz, 6 p.m., Thursday and 9:30 p.m., Friday and Saturday. Changes, jazz, 5 p.m., Sunday. Archie Thompson, contemporary jazz, 6 p.m., Monday through Wednesday, and 5:30 p.m., Friday and Saturday.

Buster Daly's, 3112 University Avenue, North Park, 284-2747. Irish ballads with Ray Conroy, Wednesday. Edson Riggs, rock and roll, Thursday. Sello, rock and roll music, Friday and Saturday. One-man band show, 4 p.m., Sunday.

Cal'del Bay Blues, 1549 El Prado, Balboa Park, 234-8511. Piano bar: Kristi Rickert, Tuesday through Saturday. Evening pianist Barry Craig plays from 3-6 p.m., Sunday.

Coe Coe Club, 4393 University Avenue, East San Diego, 263-8513. Jonathan Murray and Jerry Burchard, piano and vocal variety, Thursday through Saturday.

Copacabana Restaurant, 2885 Pacific Highway, San Diego, 257-2672. Rick Rosen, solo jazz, tropical dance music, Friday and Saturday evenings. Menage, rock and roll music, Sunday evening. Upstairs Lounge: James Morris, Brazilian jazz, Tuesday through Saturday. Del Bar: the Flamenco Dancers, flamenco music and dance 9:30 p.m., Friday and Saturday.

Cree's, 602 Fifth Street, downtown, 234-4555. 11:30 a.m. jazz performers: Mitch Marker and Friend, Thursday and Friday. Sleep Herby, Monday and Wednesday. Clarence Bell, Tuesday 5-7 p.m. jazz performers: Steve Rios, Tuesday; Thursday: Steve Myers, Friday; Daniel Jackson, Saturday. A.J. Cose (B-a-n-a), Sunday, Clarence Bell, Monday; Sue Palmer, Sunday; Mel Gort, Wednesday 8:30 p.m. jazz performers: Tobacco Road, Thursday and Friday; the Joe Harris Quartet, Saturday; the Joe Harris Quartet, Monday; the Hollis Gentry Acoustic Quartet, Tuesday and Wednesday.

Dock Masters, 2051 Shelter Island Drive, Shelter Island, 232-2572. Greg Oliver, keyboard music, 5-8 p.m., Monday through Friday; Jimmy Fontaine, piano variety, Tuesday through Saturday evenings.

Dookies, 4225 El Cajon Boulevard, East San Diego, 232-6381. Piano bar: Paul Craig, Tuesday through Saturday; Patti Glen, Sunday and Monday.

Dwight Magg's, 3089 University Avenue, Hillcrest, 294-6584. James Jensen and Lisa Bland, original and acoustic music, Thursday; the Of Thin Thingam, Friday; Magg's music, Friday; the Savers, Appalachian mountain, Saturday; the Savers, Appalachian mountain, Saturday; the Savers, Appalachian mountain, Sunday.

Electric Blues, 2885 Pacific Highway, San Diego, 257-2672. Rick Rosen, solo jazz, tropical dance music, Friday and Saturday evenings. Menage, rock and roll music, Sunday evening. Upstairs Lounge: James Morris, Brazilian jazz, Tuesday through Saturday. Del Bar: the Flamenco Dancers, flamenco music and dance 9:30 p.m., Friday and Saturday.

The Boathouse Grill, 701 B Street, downtown, 684-2225. Bryan Verboes, pianist, performs from noon-2 p.m., Sunday through Friday, and from 5-7 p.m., Tuesday through Thursday.

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Pai Ch'Chin Cam, 2337 Pacific Highway, downtown, 232-0686. The Most Valuable Players, jazz, Thursday and Saturday; live jazz, Friday. Call club for information.

Gabriel's Grille, 2525 Fifth Avenue, corner of Fifth and Gilman Hillcrest, 201-4776. By Rainey, Hank Young, and Leon Pettis, jazz, 8:30 p.m., Tuesday; open mike night with Mike Lamy Wednesday and Friday; Mike Lamy presents theater at the piano, Saturday; By Rainey, Leon Pettis, and Hank Young host a jazz jam session from 5-9 p.m., Sunday; Roberto Valdez, piano and vocal guitar music, 9 p.m., midnight, Monday.

Hanbury's, 4015 Wilcox Street, Old Town in the Bazaar del Mundo, 265-6584. Charlie Morris, contemporary, Friday and Saturday.

The Harp and Shamrock Irish Pub, 2112 Kettner Boulevard, Port Vale, 232-6381. Bill Craig, Irish folk music, Thursday; Sean McKelvey, Irish and contemporary music, Friday and Saturday.

Holiday Inn, 1555 North Harbor Drive, downtown, 232-3861. The House Trio, contemporary, Wednesday through Saturday.

Horton Grand Hotel, 2111 Island Avenue, downtown, 244-3880. 5:30 p.m. jazz performers: Ken Kaiser, Tuesday; Bob Hamilton, Friday; Shep Myers, Saturday; Mike Wolford, Tuesday and Wednesday 8 p.m. jazz performers: The Red Café Trio, Friday 8:30 p.m. jazz performers: Jerry Abernathy, Thursday; the Bill Hunter Trio, Saturday; Bill Roberts, Wednesday.

Hotel San Diego, 329 West Broadway, downtown, 234-0221. Donna Fines, pop jazz, 6:10 p.m., Wednesday.

Humphrey's, 1411 Mission Hill, 2241 Shelter Island Drive, Shelter Island, 234-3577. Indoor stage: Hollis Gentry's

Pai Ch'Chin Cam, 2337 Pacific Highway, downtown, 232-0686. The Most Valuable Players, jazz, Thursday and Saturday; live jazz, Friday. Call club for information.

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Tuesday

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Sunday & Monday

DAT BAND

Tuesday & Wednesday

CINEMA

Monday, Friday & Saturday

SERIOUS GUISE

Sunday & Monday

DAT BAND

Tuesday & Wednesday

CINEMA

Monday, Friday & Saturday

Neon, jazz, Sunday and Monday. Greg Oliver, keyboardist, plays contemporary and pop standards and oldies, Tuesday. Piano bar: Bruce McArthur, 5:30-8:30 p.m., Tuesday through Friday. Mike Bland 7 p.m., Tuesday through Saturday.

Imperial House, 305 Kalmia Street (at Park Boulevard), Hillcrest, 234-1523. Wayne Jant, jazz, Tuesday through Saturday; with the Imperial House Openers Singers, Tuesday; Wayne Jant and Hank Young, jazz, Friday and Saturday.

"The Invaders," at the dock, 1066 North Harbor Drive, downtown, 234-8887. Rick Marclino and the B Street Band perform contemporary music every dinner cruise.

Joe's Hickory Wood Barbecue, 5312 El Cajon Boulevard, East San Diego, 284-8220. Silent show and host night with Eileen Ray performing everything from country to folk and contemporary, 7:30 p.m., Wednesday. "Appalachian Jam" every third Tuesday of the month.

Judy Rogers, 807 West Harbor Drive, Seaport Village, 233-4300. Live music, Wednesday through Saturday, call club for information.

Quads Club, 2184 Market Street, Southern San Diego, 232-9772. Pro Brigham's Preservation Band, David Jant, 4-8 p.m., Sunday.

The Omni International Hotel, 910 Broadway Circle, downtown, 239-2200. Lounge piano variety with Ken Melton, Tuesday through Saturday.

Patrick's II, 428 F Street, downtown, 232-3077. The Roadrunners, rock and roll music, Tuesday; Pro Brigham's Preservation Band, New Orleans-style jazz, early evening Wednesday and Thursday; the Blonde Bruce Band, Tuesday, Wednesday, Thursday, and Friday; the Blonde Bruce Band, Friday and Saturday; Rick and the Super Barmaracas, rock and roll and blues, Sunday.

Princess of Wales British Pub and Restaurant, 1860 India Street, 238-1313. Singalong piano bar entertainment: Ray Rainey, Friday; Trevor Clarke, Saturday.

Boke O'Grady's, 3402 Adams Avenue, Normal Heights, 284-7666. Rockin' All and the Nomadic Duo, rock and roll and blues music, Thursday; Neil and Viki, vintage rock and roll, Friday and Saturday; Bill Craig, Irish and folk music, Tuesday; Neil and Viki, vintage rock and roll, Wednesday.

Sculpture Garden Cafe, San Diego Museum of Art, 1450 El Prado, Balboa Park, 232-7570. Bob Hamilton, jazz piano, noon-2 p.m., Saturday; Bob Hamilton (piano) and Tim Alexander (bass) perform jazz music, 2-4 p.m., Sunday.

Shannon Harbor Island East, Reflections, 1380 Harbor Island Drive, Harbor Island, 291-2900. Live music, Tuesday through Saturday, and during the Friday happy hour call club for information. Sherry's Restaurant: Fred Berendts, classical guitar music, Tuesday through Saturday; Sandowner Lounge: Al Danek, easy-listening piano music, 9 p.m., Wednesday through Saturday.

Smalley's Baseball Inn, 502 Fifth Avenue, downtown, 233-8519. The Jazz Thruout, jazz, Friday and Saturday evenings.

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Saturday, December 10

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Rocking rockers
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Opening Friday:
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Dec. 14 LIVING DAYLIGHTS
Dec. 15 USUAL SUSPECTS & NO EXIT
Dec. 16 BAD RONALD
Dec. 17 SHOTGUN MARRIAGE
Dec. 21 RHETT FORRESTER at RIOT
Dec. 25 MILLIONAIRE BOYS CLUB
Dec. 31 New Year's Eve Bash with
BLACK BAMBI

Saturday, December 10, 8:00 pm
Meet "Vivian Campbell" & members of
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Monday, December 12 is Jose's
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FRIDAY HAPPY HOUR
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Live Entertainment
Fats, horns, prizes
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Champagne at midnight!

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U.S. Great Hotel, 238 Broadway, downtown, 222-3232: Robb Henkel and Richard James, jazz and blues, Thursday through Saturday. Performing in the Grant Grille Lounge is pianist Doug Ulrich, from 5 to 7 p.m., Tuesday and Wednesday, and pianist Jack Hernandez Monday and Thursday through Saturday.

Viscent Hotel (the Hart), 1960 Harbor Island Drive, Harbor Island, 291-6700: 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, 238-1838: Risa performs contemporary and classical piano selections, Friday through Tuesday evenings.

The Whistle Shop, 2236 Fern Street, Golden Hill, 284-2840: The Conditions and the Morning rock and roll the place on Saturday night.

Words and Music Bookstore, 3906 Fourth Avenue, Hillcrest, 298-4011: Walt Richards and Vickie Cottle will live and discuss the turn of the performer at 7 p.m., Friday. Kristina Olsen will present an evening of folk, blues, and jazz music, at 8 p.m., Saturday.

East County
Harvey Stone, 7059 El Cajon Boulevard, college area, 443-2263: Brian Raynes, contemporary and Irish music, Wednesday through Saturday.

Don's Landing, 1285 East Main Street, El Cajon, 445-0259: Carol Curtis, guitarist and pianist, performs Wednesday through Saturday. Live music, Sunday and Monday, call club for information. Jerry Burdard and Jonathan Mary, sides and contemporary, Tuesday. Don Miller plays piano, Friday happy hours.

Don's East, 13221 Business Highway 8 at Los Cochon Road, El Cajon, 443-2444: The Shadow Riders, country rock, Friday and Saturday. Gene Kordtzen, country, 2-7 p.m., Sunday.

Don's Bar and Grill, 28944 Old Highway 80, Pine Valley, 473-8727: The Imposters, vintage rock and roll, Saturday.

Finan Springs Inn, 15505 Highway 80, El Cajon, 443-6668: True Grit, country music, 9 p.m., Friday through Sunday, and also at 6 p.m., Sunday.

Kelly's Pub, 6344 El Cajon Boulevard, college area, 286-0400: Everett King's Modern Blues, blues and rhythm and blues, Thursday, the Shanties, rock and roll, Friday, Featherstone, rock and roll, Saturday, Brian Whitaker, contemporary and older rock and roll music, Sunday. See Joe Shapiro Band, blues and rhythm and blues, Wednesday.

Loose's Restaurant, 401 West Main Street, El Cajon, 443-7708: Carole Crawford, guitar and vocals, Thursday; Carole Crawford and Mel Friedman, variety music, with guitar, vocals, and keyboards, Friday and Saturday.

Lakeview Hotel Lounge, 9940 River Street, Lakeside, 443-0420: The Copy Cats, folk and folk rock, Friday, live rock, Saturday, call club for information.

Loranzo's, 596 Broadway, El Cajon, 443-9696: The Promises, contemporary, Tuesday through Saturday, the Jack Pellack Trio, jazz and contemporary Sunday and Monday.

Louis Louie's, 5286 Baltimore Drive, La Mesa, 462-0533: Sh-Boom, vintage rock and roll, Thursday through Saturday. Breakfast Pass, country rock, Sunday and Monday.

Magnolia Highway's, 5803 Magnolia Avenue, San Diego, 448-8506: Eternas, rock and roll, Friday and Saturday.

The Harborside, 8238 Parkway Drive, La Mesa, 462-3665: Jaramala, ethnic jazz, Saturday evening.

The Roundhouse Bar, 15330 Woodside Avenue, San Diego, 449-2236: Townsend and Miller, contemporary and country and western music, Friday and Saturday.

The Roundhouse Restaurant, 8320 Parkway Drive, La Mesa, 460-3668: Eddie Gold, contemporary, Wednesday through Saturday. Joe Noyes, singer and guitarist, performs contemporary and original music, Sunday through Tuesday happy hour.

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452-7800

30 DAYS OF TANNING
for only \$36.00
no hidden costs or initiation fees.

\$10 PRECISION CUTS

(includes shampoo, conditioner, blow dry)
(Women) \$10.00 (Men) \$10.00
HIGHLIGHTING
(For women)
\$10.00
(For men)
\$5.00

PERM & CUT
\$35
(For women)
\$25
(For men)

ACRYLIC OR GLASS GLAZE
\$10.00
(For women)
\$5.00
(For men)

FILLS \$12
(For women)
\$7.00
(For men)

LA JOLLA HAIR DESIGN
737 Pearl St., #103
La Jolla
(Behind Dunkin' Donuts)
455-1170
First time clients only
Offer good with this ad.
233-6005

LIFE IN HELL

By Matt Groening ©1988

CHILDHOOD IS WELL
A CARTOON SERIES FOR THE AGE 8-10s



RECORDING STUDIO for wedding receptions, parties, any occasion. Also for corporate events. Music from the 1950s to the 1990s. Also for corporate events. Music from the 1950s to the 1990s. Also for corporate events. Music from the 1950s to the 1990s.

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SERVICES

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Sale
Dec. 11
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REDUCED

Computers 222.25

Spectra ... \$28.95
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DECEMBER 8, 1968 21

We're Celebrating the Holidays

...at the beach!

RIVA HOLIDAY SALE
 New '89s in stock
 Plenty of '88s too!

— Ask about our Riva Accessory Specials —

PAYMENTS AS LOW AS \$40 mo. (OAC)
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**2 FREE
TIRES**
with
**BIKE
TUNE UP**

Includes: truing wheels,
adjusting headset, bottom
bracket, brakes, derailleurs,
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(size 27 x 1 1/4, others
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\$2600

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Univega • Nishiki • Giant • Raleigh**



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CAPTURE THE FLAG**

\$20 all-day play • Christmas gift certificate

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The latest
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BIKE BARGAINS!

Coaster brake (heavy duty) cruisers.....\$98
22" & 24" Bifetch mountain bikes
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**GREAT BARGAINS IN
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Bike Tune-up.....**\$24 plus parts**
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SCHWINN® AIR-DYNE™ EXERCYCLES.

We offer these Fine Schwinn® Air-Dynes™ on a first-come, first-serve basis.

Give a truly "Life-Extending" Gift this Christmas. Give a Schwinn® Air-Dyne™ Exercycle. Christmas layaways available.

Ocean Beach Bike Shop
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WHEEL POLISHING
FULL SERVICE SHOP IN SAN DIEGO
over 16 years of experience
JAGUAR PORSCHÉ BMW
MOUNTING, COMPUTER
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ANY SET OF WHEELS POLISHED AT FRANK'S!
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**Guaranteed Recycled
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BMW • Jaguar • Mercedes Benz • Peugeot
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1001 Heritage Rd., Lot 1, S.D.
Mon.-Fri. 8 am-5 pm.
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HOLIDAY SPECIALS

Minor Tune-up Special \$35 (reg. \$45)

Our tune-ups include all of the most common. It includes:

<ul style="list-style-type: none"> 1. Spark plug 2. Distributor point all & fuel & oil levels 3. Check belts 4. Check brakes 5. Check oil 6. Check water pump 7. Check battery 8. Check engine 9. Check timing 10. Check cooling system 11. Check tire 	<ul style="list-style-type: none"> 12. Check lights 13. Check oil-change 14. Check oil 15. Check cooling system 16. Check tire
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5-point Tune-up Special \$65 (reg. \$75)

Extra for fast-injection. Our major tune-up includes:

<ul style="list-style-type: none"> 1. Compression test 2. Valve adjustment 3. Check oil 4. View wear pattern 5. Check oil 6. Distributor points 7. Check oil 8. Check oil 9. Air filter 10. Check oil 11. Fast tire 12. Check oil 13. Check oil 14. Check oil 15. Check oil 	<ul style="list-style-type: none"> 16. Adjust carburetor 17. Adjust fuel ratio mixture 18. Adjust oil 19. Check oil 20. Check oil 21. Check oil 22. Check oil 23. Check oil 24. Check oil 25. Check oil 26. Check oil 27. Check oil 28. Check oil 29. Check oil 30. Check oil 31. Check oil
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Toyota Scores and \$25. Deduct 2008's with 3 more points, and \$159.

Complete Clutch Job \$69 (reg. \$79)

(brand & model dependent)

<ul style="list-style-type: none"> 1. Transmission input shaft seal 2. (except Hondas) 3. Clutch cable 4. Clutch disc 5. Clutch disc 6. Clutch disc 7. Clutch disc 8. Clutch disc 9. Clutch disc 10. Clutch disc 11. Clutch disc 12. Clutch disc 13. Clutch disc 14. Clutch disc 15. Clutch disc 	<ul style="list-style-type: none"> 16. Thrust bearing 17. Pilot bearings 18. New transmission oil 19. Road test
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Note: Hydraulic parts not covered. Not for 4WD.

Brake Job Special \$44 (reg. \$60)

Front or rear. Brake job includes:

<ul style="list-style-type: none"> 1. Install complete hydraulic pads or install rear brake shoes 2. Check oil 3. Check oil 4. Check oil 5. Check oil 6. Check oil 7. Check oil 8. Check oil 9. Check oil 10. Check oil 11. Check oil 12. Check oil 13. Check oil 14. Check oil 15. Check oil 	<ul style="list-style-type: none"> 16. Check oil 17. Check oil 18. Check oil 19. Check oil 20. Check oil 21. Check oil 22. Check oil 23. Check oil 24. Check oil 25. Check oil 26. Check oil 27. Check oil 28. Check oil 29. Check oil 30. Check oil
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Note: Hydraulic parts not covered. Not for 4WD.

Brand new parts. Ask about our special rates for engine over-haul. All our work has a 2-year or 20,000-mile limited warranty.

All prices in business hours and labor.

7 years in business

Offering good with December

overseas

Towing and rental car available

Hours: Mon-Friday, 7:30 am - 6:00 pm

Open Saturday 8am - 5pm

8008 Miramar Rd. 695-

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Share
with
family.

5


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VOLVO
 1981 700 GLE
 1600 cc. 4 cyl. 5 speed manual
 1981 Volvo 700 GLE




VOLVO
 1981 700 GLE
 1600 cc. 4 cyl. 5 speed manual
 1981 Volvo 700 GLE



VOLVO
 1981 700 GLE
 1600 cc. 4 cyl. 5 speed manual
 1981 Volvo 700 GLE



VOLVO
 1981 700 GLE
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 1981 Volvo 700 GLE



CHEV. BL
 # 87,084 mixed
 color and more
 white Toyota.

17
Chevrolet Camaro Z28
Doesn't why not?
77-80-81

18
Chevrolet Camaro Z28
Doesn't why not?
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SEDER 8, 1982 3

THIS IS ONE SAFARI YOU CAN'T MISS!

JOIN CHEF MICHAEL JACKSON AS HE SERVES GREAT FOOD - AN AMERICAN & CAJUN CUISINE

Blackened Redfish/Chicken Combo which includes fresh vegetable soup or salad and bread

LUNCH • DINNER SUNDAY BRUNCH with free-flowing champagne or breakfast menu available

SAFARI

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RESTAURANT • CLUB • CANTINA

2 for LUNCH

Special Brunch Menu \$6.95

2 for 1 BRUNCH

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Need a vacation from burritos and hamburgers?

2 FOR 1 DINNER

Authentic Afghan Cuisine

1110 Tynes Road (at Hensley) La Jolla • 454-2229

that gastronomy, health, and night spots that may include chicken gyro or lamb kabobs. The menu is a mix of traditional and modern, with a focus on fresh ingredients. The chef, Michael Jackson, is a well-known figure in the culinary world, and his presence adds a touch of star power to the restaurant. The menu is diverse, offering a variety of dishes that cater to different tastes and dietary preferences. The restaurant is located in a prime location, and the atmosphere is warm and inviting. The service is attentive, and the overall experience is one of high quality and excellent value.

UPDOWN

California Cuisine 1027 University Avenue, San Diego 235-1100. A new restaurant, this one is a mix of traditional and modern, with a focus on fresh ingredients. The chef, Michael Jackson, is a well-known figure in the culinary world, and his presence adds a touch of star power to the restaurant. The menu is diverse, offering a variety of dishes that cater to different tastes and dietary preferences. The restaurant is located in a prime location, and the atmosphere is warm and inviting. The service is attentive, and the overall experience is one of high quality and excellent value.

2 FOR 1 DINNER

Buy one dinner of regular price and receive a 2nd dinner of equal or lesser value free.

Valid Mon.-Fri. 11 am-3 pm Expires 12/22/88

HANA Japanese Restaurant

1150 Pennsylvania St. Shopping Center, San Diego 235-1100

California Club SUSHI BAR

DINNER SPECIAL

2 people \$9.95

Includes: 2 people \$9.95

Includes: 2 people \$9.95

Includes: 2 people \$9.95

value and very good, inexpensive food. Open daily, 11:30 a.m. to 10:30 p.m. The menu is a mix of traditional and modern, with a focus on fresh ingredients. The chef, Michael Jackson, is a well-known figure in the culinary world, and his presence adds a touch of star power to the restaurant. The menu is diverse, offering a variety of dishes that cater to different tastes and dietary preferences. The restaurant is located in a prime location, and the atmosphere is warm and inviting. The service is attentive, and the overall experience is one of high quality and excellent value.

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Includes: 2 people \$9.95

READER'S GUIDE TO RESTAURANTS

DOWNTOWN

ANTHONY'S 1800 North Harbor Drive at San Diego, 231-3331. For its fresh seafood, its fish and chips, and its daily lunch specials, Anthony's is a favorite. The menu is a mix of traditional and modern, with a focus on fresh ingredients. The chef, Michael Jackson, is a well-known figure in the culinary world, and his presence adds a touch of star power to the restaurant. The menu is diverse, offering a variety of dishes that cater to different tastes and dietary preferences. The restaurant is located in a prime location, and the atmosphere is warm and inviting. The service is attentive, and the overall experience is one of high quality and excellent value.

UPDOWN

California Cuisine 1027 University Avenue, San Diego 235-1100. A new restaurant, this one is a mix of traditional and modern, with a focus on fresh ingredients. The chef, Michael Jackson, is a well-known figure in the culinary world, and his presence adds a touch of star power to the restaurant. The menu is diverse, offering a variety of dishes that cater to different tastes and dietary preferences. The restaurant is located in a prime location, and the atmosphere is warm and inviting. The service is attentive, and the overall experience is one of high quality and excellent value.

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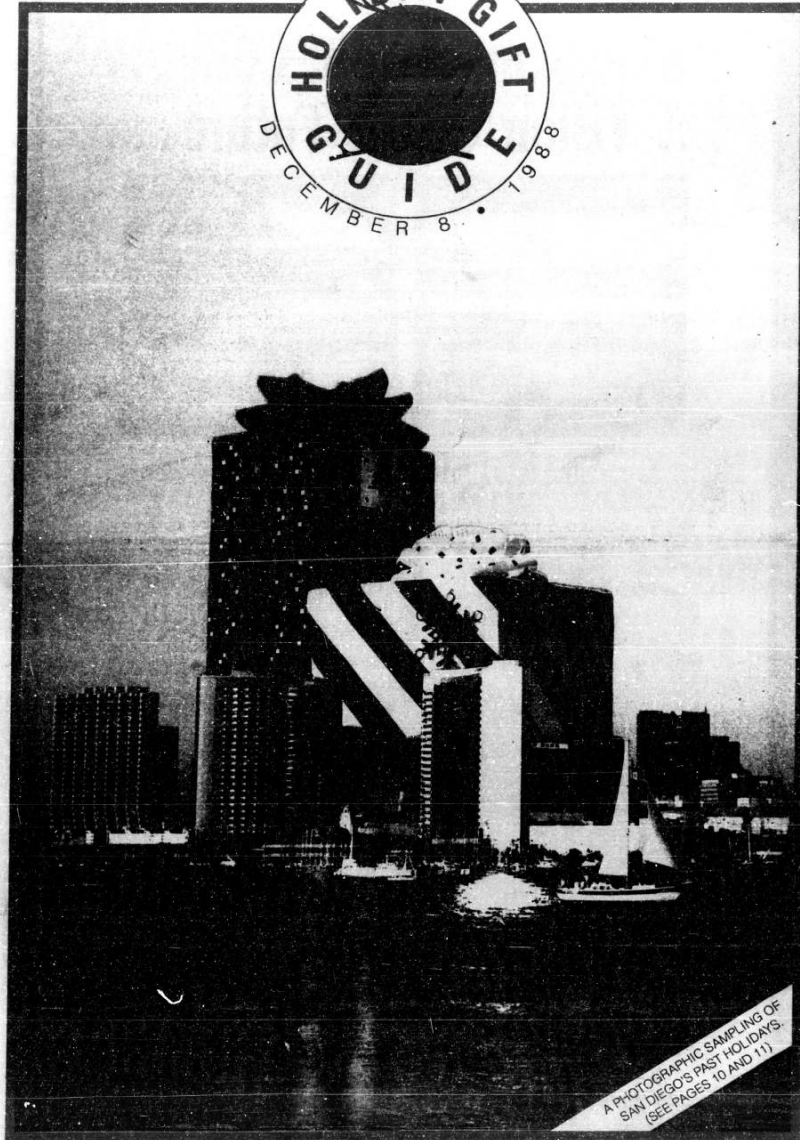


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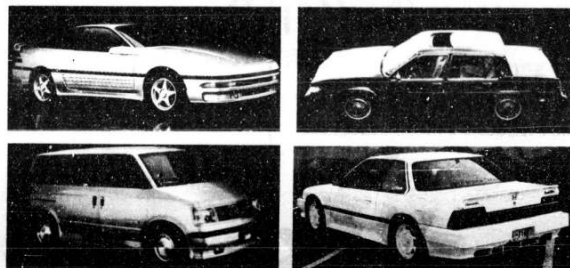
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DECEMBER 8, 1988



A PHOTOGRAPHIC SAMPLING OF
SAN DIEGO'S PAST HOLIDAYS
(SEE PAGES 10 AND 11)

Photograph by David Covey

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▲
A PHOTOGRAPHIC
SAMPLING OF
SAN DIEGO'S PAST
HOLIDAYS.



▲ 1955 holiday photo promotion.

▼ The Pork Display at Hardy's Meat Market.
December 25, 1929.



► 1958 New Year's Eve crowd
on Broadway in front of
Horton Plaza.

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▼ 1959 photo assignment for Tribune photographer:
"Record the joy of the citizenry in welcoming the
New Year and shedding the cares of the old one.
Lo wild, man, it's your last assignment this year."



▲ December 31, 1960 New Year's Eve Party for four
apes at Children's Zoo. From left to right:
Trib, Cindy, Roberto and Kakawet.

► Snowman on display at
the Wegforth residence
at 210 Maple Street in
Hillcrest sometime
during the 1920s.



▲ During the 1955 Christmas season three models
canvassed service clubs and office buildings inviting
men to attend the "Men's Shopping Night" sponsored
by downtown merchants. Photographer's assignment
for this photo was "Line up gals shoulder to shoulder
facing camera" and "big smile on each gal's face."



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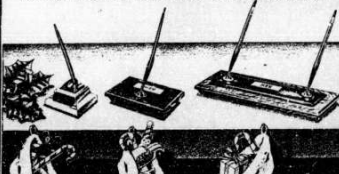
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through December 23
Engraved while you wait Saturday, Dec. 17
5:30-9:00 pm at our North County Fair Store
and Friday, Dec. 23, 5:30-9:00 pm at our Fashion Valley Store.

15% off your Cross purchase with this ad

Offer good through December 24, 1988
John's Fifth Avenue
Luggage

Fashion Valley
Upstairs next to
Nordstrom
574-0086

Millcrest
3849 5th Ave.
298-0994

North County Fair
Across from the
Broadway
480-6871

BLACK HILLS GOLD

in San Diego!

- Unique Tri-colored Gold Jewelry manufactured in the Black Hills of South Dakota
- Gift ideas in Gold & Silver from \$12.99
- 10% off most purchases (with this ad)
- Largest selection available in this area



BLACK HILLS GOLD

4480 Camino de la Plaza—San Ysidro
In the San Diego Factory Outlet Stores
690-4450

LOST YOUR HEAD OVER SHOPPING THIS SEASON?
FEELING LOST? TRY OURS:



MODERNE TIMES

473 First Street, Encinitas 619-436-0169
Holiday hours 11-7 daily

HOLIDAY SPECIALS

The Original SILK FLOWER "SUPER MARKET"

EXTRA FULL 7 FT. FICUS \$24.99 (unshaped) or \$29.99 (Shaped & in basket) (Dept. store price \$150)

Shop our warehouse & save!!

Save 50%-70% every dept. every product. "SILVER" selection "SILVER" service "SILVER" buying power

2 giant locations!!

San Diego

SILK FLOWER Exchange

WHERE QUALITY IS AFFORDABLE

Weekdays 9:00-5:00

Saturday 9:00-4:00

Sunday 10:00-3:00

4500 50th St. LOADING WITH SILKS

7626 Miramar Rd. (Complex behind Oak & Draper) 560-8899

4620 Alvarado Canyon Rd. (at Tustin Garden Rd.) 384-8899

HOLIDAY FLOWER SPECIALS

Roses \$9.99 per dozen (with ad through December 24)



Polisetillas from \$3.99
Arrangements from \$7.99
Christmas greens, wreaths, holly, balloons and more!
Flowers delivered worldwide

My Flower Shop & Balloons
Where exotic is not expensive,
Washington and Dove (at Vons)
Mission Hills - 297-4385

Quantities are limited. Order now!

CLASSIC DAYS THE PERFECT GIFT



- ♥ 1939 Cadillac Limo with Chauffeur
- ♥ Elegant lunch or dinner for two
- ♥ Personalized menu
- ♥ Secluded romantic setting
- ♥ Personalized gift certificates

Prices range from \$165 - \$235 for two persons

434-3292

TCP #4935-P



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Christmas Gift Certificate Special

Give a Gift of Fantasy & Adventure as that Special Person is carried aloft above the coastal panorama of Del Mar, or the rolling hills of the Rancho California Wine Country.

All flights include a premium-quality collector's pin, photograph, flight certificate and traditional celebration upon landing. Order by phone — receive by mail!

Call today for details!
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colorful acrylic on canvas (12x18) \$100

YUM!



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Lithographs \$150 (entranced)
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Tue-Sat 10-5pm • Fridays 10-9pm

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AVEDA PRODUCT GIFT BASKETS

- ♥ Cut, shampoo, condition, blowdry Men \$17-\$20 Women \$25-\$35
- ♥ Permanent waves Short \$45 Long \$60 and up
- ♥ Highlights Short \$45 Long \$60 and up
- ♥ Color \$25-\$35
- ♥ Extensions start at \$60 • Free consultation
- ♥ European facial \$35 Full hour and a half of aromatherapy
- ♥ Manicure & pedicure \$37

Gift certificates available for all services
Photo orders welcome • MFC & Visa

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MAJOUR

5697 La Jolla Blvd.
and Bird Rock Dr.
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Offers expire December 24, 1988

Diamonds & Gold Save up to 75%

A San Diego tradition for 40 years.
We challenge the competition
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FRESHWATER PEARL EARRINGS \$16.95 Set in 14k gold	SEIKO & OTHER FINE WATCHES Starting as low as \$29.95	1 CT. DIAMOND CLUSTER Val. \$100 \$199 Also other designs
DIAMOND STUDS 25 ct. 58 ct. 1 ct. \$95 \$199 \$395	2.25 CT. EMERALDS 25 CT. DIAMONDS Val. \$1300 \$495 Also in ruby &蓝宝石	4 CT. SAPPHIRE 1 CT. DIAMOND Val. \$2500 \$995 Also in ruby
1 CT. DIAMOND CROSS Val. \$1500 \$995	1.75 CT. DIAMOND HEART Val. \$2000 \$995	1/4 CT. RUBY & DIAMONDS Val. \$450 \$189 Also in蓝宝石
35 CT. DIAMOND PRIVE GVS	2.01 CT. DIAMOND SPLENDOR Val. \$2500 \$1995 I color	

LOOSE & SET DIAMONDS

1.75 ct. diamond bracelet	Val. \$3,000	\$995
30 ct. diamond marquise anniversary ring	Val. \$2,000	\$995
1.08 ct. diamond solitaire VVS	Val. \$2,500	\$2,495
35 ct. diamond H SI	Val. \$3,000	\$995
45 ct. diamond wedding set	Val. \$2,000	\$275
1.08 ct. diamond E I flawless (GIA cert.)	Val. \$28,000	\$13,995
40 ct. diamond free form ring	Val. \$1,250	\$485
1.75 ct. diamond solitaire VS	Val. \$11,000	\$4,995
2.08 ct. diamond solitaire SI	Val. \$18,000	\$8,995
1.14 ct. diamond solitaire	Val. \$9,500	\$495
1.70 ct. diamond platinum antique ring	Val. \$4,000	\$995
2.95 ct. diamond bracelet G VS	Val. \$8,500	\$2,995

Large selection of wedding sets from \$1500
Loose diamonds in all qualities and sizes.

14K & 18 K GOLD, SILVER & GEMSTONE JEWELRY

14k gold 17 gm diamond cut rope chain, 20"	Val. \$600	\$249
14k gold 25 gm rope chain, 24"	Val. \$1,600	\$699
14k gold 40 gm rope chain, 30"	Val. \$1,800	\$779
14k gold large unicorn pendant white eye	Val. \$1,100	\$285
14k gold Tiffany pen (patented)	Val. \$1,750	\$395
14k gold gem emerald & diamond 14k gold ring	Val. \$5,000	\$1,995
24 ct. blue tourmaline & diamond ring	Val. \$2,750	\$995
24 ct. gem ruby & diamond ring	Val. \$2,500	\$995
7.75 mm cultured pearls two basket ring	Val. \$1,200	\$495
13mm. male pearl earrings top letter & color	Val. \$1,400	\$2,495
54 ct. pink tourmaline & diamond pendant	Val. \$2,800	\$2,495
60 ct. emerald 51 ct. diamond heart pendant	Val. \$1,200	\$495
Multiple designs style 14k gold ring	Val. \$1,200	\$395

Unique selection of rings, pendants, bracelets, pins, earrings. Loose gemstones at bargain prices.

Brand Discount Jewelers

San Diego's Largest Selection of Fine Jewelry at Genuine Discount Prices

Jewelry and Watch Repairs Done On Premise
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G.I.A. Qualified Diamond Grader
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Custom design by appointment
Tuesday/Thursday 10:00-5:30, Saturday 10:00-5:00

20% off all Christmas Boxed Cards & Gift Wrap

Balloon Bouquets \$3.99

Ten 11" balloons on ribbons

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- Much more than a card shop!
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- Greeting Cards
- Fine Gifts
- Stuffed Animals



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gift certificates
from Designer Cuts
available by phone
for your
convenience.
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• Full product lines
• Color • Perms
• Highlights • Nails

Mention this ad for a
25%
DISCOUNT
off your gift certificate

Best Hair
Cuts
La Jolla Village Square
Open 7 days & evenings
455-1700

Bears for the Season

The greatest selection of
fine stuffed animals at
close-out prices

\$5 OFF ANY
PURCHASE OVER \$25
WITH THIS AD
THROUGH 12/24/88

BEAR-EE PATCH

Old Town Esplanade
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Old Town
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Jointed Bears 13"
\$32.95 \$19.95 ea.

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One of the best & most unusual fish stores in S.D. County

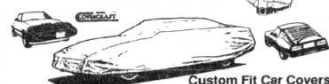
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Treat yourself or a friend to our makeover. Come in now

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Where you'll find everything for the cyclist on your Christmas list

YAKIMA Racks	BOTTLES Bottles	LIGHTS Lights	NISHIKI Sunglasses
TREK Pumps	CLOTHING Clothing	COMPUTERS Computers	OAKLEY Helmets
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Includes extensive
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Our extensive
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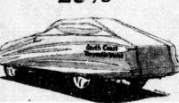
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10% -
25%**



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carrying bicycles, skis, and
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too. SAVE 15%.



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SEATCOVERS**
They provide a soft
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season. Great for
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the winter and cool in
the summer. SAVE 15%.
Free installation.
Compare our price.



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Protect your new dash or hide your
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Infinite. SAVE 15-25%.



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in 15 different colors. Great for
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unusual...
exquisite...
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"WE DON'T JUST HAVE
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Complete line of unique gifts, fun gourmet food,
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EXOTIC SEA SHELLS AND CORAL**
THE CORAL BRANCH
Natural Art for Wear
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into a back pack with a large
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Available in
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\$59.95
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Designs Inc.

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OVER 50 DIFFERENT
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2" - 5" Custom Wheel Well Liners
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\$38.95 set of 4
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3 Sizes • Most Colors
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Sales and service of 4-wheel drive vehicles
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Unlimited 4X4
9555 Black Mountain Road • San Diego • 578-0715
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"FOR THE PERSON WHO WANTS THE VERY BEST"

The Parsec FM antenna
If you're not getting all the FM
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Parsec is an omni-directional, amplified
antenna with adjustable gain of up to
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\$75.00

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From \$60.00 to \$235.00

The Proton P320 clock radio
Have you tried to find a good sounding AM/FM
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P320 is the one you have been looking for.
The Proton has a high quality speaker system
which faces you instead of the nightstand. It has
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gently. Available in black or white.
Don't let the grouchy old Christmas this year—
give them a Proton clock radio.
\$119.00

**Denon DCD-610 compact disc
player**
Denon compact disc players are acclaimed for
their sound quality, reliability, features and value.
This new DCD-610 sets a new standard, even for
Denon.
The DCD-610 offers a 3-beam laser with 16-bit,
4-times oversampling digital circuitry for excellent
sound. It is fully remote controllable and
programmable.
The Denon DCD-610 will make a wonderful gift
for someone who appreciates good things.
\$299.00

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makes your Christmas
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90 days same
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Looking for a gift for a fanatic music lover? The
Signet SK315 electronic compact disc cleaner will
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for the
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sandals will make
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Keyless entry auto security system with
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includes two Dualtone speakers

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10% OFF QUALITY WINDOW TINTING

Free Sunstrip with Full Tint

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M/C Open 7 Days! VISA

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The first totally integrated,
Auto-Focus 35mm SLR

\$539*
For the
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Kit Includes:
• 50mm f/1.7 lens
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Create your ultimate
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full-service salon.

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<input type="checkbox"/> Tie Dye <input type="checkbox"/> Rock T-Shirts <input type="checkbox"/> 80's T-Shirts <input type="checkbox"/> Novelty Shirts <input type="checkbox"/> 60's T-Shirts <input type="checkbox"/> 70's T-Shirts <input type="checkbox"/> 90's T-Shirts <input type="checkbox"/> Many more styles available	<input type="checkbox"/> Karma Sutra <input type="checkbox"/> Must-Try Soap <input type="checkbox"/> Honey Daze <input type="checkbox"/> Chippendale Oil <input type="checkbox"/> Many other oils available

NEW MUSIC From \$6.99	CAMCORDER RENTALS
<input type="checkbox"/> Albums Q CDs Q Cassingles <input type="checkbox"/> Rock & Soul & Country <input type="checkbox"/> My choices are	<input type="checkbox"/> Special in Rent Ten Rows <input type="checkbox"/> Per Renator Dec 8 <input type="checkbox"/> Grateful Dead Dec 9, 11 <input type="checkbox"/> They with Andrew Dec 28 <input type="checkbox"/> And more!

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<input type="checkbox"/> Buy • Sell • Trade <input type="checkbox"/> 1,000 Available New Stock Daily <input type="checkbox"/> Albums Q CDs Q Cassingles <input type="checkbox"/> Hard to find titles <input type="checkbox"/> Excellent condition <input type="checkbox"/> Fully guaranteed	<input type="checkbox"/> Special in Rent Ten Rows <input type="checkbox"/> Per Renator Dec 8 <input type="checkbox"/> Grateful Dead Dec 9, 11 <input type="checkbox"/> They with Andrew Dec 28 <input type="checkbox"/> And more!

GIFT ITEMS From \$9.99	ROCK-N-ROLL From \$9.99
<input type="checkbox"/> Music Boxes <input type="checkbox"/> Crystal Figurines <input type="checkbox"/> Cigar Keychains <input type="checkbox"/> Cigarette Cases <input type="checkbox"/> Ashtrays <input type="checkbox"/> San Diego's <input type="checkbox"/> Fremont Calendar	<input type="checkbox"/> Embroidered Patches <input type="checkbox"/> Pink Floyd <input type="checkbox"/> Metallica <input type="checkbox"/> Guns N' Roses <input type="checkbox"/> Iron Maiden <input type="checkbox"/> Many more styles available

LIGHTERS From \$4.99	TRIP TICKETS
<input type="checkbox"/> Power Table Lighters <input type="checkbox"/> Surfboard Tins & Many More! <input type="checkbox"/> Football Tins & Many More! <input type="checkbox"/> Mother of Pearl Q Sterling Silver <input type="checkbox"/> Many styles available <input type="checkbox"/> Earrings Q Bracelets Q Chains Q Necklaces <input type="checkbox"/> Many more styles available	<input type="checkbox"/> Special in Rent Ten Rows <input type="checkbox"/> Per Renator Dec 8 <input type="checkbox"/> Grateful Dead Dec 9, 11 <input type="checkbox"/> They with Andrew Dec 28 <input type="checkbox"/> And more!

INCENSE From \$1.35	TRIP TICKETS
<input type="checkbox"/> Buy Three, Fourth One FREE <input type="checkbox"/> Caneel Q Spiritual Q <input type="checkbox"/> Many more styles available	<input type="checkbox"/> Special in Rent Ten Rows <input type="checkbox"/> Per Renator Dec 8 <input type="checkbox"/> Grateful Dead Dec 9, 11 <input type="checkbox"/> They with Andrew Dec 28 <input type="checkbox"/> And more!

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DIRECTIONS
TO AND
FROM
LA JOLLA

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HOLIDAY GIFT GUIDE

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It's understandable why this keyboard from Erisoniq has been their hottest selling item. Included features are eight-way multi-tilt, eight track on-board "sequencer" and three oscillators for voice. Receive a FREE 2000-note memory expander plus thousands of free sounds during the month of December.

TEAC EQA-5 \$119⁹⁹
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TEACAM PS 2 P. 2 Pin Bay	299 ⁹⁹
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