

S.D. Convention Center: "This job was always screwed up." Page 4

Who gets free stadium tickets?

Struikma's ex-wife? O'Connor's brother? Henderson's mother-in-law? Page 5

READER

VOLUME 18, NO. 42 OCTOBER 26, 1989 SAN DIEGO'S WEEKLY

I AM FURIOUS YELLOW

Could this be the end of affordable cab fares?



Two Coast Cab customers.

Right now, San Diego taxicab owners can charge any fare they like up to \$1.40 for the flag drop and \$1.80 a mile thereafter. Some of the city's 892 cabs are charging the full \$1.80 a mile; many more charge only \$1.20 a mile. Competition reigns in San Diego's taxi business. But the Metropolitan Transit Development Board (MTDB), which licenses

(continued on page 20)



Coast Cab driver Bruce Bradley.

Story by Neal Matthews
Photography by Paul Stachelek

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VERIFIED
AUDIT CIRCULATION

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RUSSIA'S A REAL MOTHER

WE SHALL ALL PRAY SEPARATELY

BY THOMAS K. ARNOLD

The association of nine local Eastern Orthodox churches — two Serbian, two Greek, one Antiochian, and four Russian (two of which are now American Orthodox) are refusing to participate in the November 12 Ecumenical Prayer Service and Vespers for Peace. The clergy are opposed to the interfaith worship at the Balboa Park Organ Pavilion, part of the Soviet Arts Festival's closing ceremonies, because praying alongside Jews and other non-Christian clergy would violate

"We religious people are supposed to trot ourselves into line and play whatever role we're asked to."

Eastern Orthodox doctrine. "When we pray and worship God, we do so through the person of Jesus Christ, and therefore it becomes impossible for us to pray and worship God in communion with those who do not acknowledge Jesus as Christ, as the incarnation of God as we see Him," says Father Paul O'Callaghan, pastor of St. George's Antiochian Orthodox Church in East San Diego and the local Orthodox clergy brotherhood's acting secretary and past president. "We are limited in the kinds of things we will do," he adds, "even with other Christians who are separated from us by doctrinal differences."

(continued on page 6)

THE PEASANT MAYOR

BY JOE DALEY

Mayor O'Connor is happy. Juan Ruiz is tickled. The 17 members of the advisory committee, having rubbed elbows with Malcolm Forbes, are ecstatic. Everyone connected with the Soviet Arts Festival is happy, happy, happy. Everyone except the local Russian community.

More than a few of San Diego's 3000 Russians are leveling charges of grandstanding, cultural ignorance, and downright rudeness against O'Connor and her hand-picked group of advisers — advisers the Russians say know little about diplomacy and even less about Russian culture. Worse, they maintain, is the recent about-face by festival organizers who, having previously ignored them, are now seeking the Russians' services as non-paid interpreters.

A local Georgian immigrant, requesting anonymity: "I was excited in the beginning... so much so, I offered my help. It was rejected immediately. The mayor wanted to do it all by herself, obviously." He sneers at the festival agenda. "These things are outdated, low quality. Except for the May Theatre and the Thibault Marionettes, the rest is bullsh*t. The eggs are bullsh*t. Forbes owns more of them than Moscow! That's representative of Russian culture!" He laughs. "Look what happened with the Corbuche [phonetic] mix-up; it's obvious no American scholars were consulted. This is what happens when you have a mayor trying to make an international name for himself."

Another immigrant, a so-called Russian "third-waver" (a person who arrived in the U.S. within the last 20 years), is less strident. He speaks softly in impeccable English. "We're Russians, they still get homesick, you know." She pauses, considers her next words. "We felt pretty bad. Finally, about

"That business with the T-shirt was outright rudeness... She had no idea... many of us have tasted the pain of the real KGB."

letters "KGB" on it to the Georgian Culture Minister was outright rudeness... more than that, it was a fucking insult! She had no idea... many of us have tasted the pain of the real KGB. For her and her entourage to go stooping in there like a bunch of rednecks cracking jokes, well, now you see how the term 'ugly American' got coined." He admits he's helping out with some interpreting during the festival. "But it's a joke. We (San Diego Russians) get the impression that the San Diegoans feel they can do without us until they wish to say something; then it's... 'Whistles, snaps his fingers. "Then they need us." The Jewish Community Center on 54th Street is a temporary haven for many San Diego Soviet Jews. Helen Kaminsky is the director of the resettlement department there and works with émigrés from the Soviet Union. "When we first heard about the arts festival, we were so excited! We waited for a phone call from the

festival people. We would have been happy to be involved in any way." Her voice betrays a hint of her Eastern European roots. "Although the émigrés chose to leave the Soviet Union, they still get homesick, you know." She pauses, considers her next words. "We felt pretty bad. Finally, about



Helen Kaminsky

three months ago. I tried to call Mayor O'Connor. One day I called him. I explained our situation here and asked if it would be possible for some of the visiting Russians to be brought out here to meet the émigrés." She takes a deep breath. "They told me that we should wait. When we heard about the arts festival, we were so excited! We waited for a phone call from the

"These Soviet Jews have come here with nothing. A lot of them don't have money to buy even one ticket." Asked to describe the mood at the center now with the festival in full swing, she replies, "Left out. They all feel... left out. They wanted to do was hold on to a bit of their past."



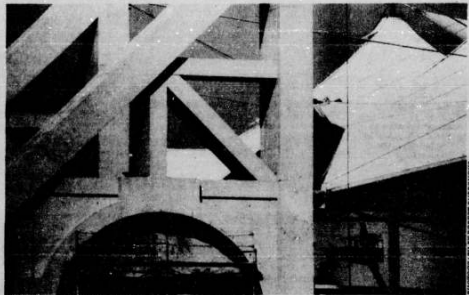
Not every San Diego Russian is miffed at the mayor. One Jewish fellow, a self-described collector of Russian art and authority on the works of Carl Fabergé, is pleased with the way the festival was organized. "Whatever you think about Mayor O'Connor, you have to admit, she did it. Admittedly, (continued on page 6)

CENTER PACE

BY NEAL MATTHEWS

The Super Bowl didn't put San Diego on the map the way civic boosters said it would. The America's Cup was supposed to put us on the map, but evidently didn't, because two years later the Soviet Arts Festival is being touted as putting us on the map. But if that fails, San Diego has a backup: the new convention center, which tries so desperately to make an architectural statement, will absolutely positively put us on the map. Unfortunately, that map is titled, "How Not to Build a Convention Center."

Put on a hard hat and walk around the construction site, and even before you ask anybody how it's going, you've demonstrated one of the reasons the job completion is at least six months overdue. No security. The general contractor, Tutor-Saliba, based in Sylmar, in the San Fernando Valley, declined to spend the money on a guard at the site. The result has been stolen tools and pilfered building supplies. "Buns took a lot of stuff," remarks a welder who worked on the job. "We've lost \$15,000 to \$18,000 worth of copper wire," reports an electrician. The glaziers had several thousand dollars' worth of



The San Diego Convention Center

aluminum window frames stolen. Their job is held up as the window frames are being re-manufactured. "The biggest problem is, the general contractor is the most facked-up contractor I've worked with in 30 years," exclaims an executive with one of the major subcontracting firms. Nobody on the job wanted his name published; subcontractors' contracts with the port district prohibit them from talking to the press. But this subcontractor could no longer contain himself. His eviscerated complaints: The first field supervisor Tutor-Saliba brought in was

incompetent. "I told them the guy couldn't handle the job in December 1987 [the job started in January 1987]."

"The floors aren't level. Every morning they've been chipping away on the floors, taking out the high sections and filling in the low sections."

March of that year," says the subcontractor. "They finally removed him in January of this year, and the new guy is good. But

by then, the job was six months behind schedule."

— Much of the concrete work had to be torn out. Tutor-Saliba, which started out in the construction business building schools in Los Angeles, awarded itself the concrete contract for the convention center. "They oughta go back to pouring patios," the subcontractor. "The floors aren't level. Every morning they've been chipping away on the floors, taking out the high sections and filling in the low sections." In addition, concrete dorrways have had to be widened after they were poured,

and the window frames at the front of the building on the ground floor had to be chipped out because they weren't poured to the proper dimensions. An inspector who worked on the job says, "Tutor-Saliba could have done a better job on the concrete. There was more concrete removed and replaced on that job than on any other project I've ever seen."

— The drywall contractor controlled the pace of much of the other work. "They're a big part of the delay of this job," says the subcontractor. "They're undermanned, they had only six or seven guys when they should have had 20, and they've ignored the instructions of the general contractor to speed it up."

— The subcontractor says he's owed "six or seven" companies preparing lawsuits against Tutor-Saliba. His firm will be asking for \$25,000 a month in "overhead," starting at May 15 of this year, when the subcontractor's job was supposed to have been completed. "We've documented everything from day one," he declares. "It's a slam-dunk case."

Other workmen confirm that the job was disorganized and poorly supervised. A guy driving a forklift loaded with concrete blocks says, "This job was always screwed up. None of the subcontractors are making any money, and there's no communication between the construction teams." A major source of rancor between the general contractor and the subcontractors was Tutor-Saliba's (continued on page 6)

AT THE OLD BALLGAME

BY PAUL KRUEGER

Politics has its privileges, and two free tickets to events at the San Diego Stadium are among the perquisites bestowed on 26 local officials. This gift of free admission to the press-level Director's Box (and a stadium parking pass) does have its limitations; according to

John Struiksma watched at least 31 of the Padres' home games, courtesy of his son Ed, a San Diego city councilman. City Councilman Bob Finer took his children to the games. Mayor Maureen O'Connor gave a few tickets to brother Shawn, Councilman Bruce Henderson's wife Jane attended games with her mother.

San Diego City Council policy, the politicians are supposed to use their tickets to entertain "persons who can aid the growth and promotion of the City and County of San Diego" (including "special civic guests, such as City Officers,



Congressmen, State Senators, State Assemblymen, and other guests."

But a review of the sign-in sheets kept at the Directors' Box indicates that the policy isn't taken very seriously.

Of the 26 ticket-holders, County Chief Administrative Officer Norm Hickey appears to be the only one who actually entertained a dignitary, a Navy admiral who attended the May 7 Padres-Prinos game. More often, the free passes stay in the family. John Struiksma watched at least 31 of the Padres' home games courtesy of his son Ed, a San Diego city councilman. (Councilman Struiksma's estranged wife Jean also used her ex-husband's tickets.) City Councilman Bob Finer took his children to the games. Mayor Maureen O'Connor gave a few tickets to brother Shawn, Councilman Bruce Henderson's wife Jane attended games with her mother, and stadium authority member Dan Bridgman passed out the

freebies to at least four family members.

Staff members are also the lucky recipients of their bosses' unused tickets. The politicians often give tickets to political supporters and neighborhood activists: the president of the Claremont Recreation Council has attended, courtesy of that district's city councilman, Bruce Henderson; white Councilwoman Gloria

least ten tickets from fellow officials to entertain a group at the May 5 Padres-Cubs game.

The politicians often give tickets to political supporters and neighborhood activists: the president of the Claremont Recreation Council has attended, courtesy of that district's city councilman, Bruce Henderson; white Councilwoman Gloria

CAN SPAN STAND SHAKE?

BY MATT POTTER

The disastrous collapse of the Nimitz Freeway in Oakland has shaken confidence in bridges across the state and set off a debate about how to pay for repairs that will cost hundreds of millions of dollars. In 1983, San Diego's city engineer came up with a list of 18 bridges that could suffer a similar fate unless reinforced. Today, six years later, that number has been pared to an unlikely 13, but money to finish the expensive improvements remains elusive.

"It's like anything else," says assistant city engineer Bill Schampers. "It's competing with the need for additional fire stations, libraries, and traffic signals." The price of safety for each bridge ranges from \$250,000 into the

millions, city officials estimate, but the exact costs are difficult to peg until the city council decides to appropriate enough money for engineering studies of the deficient structures. In the meantime, the San Diego bridges best avoided during a seismic event are: Sports Arena Boulevard over the San Diego River. Built 1950. Steel girders support concrete reinforced deck. Decks need to be tied together with joint restrainers. Some abutment work also required. Redesign completed, construction funding needed.

Merona Boulevard over the San Diego River and Friars Road. Built 1952; modified 1969. Deck joints need to be tied together. Abutment support work also required. Redesign completed, construction funding needed.

El Camino Real over San Diego River. Built 1940. Reinforced concrete girder superstructure. Redesign and construction funds needed.



Bridge in the reinforcement: Adams Avenue, University Avenue, Pacific Coast Highway, and Sports Arena Boulevard

Street, North Park. Built 1964. Reinforced concrete. Joints to be tied. Abutment work required. Design completed. Construction not funded.

University Avenue across Washington Street, Hillcrest. Built 1945. Reinforced concrete and box girders. Needs joint restrainers. Redesign completed. Construction funding available.

Friars Road across San Diego River, Mission Valley. Built 1967. Reinforced concrete: pre-stressed I-girders. Redesign has been completed. Construction funding required.

Harbor Drive over Chollas Creek, Barrio Logan. Built 1942. Reinforced concrete deck with reinforced concrete piles supporting it. Requires restrainers at the joints. Redesign complete, construction funding not yet appropriated.



Bridge in the reinforcement: Adams Avenue, University Avenue, Pacific Coast Highway, and Sports Arena Boulevard

North Torrey Pines Road over Soladad Creek, Torrey Pines. Built 1952; repaired 1959. Reinforced concrete, multiple pile foundations. (continued on page 6)

IS THERE A DOCTOR IN THE FIGHT?

BY BRUCE GARDNER

It's easy to understand why people dislike Halloween parties. Most require a costume, and costumes are a hassle. It takes time to put them together, creativity to make them interesting, and money to wear them in front of others. But what does this say about the people who dress up every year? Are they more creative, more secure, and less busy than the rest of the population? Or do they have a driving psychological need to flaunt their alter egos in everyone's face?

To answer these questions, we turn to Charles Nelson, a local psychologist who has written three books on substance abuse. He also runs a private mental health clinic on Ash Street.

"Dr. Nelson, tell us about your experience with Halloween costumes."

"Well, first let me say that I'm not in it for the money or the

McColl passed comps to Steve Tenko and Margo and Ted Leimbach, district activists who supported McColl's unsuccessful re-election campaign this year.

According to the sign-in sheets, City Councilman Ron Roberts and stadium authority members Si Coleman and John Carlson attended the most Padre games (approximately 25 each), while Supervisor Susan Golding didn't watch a single game. Mayor Maureen O'Connor saw the Padres play three times: against the Astros, the Giants, and the Pirates; the most frequent beneficiary of her unused tickets was Sister Jeanette Black, a Catholic nun and a good friend of the mayor.

The city council policy also dictates that sign-in sheets should be kept for Chargers' football games, for which tickets are more coveted. But stadium manager Steve Shuman says the Chargers' sign-in sheets for 1988-89 are unavailable for inspection because he can't locate them. ■



Costume in the fight

prizes. I do it because it's fun. And maybe it's therapy too."

Every Halloween, Charles Nelson puts together an elaborate costume and enters the largest contest he can find in San Diego. He always wins. His past prizes include a new Toyota Corolla, a \$3000 stereo system, a VCR, a ski trip to Colorado, two trips to Hawaii, a 19-inch color television, a game-screen color television, 18

Nelson estimates the number of "good" costumes at 300, with the "really, really good" creations totaling around 30.

diamonds, a 35mm camera (with lenses and bag), a video recorder, and \$200.

If Nelson's costumes do reflect his alter ego, the psychologist may need some professional help. One year he was in an 18-headed man costume.

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Bring in the reinforcements: Adams Avenue, University Avenue, Pacific Coast Highway, and Sports Arena Boulevard

CITY LIGHTS

PRAY SEPARATELY

(continued from page 4)
us for other doctrinal reasons." That's the primary reason, but not the only one, O'Callaghan concedes. Even if participation in an interfaith worship would be permissible under Eastern Orthodox doctrine, he says, he personally feels the ecumenical prayer service "is not fundamentally an act of worship but a political act, a stage show being put on as just another part of this festival. I don't have any problem with promoting peace or understanding or tolerance or anything like that." O'Callaghan says, "but there's something that leaves me feeling a little uneasy."

Furthermore, O'Callaghan says, he and his fellow Orthodox clerics are opposed to the Soviet Arts Festival on principle, since the religious icons on display "were stolen from the church." Although it's credited as a Soviet Arts Festival, most of what they are showing is pre-Soviet Russian art that was either produced directly in the church—which, as we all know, the Soviet government has harassed and suppressed and, in many cases, destroyed—or produced in the context of Christian culture," he says. "So there's really nothing Soviet about it—and by participating in any part of this festival, we'd just be advancing the cause of the Soviet propaganda machine."

Adding to the clergy's discontent is the feeling that it's been snubbed by the visiting patriarch of the Georgian Orthodox Church, who, according to protocol, should have contacted his San Diego brethren in advance "so we could have formulated a worship service more in conformity with our Orthodox principles," O'Callaghan says. "I have no idea why he didn't contact us," he says. "Perhaps it's because

there isn't an Orthodox bishop in San Diego whom he could have immediately written to or related to. I think the real reason, however, is that the whole thing is being handled on a political level by Soviet officials and the officials here in the city of San Diego, and we religious people are supposed to treat ourselves into line and play whatever role we're asked to."

Roman Catholic Monsignor I. Brent Eagan, pastor of the Mission San Diego de Alcalá and organizer of the Ecumenical Prayer Service and Nuevos for Peace, was unavailable for comment. Two phone calls to his office were not returned. ■

THE PESANT MAYOR

(continued from page 4)
mostly on her own—but she did it." He scoffs at the local Russians who maintain that O'Connor's choice of Russian art was lacking. "It wasn't up to her! It was the choice of the Ministry of Culture over there! The machine there is so big, so involved. These guys that are complaining, well, I believe most of them come from small villages or something. They don't know culture, they've never seen an Imperial egg." He giggles. "I'll tell you this, you put three Russians in a room together, you'll get three different opinions. We love to argue."

Statements overheard in the Russian and Georgian community: "None of us are going. We're all laughing at this." "There's a sickness among us; we call her babe—peasant woman." "She made sure there is a lot for the children. That should shut her critics up." "Take a look at the names on the advisory committee. Not one Russian. They're all San Diego power brokers."

"I'm getting tired of all this Boris and Natasha crap—we're all living in some Bullwinkle cartoon."

"The mayor should be banished to social Siberia."



CENTER PAGE

(continued from page 4)
decision not to install temporary construction elevators on the six-floor project. "They could have used the existing elevator that's installed in the building," reports a foreman, "but Tutor didn't want to pay an engineer to run it. It took a long time to get material to the site where we needed it. They should have planned for those kinds of delays."

A welder who's worked on several downtown construction projects remarks that "they should have had two or three elevators on that job. It slowed down the work tremendously. Plus, they should

have had a main crane. The cranes they had around the periphery couldn't reach into the center of the building. If you wanted something moved, there was always an hour's backup with the cranes. A lot of stuff had to be carried in by hand, up those stairs. It was just a cheap way to go."

An employee with Fluor Constructors, the construction management firm overseeing the job, acknowledges that intense resentment has built up among the subcontractors and that many of them are planning lawsuits. The subcontractors bid on the jobs based on construction timetables worked out by the general contractor. These lump-sum contracts became money losers

when the timetables were changed. (There have been "30 or 40" construction schedules that were useless almost as soon as they were printed, according to one subcontractor.) "There's obviously only one reason the construction has been delayed," says Fluor's man. "Tutor-Saliba doesn't have their act together. If you have the desire and you want to spend the money, you can make anything happen. But first you have to have the intent."

Bill Peace, a vice president with Tutor-Saliba, comments, "No one in the Tutor-Saliba organization will comment at this time." Tutor-Saliba is preparing its own lawsuit against the Port District, which is providing the \$30 million to build the facility. Tutor-Saliba is trying to blame the delays on the Port District. The port has been pushing hard for a mid-November completion date, but subcontractors and inspectors say it won't be truly finished until next March. In addition to delays related to constant redesigns, construction screw-ups, lack of construction equipment, and shell, another significant reason is the negative attitude that's palpable at the work site. One inspector sums it up: "When you point out things to the jobs that were done incorrectly, they say, 'Well, we're not getting paid to do any better than that.'"

An employee with Fluor Constructors, the construction management firm overseeing the job, acknowledges that intense resentment has built up among the subcontractors and that many of them are planning lawsuits. The subcontractors bid on the jobs based on construction timetables worked out by the general contractor. These lump-sum contracts became money losers

DOCTOR IN FRIDGE?

(continued from page 5)
an upside-down person. Once he was a living-room wall. But Nelson's favorite costume may have been the haunted refrigerator. It was made of balsa wood, painted white. The refrigerator shelves were full of food, and most of the items could dance at will.

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CITY LIGHTS

(continued from page 6)

Nelson attached the empty cans and cartons to dowl rods, which he controlled from inside the refrigerator. The door of the appliance held a dozen hollow eggs, and when people got too close, the eggs jumped out. A lobster spun in circles on the refrigerator bottom. (It was attached to a windshield-wiper motor.) In the freezer section was Nelson's pale, frozen-looking face.

This costume only took second place, though. Nelson was beaten by a giant bat from Los Angeles. The sponsor of the contest was KCB-FM, which has held a big Halloween costume competition in San Diego for the past several years. (Previously, Nelson entered KPRV's contest.) This year will be Nelson's 12th competition; he took a two-year break to finish his dissertation, but otherwise, he enters one event each Halloween and always places among the winners.

Nelson, who is 39 years old, shares a Scripps Ranch home with his wife and two kids. One look

around the living room says that he can afford to buy his own VCR. And the free trips — well, his wife is a travel agent. Last year Nelson gave away the Hawaiian trip he won. The contest was held at the Viacom Hotel on Shelter Island and began at 6:00 a.m. It attracted about 300 contestants. At first glance, his Dead Surfer outfit was not very promising; Nelson had slumped it together the night before. But the judges were impressed with Nelson's zombie-like movements.

He was picked as one of ten winners who were all required to board a plane right after the contest. Since he had patients to see that day, he told his secretary and her husband to show up at the Viacom with their bags packed.

Acting ability is one of the secrets to Nelson's success; moving parts and hidden surprises are also part of the formula. But most important of all is whimsy. "You have to strike a humorous chord," he says. Making himself into a five-person hot tub wasn't good enough. Nelson also mounted speakers

under each head, with each one playing a different taped voice. The heads discussed the temperature of the water, the location of the jets, and other hot-tub topics. Like many of his costume inventions, the hot tub was mounted on wheels. Nelson sat inside and scuttled around with his feet. One of the heads was his, disguised by a mask and snorkel.

This year, Nelson may enter two costumes: one sponsored by Sea World and the other by the Hard Rock Café. He can't give any hints about his costume, which is under construction in the garage. (Nelson tries to limit himself to 40 hours of work and \$200 in expenditures.) The competition is getting stiffer, he says, especially since one of the regular contestants (a professional designer, Nelson thinks) uses his friends to enter winning costumes from previous years. The same costumes have won twice since the judges are different at every contest.

But some aspects of the contest never change, according to Nelson. "Out of 2000 people, there's generally 200 Draculas thinking

they're going to win," he says. "Then there's the crowd-pleasers — the walking toilets and the six-foot phalluses with steam shooting out the top." Nelson estimates the number of "good" costumes at 300, with the "really, really good" creations totaling around 30. "Then," he adds, "there's the crime de la crime." This year, Nelson takes in the same four or five people each year, he says, along with a sewerer and a dropout among the old-timers. Nelson doesn't have any retirement plans yet, but he thinks he'll know when it's time to quit. "When it's not fun anymore," he says. "When my family doesn't get joy out of it anymore."

SPANS STAND SHAKE?

(continued from page 5)
supporters. Joint restrainers needed. Redesign and construction funding not yet appropriated. North Torrey Pines Road across

Santa Fe Railway, near Del Mar. Built 1933. Reinforced concrete. Redesign and construction funding still needed.

Pacific Highway over San Diego River, Morena District. Built 1933; widened 1943; extended 1952. Concrete deck supported by steel girders. Needs joint restrainers and abutment supports. Funding not yet appropriated for redesign and construction.

Sunset Cliffs Boulevard over San Diego River, Ocean Beach. Built 1951. Reinforced concrete deck supported by steel girders. Needs joint restrainers and abutment supports. Redesign and construction funding required.

Priores Road over Stadium Way, Mission Valley. Built 1968. Concrete box girders. Joint restrainers required. Redesign and construction funding not yet appropriated.

First Avenue across Maple Canyon, Bankers Hill. Built 1931. Steel arch and truss. Simple span structure. Joint restrainers required. Design analysis and construction funding required. ■

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STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice:
We have been underwater about this affair of the tub. Why is the standard bathtub not built to let the standard-sized person lie down stretched out in it? My spouse says it's a safety measure so you won't drown. But it is said you can drown in a teaspoon of water. Besides, if someone wants to drown, they'll find a more sure way of doing it. Can you set us straight?
Cold Knees
San Diego

Here's a question from two members of an overlooked American minority group, a rapidly dividing segment of the nation's adult population that actually takes a bath in a bathtub. How quaint. How self-indulgent. How contrary to the prevailing notion of American cleanliness.

Would you be surprised to know that barely half the adult American population possesses a bathtub ever fills it up and sits down in it? It's just the thing when we want to wash the dog, the kids, resuscitate our houseplants, or ice down beer for parties. But bathe in it? How uncool. The shower is the American abatement of choice. Whaddya bet Ollie North takes showers? Orel! Hersheiser? Donald Trump?

Historians and specialists in the psychology of the bath identify two very different aspects to the idea of bathing — the relaxing and sometimes social dimension and the strictly practical. Historically, tubs were the accoutrements of the wealthy, who spared no expense making them lavish and comfortable, often with room for lots of friends. And the tradition of a bath as a primarily relaxing experience is still reflected in the tubs you'll find in Europe. They're deep and long and rarely ever have a conventional shower fixture; the closest you'll come will be a handheld shower attached to the tub's faucet. This is standard fare in traditional buildings in Europe, where relaxing in a bath is greatly preferred over showering.

But like rubber ducks to water, Americans took to the idea of a shower bath. It's quick. It's efficient. It's easier to wash and rinse in

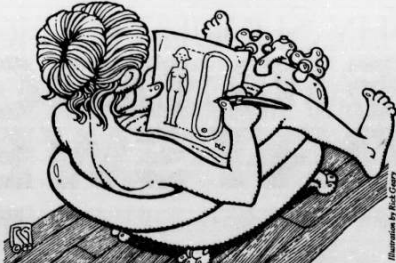


Illustration by Rod Greary

a shower than neck-deep in water in a tub. And bathtubs have had a slightly scandalous air about them, dating from the time when, aside from castles, bordellos were the only places tubs were prevalent. So the most commonly installed American tub has been reduced to a five-foot-by-two-foot porcelain box, useful for catching shower water, since that's its main function in the average American home. Tract houses and cookie-cutter apartments have probably solidified the idea of a five-by-two bathtub as the American standard, since not much attention is paid to bathroom design in those structures. If a builder can install one type of bathtub and uniform plumbing in acres of tract homes, they'll be less expensive to build. And why make the bathroom elaborate if the buyer is more interested in having a cathedral ceiling or a fireplace in the den?

As a spinoff of an elaborate study at Cornell University in the '60s, a book was published that analyzes in remarkably, er, frank detail the physiological requirements of

bathrooms and their fixtures. Biometrically speaking, the ideal bathtub should have a bottom about 45 inches long and a back slanted at an angle of between 25 and 40 degrees, with curved lumbar support and head rest. The sides should be from 16 to 20 inches high, to ensure that the bather's shoulders are covered by water when stretched out; and the tub should be about 30 inches wide, since you need more room to maneuver your body when you're trying to wash yourself rock-deep in water. The overall length of this "ideal" tub would be six feet, not five.

Dear Matthew Alice:
If all the smokers out there suddenly quit, what would be the dollar loss to the American economy, including related costs: growing, packaging, shipping, advertising, et cetera. I'm weary of subsidizing all the do-gooders with my sin tax, and I'm tired of their syntax.
Anonymous
San Diego

Could you take the paper out onto the patio

if you're going to light up while you read this, Mr. Anonymous? Thanks.

According to a 1983 Chase Econometrics study commissioned by the Tobacco Institute, the industry's lobbying arm, tobacco and its related services and supplies employed about 700,000 people and contributed \$31.5 billion dollars to the American economy in that year. I should add that, as the Tobacco Institute spokesman was reading these figures over the phone from Washington, he coughed and continually cleared his throat. An authentic touch, don't you think?

The Tobacco Institute, of course, is the last bastion, the final haven for today's friendless smoker. Anti-smoking organizations have a pet name for the butt boosters from Washington: the Flat Earth Society, given the institute's penchant for ignoring the obvious. Even as a dollars-and-cents proposition, Mr. A., smoking is a real loser. Consider just a few figures from government and university studies, compiled by the Lung Association. Medical costs: \$22 billion annually to treat smoking-related diseases, nationwide. Productivity loss: \$43 billion annually from smoking-related absences, disabilities, deaths; some estimate total medical and productivity losses to be closer to \$90 billion a year. Smoking-related fines: \$400 million per year. Total lifetime income loss and smoking-related medical expenses for an adult male smoker: \$34,000. For each \$1.80 pack of cigarettes sold annually, smokers cost the U.S. economy \$2.17.

Usually, Matthew Alice will leap right in to help boost a lost cause and cheer on an underdog. But I am also realistic enough to know the difference between an underdog and a dead dog. And Mr. A., you're trying to resuscitate a mutt that passed on long ago. □

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 80803, San Diego, CA 92163.

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BIG DOG SPORTSWEARE

SPORTS

Suddenly, San Diego basketball and hockey are second- and third-place acquisitions.

BY JERRY GROSS

BUT WILL THE ARENA CLUB STOCK NIGHT TRAIN?

San Diego's sports scene has been rockin' and rollin' with shockers on Juan Kroc hawking the Padres, Chip Banks' apologies, Al Luginbill's iron fist, and Marnie Jackson's hurt feelings. But the biggest sports story of the season is really a land-use issue: where will the new (alleged) San Diego Sports Arena be located?

Sources in local real estate and political circles confirm that a deal on a downtown location is all but signed, bid-out, and sealed. Even the probable number of skyboxes — 205 — in the sun-roofed facility has been worked out. In one twisting, soaring slam dunk, the vision will be displaced from the vicinity of Imperial and J Street, Harry Cooper and Richard Esquias will be awarded the necessary city permits, Ernie Hahn will help sell or buy Cooper's land in the Golden Triangle, Councilman Ron Roberts will fulfill a campaign promise, and Mayor Mc will get to be head cheerleader. Politicians call it a

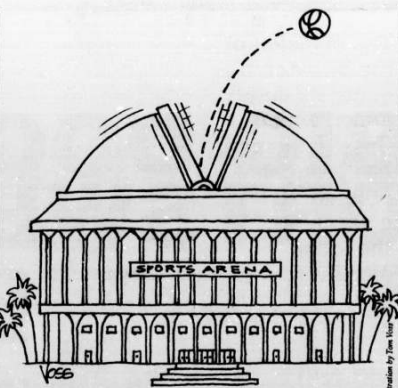


Illustration by Tom Van

win-win, realists called it a *Hinderberg*. The only unsolved issue is a name for the thing. Prediction: An acrimonious special election will negate early attempts to call it the San Diego Martin Luther Kingdome.

NOT SO FAST

In January 1990, as steel rises at the new 20,000-seat sports arena in Anaheim, San Diego's hopes for an NBA or NHL franchise could turn to dust. Spokesmen for the Ogden-Nederlander Group, which is building the arena, claim they have an NBA team ready to move as soon as the facility is

finished. The City of Anaheim and Disneyland have reportedly promised to deliver more than 50 special events annually to the arena, and Ogden-Nederlander itself has scheduled an additional 50 theater events per year. The O-N outfit tried and failed to gain the rights to operate the Del Mar Race Track last year; they may come back to haunt San Diego yet.

IN THE GREAT WEB OF SPORTS, EVERYTHING IS CONNECTED... The announcement that Joan Kroc has put

the Padres up for grabs may toss yet another monkey wrench into hopes for hockey and basketball ownership here. If you're one of the Fortune 500 who might be willing to buy into a professional sports franchise today, a diamond has to look a lot more attractive than a paragon floor or colored ice. Sure, a basketball or hockey team would go for a lot less scratch than the Padres' expected \$60 or \$80 million, but baseball is the biggest big league there is. Suddenly, San Diego basketball and hockey are second- and third-place acquisitions.

SPEAKING OF BASEBALL

In the wake of the Bay Area earthquake, the decision was made to postpone the World Series for at least a week. Some sports writers have demonstrated that they're also human beings by calling for outright cancellation of the series. This is a serious overreaction. To claim that baseball is "just a game" that is meaningless now in the context of all the devastation is 180 degrees off the mark.

Sports is meant to be an escape, a chance to get away from reality's ups and downs. If we canceled every big sports event when a tragedy took place — every disastrous fire, every murder spree by a gun nut, every hurricane that kills hundreds, every hostage-taking that ends in death for the innocent, we'd never see any sports. Cancel the series? That would do away with a much-needed release for the whole country, one especially needed right now in the Bay Area. The games should be a tribute, not an insult, to those who died so tragically.

LET US PRAY

Don't lay a bet on the new owner of the Padres being anybody you've ever heard of. Marvin Davis's character mixes him. Steve Garvey's money has been diverted to sudden domestic responsibilities. Jerry Busa doesn't have the cash himself but may have pals who do. Donald Trump has expressed some interest, but his casinos would keep him out of baseball. Reggie Jackson's trying to put a group together, but he'd be a long shot, as would former Padres GM Buzzie Bant. Let's hope Joan's agent-in-law, Jerry Kroc (a former statistician of mine on the NBA Game of the Week), realizes the

grave importance of his task in choosing the next Padres caretaker.

CHARGERS SCORE (off the field)

Chargers owner Alex Spanos showed class in the manner in which he handled the Chip Banks denouement. Despite all the Span that Banks' flunkies spread on the public that it was important for the former player to remain in rehab near San Diego, when offered the chance to seek out a year here and maybe play for the Chargers next season, Banks and his entourage opted for Indianapolis. So much for the B.S. that San Diego was the only place he could straighten out his life. Give Spanos high marks for one helluva move. He showed compassion and brains, but the local scribes, still at siege against the Chargers, have buried that story.

THE SPORTS WORLD'S GREENHOUSE EFFECT

Howard Cosell's dreaded "jockocracy" has arrived in San Diego. The invasion of the broadcast booth by dumb jocks, which Howard lamented as a pos on good journalism, has brought at least 16 ex-athletes to the local airwaves. From the baseball field we have Jerry Coleman, Rick Monday, Kent Bevacqua, Tony Gwynn, Tim Lincecum (about to start a second career at Campbell), Steve Garvey, and Dave Campbell. Former Aztec Michael Brunker

The invasion of the broadcast booth by dumb jocks, which Cosell lamented, has brought at least 16 ex-athletes to the local airwaves.

is on basketball this season. Ex-gridironers include Kellie Winslow, Pat Curran, Hank Bauer, Tom Bass, Bob Babich, Dan Fouts, Dennis McKnight, and the pick of the litter, Jim Laskovic. We seem to be 1 for 16, which

speaks volumes for local sports broadcasting.

BIG EIGHT FOR SAN DIEGO?

The seven-time world champion San Diego Sockers begin play October 28 in Dallas. The home opener is November 3 with a "Dynasty Continues" theme. The three-room — owner Fowler, GM Cady, and coach Newman — have a team with 13 foreign-born players and 8 yanquis. Newman says, "This year will be a test for all of us to repeat; we should be exciting in a league that's improved overall."

HOOPS ROUNDUP

San Diego State Coach Jim Brandenberg sez his team "will be a super athletic-type club, but in all honesty our problem will be one of depth... We may be able to play a high-low post with seven-foot Marty Dow, or we may elect to go with a no-post multiple offense with motion." The Aztecs should be strong physically and be more disciplined on and off the court. Brandy had some bad apples last year, but the rotten ones are gone. "We have Michael Hudson, Michael Best, Arthur Massey, and Rodney Jones as key people." Brandy reports, "but basically we have cleaned house." The team will be scrappy. U.S. International University: North of the city, David lies in wait for what could be the most exciting year of Gulls.

basketball in coach Gary Zaretsky's five-year tenure. Z Ball may be the buzz word of the high-flying, offensive-minded, NBA-style machine can be semi-tough on defense. Zaretsky is cautiously optimistic, with four starters back, plus some newcomers. "Demetrius Laffitte (Monte Vista) is a key rebounder for us, and he was chosen first team for Dick Vitale's All-Independent USA Team," Zaretsky sez. "First-team All-West Military star six-six Kevin Brashaw will help. Mike Sterner at six-eleven is a force in the middle; and most importantly, we now have stability with our program. Our players know the system; we will run and score like wild men!"

University of San Diego: Hopes ride with experience as coach Hank Egan points toward a potentially good season. "Last year we red-shirted two men and had three freshmen," Egan relates. "We've got 'em all this year, plus two local kids in six-eight Brooks Barnhart (Escondido), a good shooter; and Joe Temple (Lincoln), who can swing at guard and forward and drives well. We'll have a motion offense this season, with a small pivot, but with our depth, we'll be better than last year." Folks who worry about Egan's brand of basketball often ask him about the tempo of his offense. Benito Egan, "I want to win; and when people ask me about tempo, I tell 'em to talk to the band leader!"

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A Picture of My Uncle

Story by Abe Oppenar



THE SICKBED

He thought of him. Bald, mottled head — a weary planet come to rest against a pillow on the arm of the urine-soaked couch. The respirator beside him clicked. It sighed, his sighing in his sleep, mumbled words he spoke as a boy. Where is the boy? He lies wet, naked in grass beside a river. He touches a pretty girl's face. He sits sunburned on a horseback playing Wild Bill Cody. He casts his shadow in a photo he stands taking. An Army Buddy Before Sundown on Chesapeake Bay. And the nephew stands at the door and watches. The room past its threshold is dim. The nephew enters and sits near the couch. He watches a hairy vein in his uncle's throat throbb. He wonders if its rhythm matches his own. He wonders if it is how he will someday die. This is how his uncle dies. His nephew has, after all, seen the photos — carried them in boxes from the garage, brought them home, spread them on the floor. Studied them. Now the nephew contrasts that photo-history with the stubborn hall-lit fading fast in the foul-smelling and dark room. His uncle's head rises slowly from its state rest upon the couch. The neck extends tortoise-like from the shell

of sleep. The bleary eyes crack open, and the dry turtle's mouth opens to form a whiskey hole. Sounds come out. "So? How's business?" "Business," the nephew says, accepting 1.42 but to the edge of his chair. "Is just fine." "Are you making good money?" "I'm doing fine." "Good, good," the uncle rasps, settling back into slow-motion slumber. His respirator clicking and pumping — a study little engine chugging and puffing, pulling the uncle up the steepest hill he ever climbed.

PANORAMA

Not money. The uncle bequeaths the nephew box after box of photos he has taken over the considerably long course of his life. There are the childhood photos. The anachronically dressed young immigrant photos. And many pictures of young ladies. In fact, in the war-era albums the uncle captioned his photos in white ink. "Dot — A Girl in Indiana." "Pure and INNOCENT Eleanor." "Sweet Sophie of Cleveland." "OH, HOW PRETTY Irene." "Gene Carroll, Loves-to-ies." "Sophisticated Roberts of Ossining, NY." (She, sophisticated

Roberts, leans in mid-length trim, her hands tucked into a muff, against the door of a big black Packard. There are hundreds of photos. But a photo is something less than a memory. It is less than an event. A photograph is an object used to trigger chemical reactions in the mind. These reactions form the

"There were so many girls. Too many. It was a shame. There were three girls who killed themselves because of him. Didn't your father ever tell you?"



compound we have labeled "time." Though booted by cancer, an uncle's skull is of finite volume. Moreover, a brain besieged by disease fairly boils with reactions to the present and has no use for more unearthing time. This is why the uncle gave his photos to his nephew. The uncle wanted to tell his nephew what to think. Some photographs tell more than others. A portrait of a young woman, she stands behind an armchair. She wears a plain black dress and stares at the camera with resolute sadness. Behind her photographer stood, no doubt, the uncle known to his family as a legendary, good-looking heartbreaker. Through the clairvoyance granted to lonely women, she knows it was at over

long before their tryst ever began. Even as the camera's shutter bites off the particles of light bearing her face, her sad mouth, she sees her image pasted to a page in this soldier's cluttered album. Let her stand staring a thousand miles off, as if D-Day hadn't mattered, as if the Japs hadn't surrendered. As if the continent, the world, being torn around her to another age, were simply incidental to the face of this handsome man — the unclothed heartbreaker. The war was only a blemish caused by history, its vicissitudes, its privations etched in the corner of her mouth. She stares and continues to stare. "Remember Coney Island," the uncle wrote beneath her photo.

"Who is she?" the nephew asks, bringing the album close to his aunt's face in the hot afternoon air of her garishly appointed. She scratches the back of her head with the handle of her stained wooden spoon. She squirts at the picture until her eyes are slits. A sauce pot on the stove lazily raises its lid and spits a stream of froth down its side. The aunt squirts and clucks her tongue. "Aw, how am I supposed to know?" She wags her spoon at the photo. "There were so many girls. Too many. It was a shame. There were three girls who killed themselves because of him. Didn't your father ever tell you?"

She pulls the album down with her as she settles at the kitchen table. Turning pages with one hand, she digs in her apron pocket with the other and extracts a crumpled handkerchief. With it, she dabs her upper lip. Pages turn. Decades pass.

"He looked just like James Cagney when he was young," she says. "And he hated that. God forbid any woman should tell him that he looked like James Cagney. He could get violent. But they'd always come back. He had a way with women. They just loved him. Three girls killed themselves on account of my brother. He just broke their hearts. Did I ever tell you that?"

Across the room, the uncle dozes. His head is round, seamless, smooth as a melon and ripe with cancer. "He was a ladykiller," the aunt says and taps her spoon delicately on the pink Formica top of the table.

She peers down at the photos. She has reached those taken in the early 1930s. Pressing the white cloth across her mouth, she studies girls in clothes, drop-waisted dresses, cotton-knit stockings, roll garters. The uncle, her brother, wearing leotards. An unknown man stands in a black overcoat with a closely cropped fur collar. He wears a Hamburg. A trio of girls pose, their coats with lamb cuffs folded over their arms. The Jazz Age on the skirts. "That's her. I think. With the long curls," the aunt says pointing her spoon at a lovely girl standing on steps, her long hair curling over her breasts. "Oh, how she loved him. At least that's what they said. She hanged herself in the basement. A nice girl. Such beautiful hair."



With a grunt, she shoulders the refrigerator door closed and moves to pour steaming com mush from its pot onto a spotless white platter.

couch with his respirator beside him and began to sleep, longer and longer. She, the aunt, bewitched by the encoaching charm, ran her hands through her hair, clutched at her throat, and periodically staggered disheveled outside to search for the present in the gauzy Southern Californian light. It has clearly been a pitiful and ironic road that has led these two from their ancestral Transylvanian village to this collapsing point in their lives. To this aromatic apartment in La Mesa where the aunt, in her few clear-minded hours, buries about the kitchen, frying, boiling, and baking the old-country dishes that her brother, in his few clear-minded moments, requests she prepare. However, no one eats the leaden cornmeal mush, nor the stuffy cabbage, nor the shiny yellow pancakes fried in sweet butter then filled with cheese or jam. "The way it smells when it cooks reminds me of our mother," the aunt explains as she lifts the dead weight of yet another Balkan delicacy into the

poisonous, slate-colored sky. Her hair sticks to the sweat on her forehead. Her coat smells of sweat and kerosene. She steps into the house, holds her pain to her face, presses the door-knob's coppery, greasy stink to her nose. She thinks of how she could never talk her way into America, travel into it from this Pennsylvania valley, thinks of how if she could only get the feel of speech past her teeth, get her soul out of her mouth, the rest would follow. She could step into a new dress and leave her mother behind. Andy would take her. She could see them leaving her mother, feel her weight easing into the seat as the car accelerates. Andy takes her hand and laughs, her hair lifted from the back of her neck by the wind.

She ignores the kitchen because it stinks in there. She sat and watched her mother eat in there. She goes onto the back porch. The Post boys next door are drunk. Nothing grows on either side of their back porch — they stand and piss from it. In the summer they get drunk and stay out under that old tree all day and by dinner start to beat each other senseless. She'd sat on her porch a thousand afternoons and watched them swing their hairy fists. From across the yard the boys don't even look at her as she walks down three wooden steps, turns, down three more and crouches through the small door and down six steps into the basement. A bucket, a shovel, sooty with coal, scratch her stockings. It's dark enough that she could be blind.

There's a trunk. She knows everything that's in it. A baby's dress, some newspapers from Romania, a pair of overalls, a man's white belt. She pushes the trunk to the basement's center.

She crawls to the place behind the steps and finds with her hands among spiders and stone the length of rope she tied to that old tree that held a swing — the last of wood she straddled as she swung high, her hair falling over her face as she fell, high enough to see the town. She starts at the trunk's lid and finds a slip of her mother eating in the kitchen. She watches her spoon lonely bread soaked in milk into her mouth. She hears the spoon click against the bowl's lid. And when her mother finishes, wipes her hands on the rag in her lap, her simple smile fills her daughter with eternal measures of revelation and remorse.

This contradiction is never easier; it never strangles her less. She would kill her mother as she could, but only the way to have softened the blows from that earnest love would have been to have packed days and miles between herself and that tired woman. But Andy was gone and she didn't love him less. He never loved her.

She steps onto the trunk, steadies herself with one hand against the solitary beam across the ceiling. She tosses one end of the rope over the beam and uses the same knot she used for the swing around a branch of that old tree. She secures the length tightly through the beam. An arm's width of rope later, she winds three coils around her throat. She pushes the trayed, free. (continued on page 16)

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A Picture of My Uncle

(continued from page 13)

and of the rope beneath the coils. Her necklaces clasp dig into her neck. She pinches it out from under the rope, pulls hard, snapping off the thin chain and its small, silvery flower that flies to the dark floor. "Dorothy, Andy," she splutters.

She splits strands of hair from her mouth. Her underarms are slippery with sweat. Wrestling her head thrust back, she tries to shake off her coat. Its collar falls from her shoulders. Her arms snare in their narrow sleeves. She decides it doesn't matter.

She raises her right leg, feels the cold basement air rush up her thigh to her crotch, sees the mud on the toe of her shoe, thinks she's about to fall headfirst down stairs like she did when she was eight. Her left knee, bearing her weight, buckles. She pitches forward and down, her right heel hitting the trunk's rusty lock.

She hears the rope's trombone sigh as it strains against the beam. The toes of her shoes brush the basement floor. The trunk sits just behind her free-riding heels. Straining her legs, pointing her toes, she can ease the rope's pull. She can't help trying. Her weight shifts, she spins, she feels something pop between her shoulders. The sucking sounds she makes must sound like a mouse's voice, she thinks. Her arms trapped in her coat flap against the small of her back. Outside, the Polish brothers laugh. She hears glass breaking. They laugh and say something in Polish she doesn't understand.

ONE WAY STREET

The uncle came out west after the war. He drove. Perhaps during that trip the photographic process itself changed. Technological advances. For whatever reason, the light is hazy in the photos he took during his trip. Pictures taken in clean daylight have an odd opacous quality as if daylight were a faint porous membrane stretched across night. Night bleeds through these bright photos. The uncle came to full maturity during

the war, the solidly libertarianism sanctioned by that period afforded the full expression of the uncle's manly adult selfishness. Hence the kiss-and-tell photos (i.e. Sophisticated Roberts of Osmington, N.Y.). Hence the collection of souvenir photos taken with "native girls" on islands visited during a tour of west when called the Pacific Area. Guilt, boredom, or GI wanderlust quelled by such swaggering tourism drew the uncle

to California.

His got in his car and moved across miles of tired, hot asphalt blown by sand; pulled Coca-Colas from the dusty coolers at stark filling stations; wandered off the road in his baggy chinos to marvel at cactus, desert sunsets. And at some point during this trip, the essence of this man at that time was trapped forever in persistent and incoherent clarity.

A picture taken in the 1940s. The uncle stands on a road, glaring at the camera, in a pale two-button jacket and mismatching pants. His hands are balled into thick, industrial-strength fists. The landscape he inhabits—some unforgiving nowhere, where the sun always shines.

He wanted to tell others what to think. There are two photos taken later in his California life. In one, from the 1970s, he stands near a taxidermied tiger and a taxidermied lion. The uncle, wearing a cap, pulls the tiger's ear and pokes a finger in its mouth. In the other photo, taken some 15 years earlier, the uncle and some gal wearing a party hat flank a mule king of beasts. The Mighty Hunter: a recurring dream.

There were no tigers or lions in rural Austria-Hungary. Instead, disease and poverty stalked the defenseless. These precursors traced the uncle in his mind. Tucked away in his boxes of pictures are two coffee-colored photos taken of his parents. His mother is stooped, disheveled, a black kerchief covers her hair. The father wears traditional peasant garb. Refugees. Victims. The uncle once told the nephew of how he had been cornered by a group of Polish boys when he was a child in a small immigrant town outside Chicago. Cursing him in their mother tongue, they beat him bloody with tree branches felled by a storm— "It had rained the night before, and the wind brought the branches down." Even nature conspired against him.

The route the uncle traveled to reach the desert road where he stood staring down at a camera with the locked-jaw and the mismatching pants is not a difficult one to follow. It is the route drawn in red that traverses recorded history—it's the familiar route along which cruelty, goaded by despair, paces human frailty.

Finally, in California, some 84 years after his departure, the uncle arrived at the point where all draw lines converge. The coordinates of that point describe a small apartment in a half-hearted attempt of a city beside the Pacific Ocean 20 minutes by car from the Mexican border. The apartment is cluttered with the desert, small-scale dreams of a man who had known, whose ghostly composition remembered the poverty and the need to flee from it that he felt by

the poor. There are the long-play records of steam-train rumblings, whistle blows, and metal wheels clanking along tracks. In the pockets of his sweat-soaked and rotting, wide-labeled, padded, shouldered suits, his nephew will find small glass vials containing insignificant quantities of gold. The uncle's sister will

The uncle's head—its pale, veiny, irregular surface—is the face of the full moon. Each mole, each bump, each indentation a symbol of the uncle's individual microcosmic astrology.

click over neatly wrapped packages of dozens of bars of soap, decades old (bought on safari), stored in the boxes sheltering his accumulated pack-rat wealth. These boxes sit stacked around the couch where he lies dying.

NATURE AND SIGNIFICANCE

The weather is immoderate when the nephew again visits his uncle. Outside the air above the city is a filthy brown haze. Inside the apartment, the hot and acrid air does not move. Thick with the colors of decay and heavy food, the air is stirred about the uncle's room by a black metal electric fan. As the fan swings its head slowly from side to side, it fills the nephew's face with the smell of his dying uncle, it disturbs the few surviving filaments of white hair on the uncle's grotesquely swollen head.

The recorder clicks and sighs. The aunt rests, asleep, at the kitchen table, the slack flesh of her sweating face pressed against its surface. The bun of hair at the nape of her neck has come undone, its coarse, grey knot has frayed against her jaw.

As the nephew moves toward his uncle

on the couch, through his sleepy calm, his shoes squeak on the linoleum. The nephew stops. His uncle does not stir. From where the nephew stands, the uncle's head—its pale, veiny, irregular surface—is the face of the full moon. Each mole, each bump, each indentation a symbol of the uncle's individual microcosmic astrology. Perhaps these markings foretell the uncle's death, foretell the long-curved girl's body swinging in the basement like a pendulum demonstrating the Earth's spin on its axis. Perhaps these signs would instill in the nephew a hereditary predilection for desertion. The womb produces hideous things, could it not produce moral monsters as well?

Would the shared blood coursing through the nephew's veins cause him to someday leave lovers swinging from ropes in his past as well? Romance is a complicated business.

The nephew stared at his uncle's head. Like the satellite it resembles, through similarly invisible natural laws, it effected the ebb and flow of the liquid precocity within the nephew. Would he someday pay for his sins in this way, through pain gradually opening in his body?

Science has remarked that the fetus in utero development resembles the stages of mammalian evolution—from gills, then a tail, and so on, to the final humanned resolution. To the nephew's mind (though confused by its youth) it seemed fitting that the adult organism should physically bear the consequences of its history. The uncle would struggle, finally, through a year's worth of abstinence, gasping for breath from tumor-choked lungs, his head nearly bursting with rot.

Was all wait in similar lines. Not curiosity, but fear dragged the nephew then to a fortune teller. Through the uncle's past the nephew hoped to see more clearly his own future—he suspects it is not what Christians call grace, but something very close to its opposite, that keeps his own heart beating, his blood pumping, his feet plodding every unsteady step of his way. But where was this way leading?

On a late afternoon the nephew hands the uncle's bloods, magnifying glass, and a photo he had taken to Eustace—

a middle-aged man with pale blue eyes who pushes back the cuffs of his beige shirt, pushes aside a deck of Tarot cards, closes his eyes, and holds the eyeglasses between his palms.

"These belonged to a man, someone close to you. I think he's dead. Only a dead man would allow a stranger to dirty his glasses. Eustace relied upon more than simple intuition. In his plan Hicrest apartment with its kitchen counter cluttered with vitamin bottles, Eustace hedged his bets with commonplace logic. And he, as do we all, simply guessed.

The soft-spoken fortune teller with thinking hair reaches for the photo. It is the one of the girl standing behind the chair staring sadly at the camera. He passes his hands over the photo as if giving benediction.

"A very highly evolved soul," he says of the sad girl. "But very innocent, not naive but open to the world. She couldn't protect herself the way most of us can. It would be easy to break her heart. I think she's still on the Earth plane, here with us. For some reason I have the feeling her name began with an L... Maybe Lillian, or Laura. I think she was called Laura."

Call her Laura. The uncle didn't name her in his album. Eustace screws up his face, waves his hand at Laura's photo a few more times. His attempt to transcend the mundane mind (though confused by its youth) it seemed fitting that the adult organism should physically bear the consequences of its history. The uncle would struggle, finally, through a year's worth of abstinence, gasping for breath from tumor-choked lungs, his head nearly bursting with rot.

A MANY SPLENDOR THING

In southern Brooklyn, on a boardwalk at night, he takes a walk with young Laura. Her wrists and ankles are bare. She has been formed with Appalachian delicacy. She is so pale, so white, each emotion within her registers dramatically in the skin on her chest, her throat, her face. After she cries, her eyes appear bruised. Her family is poor. He buys her small things. Flowers, taffy, a hot dog. Her dress brushes his knee as they walk. They are passing a photographer's booth. Andy takes her hand and leads

her inside.

"Aw, Andy, no. Let's do something else," she says. "Smiles. 'C'mon, cutie. It'll give us something to remember each other by.' She's brown, disheveled, her face ashy from

his. He draws her close, places her hand low on her back, clutching her. The sequins on her collar catch the boardwalk's light. She complements his embrace—presses her hand just above his heart. "What's a mean by that? You're not gonna see me again after tonight?"

He lies. "Are you crazy?" gives her hand a squeeze. "It's gotta be nuts to dump a girl like you."

As soon as she is posed behind the armchair, she can barely see through all the light to Andy's face. The photographer fuses with his camera, tells Laura to stand still. The sounds from Laura Park—ringing bells, a roller coaster, screaming girls—come into the booth. The photographer clips his hands in satisfaction—she stands alone in sharp focus. She is young and pretty. Andy has her. The photographer tells her to look at his finger, wiggles it just above the camera.

She stares and continues to stare. "REMEMBER Corey Island," Andy writes beneath her photo in his album. In each of the early ones—taken while he was young—confidence, vanity. Posing in White-Li-Wait photo booths. Angling his chin to catch his best side, his cheekbones, his jaw, his eyes. The gals mounted like trophies in his albums ("The One that Got Away"). Poverty and possession. He hoarded moments, living his life as one long pie-driving show against ever-yielding time.

A BRIEF MANUAL OF STYLE

His nephew can never sleep on airplanes. He is not afraid of the aircraft exploding, of his getting sucked through a jagged hole in the fuselage and spat into space. He has never died in an airplane. Travel does not agree with him. That such great displacement can be accomplished so easily, that such vast

(continued on page 18)

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A Picture of My Uncle

(continued from page 17)
distances can be traveled imperceptibly are the facts of modern life that rob him of sleep.

Place one of the uncle's boyhood photos near one taken shortly before his death. At right's speed the laughing child is the weary old man. Physics made flesh: time is something we bring. We all deserve to die.

A photograph taken one week before the end of the uncle's life. He sits against a wrought-iron fence outside a bank on Broadway, downtown. One leg dangles casually, the other foot planted on the

sidewalk. He sits upright, spine straight. His arms are folded across his abdomen. He wears a plaid shirt, a black cap. One hand is hidden beneath an elbow, the other is tucked beneath his biceps and ribs. He is ashamed of his hands, swollen, knotted, uselessly arthritic. He couldn't make a fist if he tried.

Glare across his glasses obscures his eyes. He is nearly blind. This man who stared his whole life directly, bravely into cameras, who never blinked, now gazes off to one side — away from his photographer. A lone cameraman's

target: the uncle's mouth is taut with sorrow. What is he thinking?

He is thinking he is going to die. Days after this portrait in front of the bank, his arms lashed by cotton straps to the sides of a hospital bed, he gurgled and writhed. He tossed his head from side to side. His sister-in-law, the nephew's mother, stroked his forehead, begged God for a little mercy, though the odds for forthcoming grace by this time were unimpeachably slim. The uncle groaned, sucked in air convulsively, each effort the equivalent of a young man's full day of work. At the end, very close to the end, he opened his eyes, clotted with mucus, with tears (it was difficult to tell), he searched the air over his bed for his sister-in-law's face.

"Here I am," she said.

"Oh, sweetie," he sighed. "Oh, honey, can't you do anything to help me?"

Remember Gatsby's last night? The subject is "the uncle." The verb — simple past form of "to be." Each image of the uncle is a clause, a line-tuning, a description refining the subject. Clause after clause, the subject grows more distinct as the phrase lengthens, moves away from its subject. A photo or ink on paper, a two-dimensional world. Drawn lines, words on a page cannot move up or out from their point of departure. They can only move away.

When a thought is finished, grammar dictates a dot to be made at the end of every sentence. A point, a little black hole that signifies completion, that halts the flow of words and converts them into a coherent or incoherent whole.

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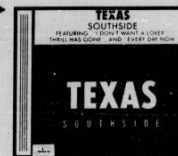
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FURIOUS

(continued from page 1)

and regulates taxi and jitney service, is currently being pressured to abolish competitive cab rates and establish a uniform fare system. This pressure is coming from the San Diego Unified Port District, the higher-priced cab companies, the Convention and Visitors Bureau, and other entities that know to tourists. Is there a problem with the laissez-faire system of taxi fare regulation? The answer seems to depend on the financial interest of the respondent.

Lou Weisheimer, a lawyer and chairman of the board of port commissioners — the seven-man body of builders, contractors, and other businessmen who control activities on the state islands surrounding the bay, including Lindbergh Field — claims San Diego's competitive taxi fares have "created chaos" at the airport. He says he's been receiving letters of complaint about the variable taxi rates from visitors for ten years. "We think it's a ripoff to the consumers to have all these competitive fares," he declares, incongruously. "How'd you like to fly into town with your sister and her family, you both jump into different cabs, identical '89 Fords, and you both get out at the Town and Country Hotel. She gets charged \$12, and you get charged \$15. Wouldn't you feel ripped off?"

"Actually," responds his interviewer, "I'd feel glad for my sister and stupid for not shopping along the line for a cheaper cab."

"That's the problem! When you have 30 million people at the airport, you don't have room to shop! This isn't Fashion Valley! If politicians want a better-ordered free-for-all, city-wide, fine. But at the airport, we must have a standard fare, both coming and going. Right now, the multi-rate fares have caused confusion and bad will. With the opening of the convention center, this is not what we want people to see."

Things could be that tidy for the

port commissioners if San Diego only consisted of an airport, marinas, a convention center, and glass-walled hotels. Unfortunately for the port's overseers, there's a whole city stretch-



Coast Cab driver Jim Stage

ing east beyond the bayshore, and sometimes residents of that city ride taxis without ever going near the airport.

If the commissioners stick with the argument that variable cab rates are damagingly confusing to cab riders, then setting a uniform rate just for rides to and from the airport would only seem to compound the confusion, right? Weisheimer says he can't concern himself with that question, since MTDR, not the port district, has

jurisdiction over taxicabs. All he wants to do is solve the airport cab problem. The perceived assault on free enterprise and the port's approach to the problem doesn't bother Weisheimer. "Hey, I'm a conservative Republican, a free-enterpriser. I've spent years trying to get downtown off the ground. But certain businesses need to be controlled, and the taxi business is one of them."

Riding the coattails of the port commissioners, these companies, led by Yellow Cab, which goes about half the taxi business in the city, are making their own pronouncements about how ending variable cab rates will actually increase competition among the cab companies. When the port district, which brought in the depressing, Gut-like West Terminal at the airport, joins forces with Yellow Cab,

riding outside her Swift Street apartment in East San Diego on a recent morning, Sue has a remembrance of one knee and on a wrist because of her degenerative arthritis, but she looks much younger than her 48 years. Must be because of her job, teaching kindergarten and first grade at Los Altos Children's Center in Pacific Beach. That's where she's headed.

Sue used to take three separate buses to work, until her arthritis got so bad. "I ride Coast Cab every day to work now, because it's so cheap," she explains. Coast and Co-op Cabs have about the lowest fares in town, \$1.00 for the flag drop and \$1.20 a mile, and people like Sue (who didn't want her last name published) definitely comparison shop for taxis. "For a distance like Pacific Beach, Yellow Cab [\$1.20 flag drop, \$1.60 a mile] would be a lot more expensive," she says.

As it is, Sue, who can't afford a car, pays \$15 or \$16 for the cab ride to the school, to get back home, she walks about ten blocks to catch a bus that drops her off in Mission Valley. From there she takes a short cab ride up the hill to Swift. Total transportation costs, per day, about \$20. "Food has become a luxury for me these days," Sue remarks as the cab rolls toward the beach area. "I've skipped meals to make sure I have enough money to get to work."

Is she aware of the possibility that cab rates may be standardized, as early as January of 1997? Affirmative. "I don't know what I'm going to do when that happens," she reflects. "It's frightening to me. It means my job, probably, and I have no other means of support." If a uniform rate is established, it will probably be set close to the citywide average of about \$1.20 for the flag drop and \$1.56 per mile. For Sue, this means an increase to about \$30 a day for transportation, which could come down to a choice of eating or getting to work.

Coast Cab is the second largest cab company in San Diego, with about 83 taxis. Yellow captures about 50 percent of

whose most memorable contribution was a bribery scandal in 1970 (the mayor and seven other elected officials were indicted on bribery and conspiracy charges in connection with a rate increase they granted to Yellow Cab), only two words fully describe the implications.

Commissioner Lou, meet Sue. She is placing her crutches into the back seat of Coast cab number 883, which is

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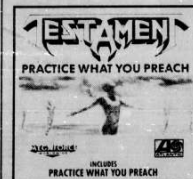
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FURIOUS

(continued from page 20)

taxi business in town, Coast nets about 25 percent, a larger share than the number of its cabs would indicate. Largely, this is because of Coast's marketing strategy, which concentrates on the elderly and low-income population. Coast cabs rarely work the airport taxi line, although they are frequently telephoned by arriving passengers who want the cheapest fare home. In these cases, the cabs must meet the passengers in the airport parking lot before they can legally do business together. Very few Coast drivers carry the MTDB-issued medallion that would permit them to work the airport.

Coast and Co-op Cab are the only two major cab companies to be officially opposed to the uniform rate. Parviz Ebrahimi, owner of Coast Cabs, explains, "Other taxis cater to tourists and ignore our own citizens. I've got 80,000 signatures from customers on petitions protesting the uniform rate. I'm objecting to it because it will hurt my customers the most. And how can the government tell me how much I can charge? You wouldn't tell a department store how much they can charge for a pair of pants. Why force me to charge a higher fare to people on fixed incomes?" Ebrahimi is offering free transportation for his regular customers on an MTDB hearing at the downtown Transit Center on November 16, when the board is to take public comments on the uniform rate proposals.

Anthony Palmeri, vice president of Yellow Cab, insists that "charging a uniform rate to get from point A to point B increases competition. It means you have to compete with a better cab, more polite drivers, and just an overall better presentation." Palmeri says San Diego is the only city in California that doesn't have some kind of uniform rate structure and that this only adds to the confusion of visitors, most of whom aren't aware of the city's deregulated rates. "Coast's point about us is, all we're about is the tourists," Palmeri paraphrases, accurately. "My response is, I don't care what the rate is set at, as long as it's uniform. If it was set at \$1.20 a mile, we'd be fine. But with variable rates, Yellow can't be at \$1.20, because other companies will still undercut us."

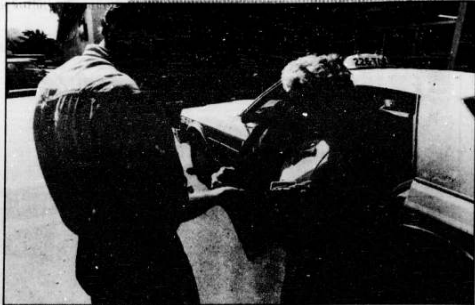
Coast Cab drivers scoff at Palmeri's assertion that he doesn't care what the uniform rate is. Most of his cabs are leased to drivers, they point out, and the daily lease rate the drivers must pay to the company is determined by

the mileage and flag-drop rate Yellow charges its customers. (Yellow leases its cabs for \$80 a day; Coast's lease rate is \$55 a day.) "Yeah, sure, Tony's gonna willingly lower his lease rate," cackles one Coast driver who, like many San Diego cabbies, worked for Yellow at one time. This is especially improbable since, just this year, licensing fees tripled for each cab on the road. Before last January, taxis were regulated by the City of San Diego, which charged cab companies an annual licensing fee of \$10 per cab. But when taxi regulation was taken over by MTDB, the licensing fee charged by that over-swelling bureaucracy immediately jumped to \$333 per year. Yellow's overall licensing fees increased from about \$30,000 a year to \$92,730. Coast's Ebrahimi remarks, "If Palmeri doesn't care what the uniform rate is, how come he's raised his fares twice in the last year? He went up to \$1.60 a mile in May, just to the citywide average fare would jump up, because he knows that a uniform rate is going to be set close to the average."

Telling statistic: Average taxi fares for a five-mile trip hovered steadily between \$7.80 and \$8.00 for four years, beginning in January of 1985. But then between January and August of 1989, the average rate for a five-mile trip shot up to \$8.70, according to MTDB figures.

Palmeri says he raised his rates in order to cover the tripling of licensing fees and to offset all the taxes that were undercutting him. And, he points out, Coast raised its rates from \$1.00 a mile to \$1.20 in June. "Parviz says he's for poor people, but Lou Wolfheimer said even poor people want a uniform rate. And we have Dial-a-Ride for the poor people," Palmeri asserts.

Mr. Palmeri, Mr. Wolfheimer, meet Mrs. Langley, Coast driver Bruce Bradley, just pulled up to her apartment on Georgia Street in North Park, and he's gone in to help her to the car. Bradley knows exactly where Mrs. Langley's going: the dialysis clinic on Third Avenue in Hillcrest. She's a regular who uses Dial-a-Ride, and she's come now, hunched and shuffling, with Bradley beside her. She's aggressively friendly in the back seat on the way to clinic, to which she rides a Coast cab every Monday, Wednesday, and Friday. "I always take Coast," she smiles. "They're nice people. They'll help you. With Yellow, you're pretty much on your own."



Bruce Bradley with customer on a grocery run



Anthony Palmeri, vice president of Yellow Cab

uniform rate, Mrs. Langley responds, "No way, mister! It may be better for the airport run, but those of us who take cabs regularly would be hurt." At the dialysis clinic, Mrs. Langley hands Bradley \$5 worth of Dial-a-Ride coupons, and he gives her 20 cents' change. She then gives him a 50-cent tip, which, under the rules of Dial-a-Ride, is illicit. Dial-a-Ride passengers aren't supposed to be flush enough to offer tips.

Three quick points about Dial-a-Ride: The program is very restrictive as to who qualifies for the coupons. You have to be sick or disabled, with low income, and not have access to or own a car. And people like Sue, the kindergarten teacher who commutes to P.B., run out of coupons very quickly. She buys the maximum two months' worth at a time (\$64 worth), and they're gone in four days. And the system excludes those low-income people who are not sick or disabled and, therefore, do not qualify.

Check out the young woman jockeying two toddlers into the back seat of Coast cab number 883, on 38th Street in East San Diego. It's about nine o'clock at night, and on the way over here, driver Jim Stage (who's a partner in the cab's lease with daytime driver Bruce Bradley) had remarked that "you get a lot of crack runs in this neighborhood about this time of night." But this ain't no drug courier. Twenty-one-year-old Sheila Smith is leaving her girlfriend's house and taking her kids home, which is an apartment on Manfield Avenue. Smith says she can't afford a car, and she rides buses every day, though "bus service is horrible, especially at this hour." She takes cabs twice a week. At Manfield, for a \$2.80 fare, she gives Stage \$3.00—and tells him to keep the change. From her, that's a

In 1977, when the city allowed independent owner-operators into the market, the number of cab companies jumped from 9 to 77. When the cab industry was fully deregulated in 1989, the number of cabs on the street doubled to more than 800 in two years.



The airport cab line

Every month since February of 1988, Mrs. Langley has paid \$800 for \$33 worth of Dial-a-Ride coupons (all that's allowed by the city). The coupons are barely enough to last her the whole month. If a uniform cab rate were to be set at any point higher

than \$1.20 a mile, her coupons would run out before the end of the month. One cab driver speculated that the city might then be forced to offset the increased cab rates by augmenting its subsidy to Dial-a-Ride. Asked if she would support a

respectable tip, Jim Stage has been driving a cab for 19 years. He started with Yellow, but for the last few years, he's been with Coast. Even though the establishment of a uniform rate would probably mean a raise in his income, Stage has

been a relentless critic of the idea. "I feel this is just a ploy for Yellow to jack up their earnings," he remarks, as he heads his cab toward a call at an SDSU dorm. "But it'll do more harm than good. The complaints about cab drivers are still gonna come, because most cabbies are

offer financial incentives in return for political support, the Yellow Cab indictments appear quaint and naive. The one sinister aspect to Pratt's confessions was his insistence that his frame and that of Yellow Cab never appear on campaign statements as financial contributors. All of the

politicians took his money and kept his name out of their disclosure statements. After a 15-day trial in late 1970, Mayor Curran was acquitted of the charges of bribery and conspiracy. (President Nixon phoned him from the Western White House in

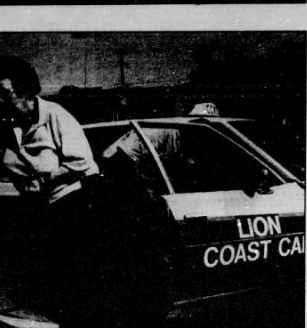


Anthony Palmeri, vice president of Yellow Cab

undisciplined amateurs. Plus, how is a uniform rate going to suddenly make Yellow's drivers know their way around town? A lot of people won't use Yellow now under any circumstances, because there's so much turnover over there, people know they stand a very good chance of getting a rookie driver who doesn't know where the Food Basket is. And when they do know, they bitch and moan because it's such a thin line."

Yellow's reputation in San Diego has never quite recovered since 1970, when a San Diego County grand jury indicted eight members of the 1967 city council who had granted Yellow Cab a 22 percent rate increase. The indictments were spurred by an IRS investigation of Yellow's practices in deducting as "business expenses" certain campaign contributions to local politicians. The company's "political account" had been about \$65,000 in 1963, then it increased every year to a crescendo of \$12,000 in 1967-'68, before dropping back down to about \$12,000 in 1969. Charles Pratt, who was president of Yellow Cab and whose family held substantial amounts of the company's stock, was granted immunity in return for testimony before the grand jury. Pratt became an unofficial co-conspirator. Indictments were handed down against Mayor Frank Curran, Assemblyman Tom Horn, County Supervisor Jack Walsh and Harry Schiele, Mike Schaefer, Floyd Morrow, and Helen Cobb. All of them were on the city council in 1967, when Pratt gave each gift of money in return for their support (it ended up being unanimous) for the rate increase. By today's practices, where lobbyists and political-action committees openly

"I used to be loyal to Yellow, but they got me late to a meeting one time, and I'd called an hour ahead. And they will not take you to the grocery store. I called for two hours once, and they simply ignored me."



Parviz Ebrahimi, owner of Coast Cab

San Clemente to offer his congratulations.) Shortly thereafter, Tom Horn, Mike Schaefer, and Harry Schiele were also acquitted, and charges against Cobb, Morrow, and Walsh were dismissed. Allen Hirsch placed no content to a misdemeanor charge of conspiracy to violate election codes and was fined \$750. Pratt admitted (under immunity) in court that he gave the money to the politicians in return for support of the rate increase. He sold his shares in the company and for many years operated a bar in Hillcrest. He died in 1988.

Yellow Cab continued to hold monopoly-level dominance in the San Diego cab business until 1977, when the city allowed independent owner-operators into the market, and the number of cab companies jumped from 9 to 77. At that time, the city adopted a rate ceiling, since it had become impossible to determine separate rates of fare for each company, as the city had done in the past. When the cab industry was fully deregulated in 1989, the number of cabs on the street doubled to more than 800 in two years, and long-time cabbies started complaining that nobody was making money anymore.

Partly because of the competition, but also because it was an easy way to make a living, many drivers began concentrating on the airport, where the prospect of waiting in line two hours for large fares was preferable to having to fight it out on the streets, where too many cabs were vying to carry the elderly on \$3 trips to the grocery store. The airport cab situation became a nightmare, with sidewalk cabbies who didn't know how to get to Linda Vista sometimes getting into fistfights over customers. A few of the airport cabs charged outrageous rates, as much as \$1000 a flag-drop and \$2.50 a mile, and the city was forced to set controls on airport taxi rates. Some of these grangers then moved on to other tourist hangouts and continued to charge \$2.50-a-mile rates, so the city was forced to set a limit on cab fares of 20 percent above the citywide average, which is computed each January and June. This system seemed to work all right, although the port district and CoV's got letters all along from tourists claiming to feel ripped off because they didn't know cab fares were variable.

It was that Libertarian Fred Schnauvelt that caused this. "Lou Wolfheimer says, referring to an ex-city councilman who also darts as the whipping boy for any city problem related to last government control, 'He convinced the city, in a moment of confusion, to go for this crazy idea of deregulation,'" Schnauvelt, a real estate agent, is

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"detached" from the local area's attractiveness as a center of tourism and commerce" must be avoided at all costs.

Pesky statistic: MTDB says that only 5.8 percent of Lindbergh Field's departing passengers used a taxicab in May, June, and July of this year.

No matter what MTDB decides, the Port District will have its way. "If in fact nobody will listen to us,"

Wohlbecker warns, "the port has the option of granting a contract to one or more taxi companies for service to and from the airport. I don't really favor this; it's not my first choice, but if pushed to the wall, I'd recommend that we go that route." In other words, the port would take in bag of marbles home and only play with invited guests, further isolating port district

doings from the rest of San Diego. The next step, of course, is a Berlin wall surrounding the airport, Harbor and Shelter Islands, Seaport Village, and the convention center, with guards at the checkpoints inspecting post-issued passes. You'd have to make more than \$400,000 a year or be from outa town to qualify for entrance.

Reality check: The City of Seattle deregulated its taxi-cab business at about the same time as San Diego. A few years later, because of the confusion about variable rates expressed by tourists at Seattle-Tacoma International Airport (which is not within Seattle city limits), King County established a uniform taxi fare for cabs leaving the

airport. Currently, that rate is \$1.20 for the flag drop and \$1.40 a mile. This has had a twofold effect on the cab industry in Seattle, according to city officials there. It has segmented the cab business into two groups: those who work the airport and charge that standard rate for all trips, no matter where they pick up a passenger, and those who don't work the airport and can charge, in theory, a lower fare. But the mandated airport rate has in fact become the average rate that nearly every cab charges, even those that don't work the airport, and cab rates in Seattle have risen as a result. If the same thing were to happen in San Diego, it would mean that the port district, if it contracts with a cab company and sets an airport rate, might become the city's de facto cab-fare regulator.

But the next step in the evolution of cab regulation in Seattle is a prospect that should give the cab owners pause. "We found that in order to improve service and driver quality, you

have to increase driver income," reports Walter Link, assistant director of the department of licensing and consumer affairs in Seattle. "But every time the average fare goes up, the taxi-cab owners increase their rates. It will be fun to hear taxi-cab owners suddenly squabbling about enterprise when MTDB starts wondering how to limit lease rates in the not-so-imaginary future."

Costs cab number 883 pulls up to an apartment house off Changer Boulevard in Clairemont on a brassy afternoon. Kathleen Fitzsimmons, 59, who is legally blind, gets into the back seat. She is smiling and articulate, on her way to the Kaiser Hospital on Claire-

mont Mesa Boulevard. "I used to be loyal to Yellow, but they got me late to a meeting one time, and I'd called an hour ahead," she relates. "And they will not take you to the grocery store. I called for two hours once, and they simply ignored me." Fitzsimmons says she takes a cab about twice a week now, and occasionally she must use one to get to her eye doctor in El Cajon. She's an implacable foe of ending price competition in the taxi business. "Prices will undoubtedly go up," she predicts. "And can you imagine what that trip to El Cajon will cost them?" At the hospital, driver Bradley helps her out of the seat. She gives him \$5.00 for a \$3.20 fare and tells him to keep the change. Before going into the hospital, she explains that she likes Coast for several reasons, including the low price, but also because "their ethics are high" and they don't work the airport. "There's a whole city out here," she declares. "There's more than just the airport."

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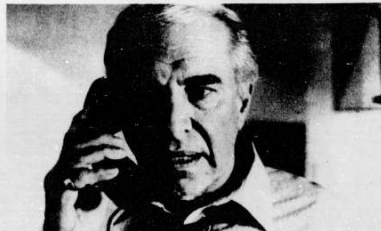
Progress

BY DUNCAN SHEPHERD

Maybe it's not impossible that I could get caught up before Christmas after all. Thanks in part to the suspension of the World Series, but mainly to the mind-liberating resolution not even to try to do justice, some real head-way has been made. Here are the latest disquisitions.

Crimen and Misdemeanors. Woody Allen's new serio-tragi-quasi-satire-comedy switches between two concurrent plotlines, one about an eminent ophthalmologist with romantic problems (for one, horrible heart-stopping moment, when the opening awnings dinner is interrupted by flashbacks, we fear that this might turn into a knockoff of Bergman's *Wild Strawberries*), the other about an obscure documentary filmmaker also with romantic problems. The two lines intersect in only a couple of places (one of the ophthalmologist's patients), but they are tied together throughout by their mutual great themes of Happiness, Love, Morality (nature of, search for— that kind of thing). Almost all the overt comedy comes in the documentary's line: Allen is generally meticulous about keeping his peas separated from his mashed potatoes, his funny stuff from his stuffy self, his Fellini from his Bergman. The comedy comes, however, not so much from Allen himself (in the role of the documentaryist), nor so much from his increasingly sparse and hence increasingly jarring one-liners ("Last time I was inside a woman was when I went to the Statue of Liberty"). It comes more from Alan Alda in the role of a hugely successful TV producer — and another of Allen's brothers-in-law, not the one in need of an ophthalmologist — who has charitably and nepotistically selected Allen to follow him around with a camera for a profile on public television. It's amazing how little Alda has had to alter his normal persona in order to fit into his character's expanded hatbox: "Comedy is tragedy plus time," he pontificates, complete with professorial pause and repetition: "Tragedy... plus time!" Or, perhaps what's amazing is that he consented in the first place to let himself be used this way.

The other plotline, no less funny but less overtly (I wouldn't say less intentionally), is something rather new for Allen: something in the thriller vein, with a vaguely *Rail Against* problem of a mistress (Alicia Huston) who won't say discreetly in her place, and a solution to it of cold-blooded,



Crimen and Misdemeanors



A Tasting of Men's Rest

premeditated murder. I seem to remember writing (or just thinking) earlier this year that the premise of Allen's *Another Woman* would itself have been better deployed in a thriller. I am sure of this now that I was then. And whether because of natural foreign or inbred

documentaries. Up, anyway, to a point. As in *Another Woman*, only not as early as in that one. Allen again retreats from thrillerdom sooner than I would have liked. Had he followed out the true-crime element to its logical conclusion (and it seems incredible, as

Allen is generally meticulous about keeping his peas separate from his mashed potatoes, his funny stuff from his stuffy stuff.

his, I find the current Woody to be an improvement not just on *Another Woman* but on every other Woody going back as far as *The Purple Rose of Cairo*. The details of the murder and its aftermath, particularly the details echoed so excruciatingly on the face of Martin Landau as the amateur murderer, seem very true to the tales of True Crime that come to light on *A Current Affair* and in TV

the case is laid out, that the police would not have been able to take it there), he would have had to follow it all the way to the light of day, possibly to the klieg lights of a *Current Affair*. But that was not his purpose.

His purpose appears to have been something more in the nature of a comic joke, a disavowal of belief in justice (on a grander scale than in my film reviews), a reinforce-

ment of the moral lesson of *Hannah and Her Sisters*, that marital infidelity is best kept a permanent secret. Such a purpose is of course his prerogative as an artist. But it is a purpose also that needs to expose his weaknesses as an artist. His penchant for philosophy (or philosophizing, or philosophizing) is perhaps apt to look pretty deep alongside most American movie-makers, or from the vantage of most American movie critics. But it'll look pretty flip and encapsulated alongside, or from the vantage of, any actual philosopher. More pertinently, it will look (even alongside plenty of other movie-makers) unphilosophically verbal and literary, and his stylized will seem to trail along as mere illustration: exactly the wrong order of business. This backwards approach would help account for other weaknesses as well. It would help account for the success of his dialogue rhythms, no matter who his actors or his characters are; and would help account for the eerie absence of a spark of life, no matter how pervasive the sheen of the Well-Made Play (rather, Well-Made Screenplay). I myself am sicker and sicker of reiterating these complaints than I can possibly be of hearing them. And so it seems a good idea all around to stress that all such complaints matter less this time, or part of this time, than most other times. Go, by all means, while the going is pretty good.

Breaking In. Major disappointment. Past fans of director Bill Forsyth (*Local Hero*, *Comfort and Joy*, *Housekeeping*), and not of writer and usually director John Sayles, will have the option of attempting to lay the blame on the latter. (Past fans of both of them seem to have no other option than to pretend the movie is a total delight.) The premise of an aging, gimp, and nopic safecracker taking on an endlessly naive but enthusiastic apprentice is as bottom another example of misanthropy in the infinite flexibility of the Old Couple idea, a flexibility presumed to stretch beyond the merely odd and all the way to the implausible. And the crime field in particular is not just unfertile ground for Forsyth's benign and gentle humor (of his early misfire, *That Sinking Feeling*), but too heavily trampled a ground already. The movie's innocence about ladies of the night ("I thought the liked me") is an especially unyielding source of mirth. And the postscript's political composition (first line: "What would I do with your balls were they mine?") is positively repelling. These things, and many others, reek of that condescension masquerading as affection that so often infects the work of the socially conscious, namely, Sayles. (It is tempting to shift some of the blame onto Burt Reynolds, too, albeit a better-behaved Burt Reynolds than sometimes. Certainly this movie does more for the actor, always anxious to demonstrate his "nausea" when in fact he has none, than the actor does for the movie. The worst thing to have occurred to him in his career was the undilutable notion that he is blessed with a contagious sense of comedy. A subterfuge like this one only minimizes the problem; it doesn't erase it.) Forsyth's famous eye, meanwhile, has a few chances, but only a few, to boggle at the dismal surroundings: the low-flying air traffic over the city's bungalow; the squatly movie sculptures that serve as his

"cover," the literally fruity décor at the site of his supermarket caper. Even at three times, what nevertheless makes the movie watchable, even when Miyamoto is off screen, is Juro Ham's punchy visual style, a daring, high-impact style that owes its effect to clayey photography and artful composition (in what looked to be the old, boxy, pre-Cinemascope frame), and not to the sort of purged-in-atmosphere favored by the Tony and Ridley Scotts of the world. Something so unpromising as a police interrogation room is miraculously expanded and enriched by an overhead fan (through which the camera first views the room), the rotating shadow of same (which remains visible on the table even after the camera decends), the subaqueous blue light behind the closed blind, and — as an unexpected bonus — some action-painting splashes of red when the interrogated suspect takes to banging his head against the wall. As lengthy as the movie is, as lost as I sometimes felt in it, I never got tired of looking at it.

All this, though, is now most (I believe the worst) to misanthropy as The Powers That Be have determined that it isn't in good for only a few days at the Ken (rhyme days by now) while the Ken's sister theaters, in concert with theaters that have no pretense to being art houses, can be tied up indefinitely with things like *When Harry Met Sally* and *Sex, Lies, and Videotape*. Grumble, grumble.

of the original film, without the introductory character, interest, there is no relief from it. What nevertheless makes the movie watchable, even when Miyamoto is off screen, is Juro Ham's punchy visual style, a daring, high-impact style that owes its effect to clayey photography and artful composition (in what looked to be the old, boxy, pre-Cinemascope frame), and not to the sort of purged-in-atmosphere favored by the Tony and Ridley Scotts of the world. Something so unpromising as a police interrogation room is miraculously expanded and enriched by an overhead fan (through which the camera first views the room), the rotating shadow of same (which remains visible on the table even after the camera decends), the subaqueous blue light behind the closed blind, and — as an unexpected bonus — some action-painting splashes of red when the interrogated suspect takes to banging his head against the wall. As lengthy as the movie is, as lost as I sometimes felt in it, I never got tired of looking at it.

Finally a movie I can cut off at the pass. **Immediate Family** (opening around town tomorrow) considers the topic of Open Adoption — that's where the expectant parents meet the biological mother during pregnancy, and each side gets to approve the other — and considers it from as many angles as possible in one single case, or anyhow from as many angles as necessary when all parties are as lovable and decent as in this one. It is all a little predictable, a little pat, a little superficial, a little facile, and not a little enjoyable — a lot. The entire effort is studded with the 1-D marks of that endangered species, The Movie Like They Used To Make. A movie like, in specific, *Penny Serenade* and *Close to My Heart*. (With allowances, of course, for the new liberties: you never saw Irene Dunne or Gene Tierney take a tampon out of her purse to signify her latest failure to conceive.) The cultural gap between the would-be adoptive parents and the biological ones (upper-middle-class professional woman: "Not having a Barbie Doll was one of the tragedies of my life." Unwed teenage mother: "You had a good life") is observed honestly but tactfully, and there are moments of spiritual communion across the gap which any thinking single viewer will (if need be) leap to believe: one between the expectant mother and the adoptive mother from Van Morrison's

"Into the Mystic" (the soundtrack has the standard complement of pop songs, but a better-than-standard selection of them); and one between the expectant mother and the adoptive father around televised football (later, in the delivery room, he will shout out, "He's a linchpin").

It is no small thing for James Woods to be able to put himself across as so warmly human, and hardly any smaller a thing for Glenn Close, and they, together with Mary Stuart Masterson and Kevin Dillon, make the most of the potentially awkward situations without attempting to make more of them. See, for instance, in the scene in which the expectant mother drags out the family photographs, the sudden rush of interest, measurable in fractions of inches and fractions of seconds, when she comes to the snapshot of the baby's father. See, for instance, the exquisitely controlled waves of emotion when the young couple asks to be entrusted with the car. But instances are not in short supply. The director, Jonathan Kaplan, has shown that he can be deft (*Over the Edge*, *Perfect X*) and shown that he can be clumsy (*The Accused*), but he has yet to show he can be deft than this. As a piece of moviemaking distinct from one of sociology, as a delicate operation of touch and timing (single viewer will (if need be) leap to believe: one between the expectant mother and the adoptive mother from Van Morrison's

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THE ETERNAL NOW

BY JONATHAN SAVILLE

Although Giacomo Manzù is without doubt one of the foremost 20th-century sculptors, his art has been very little touched by the ideas and techniques of 20th-century art. As the current exhibition of his work at La Jolla's Tadeo Gallery demonstrates. Now in his ninth decade (he was born in 1908), this superb Italian artist has lived through all the artistic revolutions of our revolutionary (some might say "irrevocably revolutionary") era, but his vision of reality and his notion of the func-

Each piece of fruit is a concentrated example of nature's exuberant fruitfulness.

tion of art are firmly embedded in the great tradition of European realism, which flourished from the 15th Century through the 19th, and which underwent a progressively more violent dismemberment by the avowed artistic innovations beginning around 1900.

Of the close to 20 works in the Tadeo show (mainly bronze sculptures, with a few drawings and watercolors), the only one in which natural forms are decisively altered in the direction of abstraction or expressionism is the gigantic *Standing Cardinal* (1979), towering some 12 feet high in front of the *Avant* restaurant, across the street from the Tadeo. Part of a lengthy series of such figures Manzù has been producing for half a century, this noble, austere ecclesiastic, encased in his heavy

vestments and crowned by his lofty mitre, has been transformed — even more than his many predecessors — into a geometrical shape, a flattened cone. There are a few telling surface details: the naturalistic hand emerging from the robes, the symmetrical, slanted, almost Cyclic face, the cardinal's hat and its tassels, in deep relief, hanging from the middle of the back. But it is the absorption of the human figure into the underlying geometry of the universe that dominates Manzù's vision here, as it did



"Standing Cardinal," Giacomo Manzù 1979

Cézanne's and that of so many 20th-century painters and sculptors. Yet for all its evident debts to the modern tradition of geometrizing abstraction, the overall effect of Manzù's cardinal — the spiritual truth it embodies — is unmistakably Gothic: in its calm majesty and its divinity-centered essence, and unmistakably Renaissance in its greater-than-life monumentality. The pillar of the church (he is almost literally such) looks out at Prospect Street and the American century from an inner reality much older and much higher, and his very

presence acts as a negative judgment on the busy commercialism of the precariously chic neighborhood.

The religious inspiration of a significant proportion of Manzù's art is further illustrated, though in a more resolutely pre-modern manner, in the magnificent low-relief bronze panel of *Christ with a General* (1942). The confrontation between the nude, limp, debilitated savior, hanging by one arm from the cross, and the equally nude (except for his metal helmet), pot-bellied Roman military official, is in the same stark, subtle, naturalistically drawn and modeled style of the sculptor's famous portal at Saint Peter's in Rome. In its management of the relief, its treatment of the surface, and its fusion of harmonious design and intense emotional expressiveness, it recalls Ghiberti's doors on the Florence Baptistery. But even more than Ghiberti, Manzù universalizes the sacred scene, taking it out of a specific time and place, for this is the arrogant, cruel, flesh-demanding, secular power of any and all times looking on with satisfaction at his helpless victim, at spirit crushed, at what he smugly imagines to be the death of God. It is only in this respect — and how unobtrusively it is suggested — that the experience of the 20th Century enters into a work of art whose technique goes back 500 years and whose theme goes back two millennia.

Twentieth-century art has to a large extent abandoned religion as a source of subjects, along with spirit as a reality to be revealed and communicated through the artwork. Similarly, it has abandoned nature, leaving little to inform artistic activity but the self-reflection of the artist, the act of art-making feeding on itself, like a snake devouring its own tail, ultimately to disappear. In Manzù's work, this whole cultural movement is confidently ignored. If spirit remains completely real to him, so does nature, and the artist's manipulations of form and implied conversations with the history of art are as entirely in the service of revealing these objective, extra-artistic truths as they were in Donatello or Rodin.

The Tadeo collection is in fact most memorable in the group of Manzù's suggestions, authoritative, quiet, but ultimately stunning proclamations of natural values: life-size bronze representations of baskets of fruit, of chains surmounted by leafy branches and crumpled cloths, and — in one lovely instance — of a seated female nude (1985), the forms of the body simplified in the manner

of a classical Venus, but with a thoroughly non-classical earthy quality, naturalness, physical vitality, and happy deviation from normatively imposed ideals, especially in the round face, the mouth slightly open, and the eyes looking quizzically or seductively to the side.

In the bronze still-lives — a sculptural version of a tradition deriving from 17th-century painting — one perceives even more powerfully the sculptor's joy in the objects of this world, for although the objects (the seven rat baskets, the "wooden" chairs, the leaves, the apples, pears, pomegranates, and lemons) are so much humbler than the human figure, Manzù endows them with the same vitality, the same sense of an inner life of natural energy radiating through the solid, naturalistically rendered, physical forms. Each piece of fruit has its own idiosyncratic personality, its own serene self-awareness in its uncompromised, fully present being.

There are, of course, elements in these sculptures that underline their status as autonomous works of art rather than as mere

imitations of natural reality: above all, the substance and texture of the bronze itself, and the substitution of its golden gleaming surface for the greens and reds and browns of the objects represented. But while the artist surely lets us know that that is what he is, and that he is a master of the techniques demanded by his medium, his subject is — also surely — life, the world, the visual, tactile expression of an immense, universal, vital force. We are confronted with ordinary organic objects, seemingly tossed together in casual, natural disorder, but each piece of fruit is gloriously healthy and full-bodied, a concentrated example of nature's exuberant fruitfulness, and the leafy branches burst out of the space defined by the seven baskets, making an irresistible claim for their own supreme worthiness and importance.

These still-lives differ from the cardinal in that they show us ostensibly trivial objects and the casual, accidental moment made permanent and monumental, while in that large ecclesiastical figure there is not the least hint of triviality or casualness, at any level of

representation or symbolism. For Manzù, however, there seems to be no contradiction between sacred idealism and the meticulous, reverential depiction of nature's vital irregularities: in both cases, a permanent spiritual reality (divine or natural) gives rise to a sculpture of monumental permanence.

Perhaps the most delightful and most profound instance of this process is the *Dinner* (1983) — again one of a series — consisting of a life-size oval table-top on which we see, naturalistically reproduced in bronze, the residue of a dinner: an almost empty plate, a heavy tasseled napkin to one side, a bread-basket still containing one shapely roll, a simple cup, a simple corked bottle, and for decoration a leafy branch (for this meal has been an aesthetic experience as well as a biologically conditioned act). Rustic, functional, rooted in social tradition and in the irreducible physicality of the world we live in (it is the table of a worker, or perhaps of the artist himself), this most elaborate and most imaginative of the still-lives at the Tadeo is overwhelmingly alive, not only with the

realities of plate, bottle, and branch, displayed in their essential nature, but also with the invisible human presence of the person who has consumed the meal. He is no longer there in body, but the dinner he has enjoyed, with the hunger it has responded to, its array of food, the satisfaction it has produced, and its comfortable solitude (for the table is set for one diner alone), is palpably represented by its tools and implements and by its effects on them.

So Manzù takes as his subject a fundamental and universal activity of human being-in-the-world, chooses to present it at the most trivial and casual moment conceivable (after it is already over), and yet gives it the solidity of an eternal truth — and thereby tells us that this is what art can do for life. Van Gogh was making a similar statement in his painting of a pair of old boots. It is a lesson most 20th-century art has intentionally and proudly forgotten, but one of which the current show at the Tadeo Gallery — like the Sonoma exhibition at the San Diego Museum of Art — can usefully and poignantly remind us.



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In *Hamlet*, Shakespeare explores the waverings of a brilliant mind about to commit a violent act. In many ways *Hamlet* is a long prelude. Shakespeare's *Macbeth*, by contrast, resembles a terse epilogue. It explores the consequences of committing violent acts. *Hamlet* is Shakespeare's most conscious play, ruled as it is by the complex consciousness of the Danish prince. *Macbeth* is Shakespeare's most unconscious play. Its domain is dark, infernal territory where the light of reason flickers. As such, Shakespeare's play is hell. And yet while *Hamlet* slowly develops the courage to right the wrongs of Denmark, *Macbeth* unravels before our eyes. As the consequences of his initial butchery multiply, he becomes like a stone tossed in a pond, desperate to erase the concentric signs of its impact, expanding in all directions.

In his book *If It Were Done: Macbeth and Tragic Action*, my mentor James L. Calderwood observes with customary acuity, "Macbeth falls in evil as other men fall in love." Macbeth has killed before, brutally. In the battle that begins the play, he "unseamed" the rebel Macdonwald "from the nave to the chops" — an inelegant display of broad-

swordly zeal. He has killed, true, but Macbeth has never murdered. And yet when the three witches prophesize his fate in a double-bind message he chooses to interpret singly. Macbeth leaps at the unthinkable idea of murdering his king, Duncan of Scotland, as does his wife upon hearing the prophecy. Lady Macbeth's private views of her husband,

however, convert a bug-eyed serial killer from the 11th Century into a potentially tragic figure. In her eyes, what we would consider his strengths are flaws of character. Macbeth had ambition but lacks "the illness that should attend it." Instead of catching "the nearest way," he has always played by the rules and has done things "holily." Why? Because the larder of his heart has a surplus of the "milk of human kindness."

And he has such redeeming qualities, why the leap of no return? What could drive Macbeth's divided nature to abandon the moral way, murder ruthlessly, and become a tyrant? The answer is that Macbeth is an overacting thespian badly lit in a Junatic's melodrama that doesn't mean squat? According to the Decade, Macbeth is a "play of the 1930s" that the La Jolla Playhouse, in association with UCSD Theatre, is because the Macbeths are childrens. This is a reading of the play popularized by the 1930s' *Macbeth* by Brooks and L.C. Knights (who also wrote "How Many Children Had Lady Macbeth?" in 1933), which claims the Macbeths were "childrens" because they were not able to create between them: an immortality not of lineage but of power. For the most part, the play supports this reading. Macbeth's "barren sceptre" and fertility, creation and destruction, winter and spring. And, as if to underline this, Macbeth's "barren sceptre" is a staff. Macbeth learns Macbeth has slaughtered Lady Macduff and children, Macduff's first thoughts are familial: "He has no children. All my

[illegible]

though it may be nonsexist and late-1980s — denies the character her “fiendlike” nature. Lady Macbeth turns positives into negatives. Williams tries the reverse but creates only an energy shortage whenever she must strut or fret on the Mandell Weiss stage.

William's weak effort also fails to account for the many similarities in the Macbeth's relationship. Although John Kerr, a noted Shakespearean commentator when he wrote "these two are sexually obsessed with each other and yet have suffered a great erotic defeat," in the *Playhouse* reading, they're essentially an unproblematic couple; partners. Being childless unites them. But are they all that united in the text? Look how she motivates him. She makes killing the king a test of Macbeth's manhood! Why? Especially since one would think his macho-ness is at an all-time high ("bold, brave, good, able, complete, self-sovereign, self-autonomous, golden" in act one; he with reference to the present; she the future). Why does she dominate? And when the suddenly self-starting Macbeth of act three, scene two,

decides to murder Banquo and Fleance without telling his wife, why doesn't William's Lady Macbeth react? This is, after all, the turning point not only in their relationship but also in the play. Whatever influence she has had over him is gone. She acquires a conscience, he loses his—they seem to have shared only one between them—and fills his remaining tomorrow with raging acts of gore.

All of which John Vickery delivers fully, with masterful jottings from Lady M. won't help, but Vickery's Macbeth is grand indeed. Whether he is conjuring the witches (here called "Three Wayward Women"), or shook by the sight of Banquo's bloody ghost, or privately marking the slow erosion of life's

meanings, Vickery accurately traces Macbeth's "falling in evil" with a deep, resonant voice that verges on the operatic. Insights emerge from the team of McAnuff and Vickery, one being the implicit theatricality of the role. Vickery shows us that once Macbeth has

Vickery shows us that once Macbeth has learned to feel emotion — i.e., to be an actor — Lady Macbeth (and other women, along with a strong up beat of the waltz) is the only one who is necessary. And at the heart of Vickery's reading is a growing sense of betrayal. Its potential sources hover like planets around the sun. Who was the cause? The witches? His wife? The "equivocation of the fiend"? Even though the role is steeped in evil, Vickery is able to invest it with a tragic stature because his Macbeth ultimately discovers the source of betrayal was his own imagination. He is not responsible. That we can feel somewhat sympathetic to a butcher at the end of the Playhouse's production, and we do, means that Vickery has done a remarkable piece of work.

McAnuff has directed *Macbeth* before, at the Stratford (Ontario) Festival in 1983, and the Playhouse production has clearly benefited from the experience. Aided by split-second scene changes that seem almost cinematic, McAnuff moves the tragedy at a headlong pace with a keen understanding of its rhythms. He also deftly moves the eye, as in the banquet scene where Banquo's ghost appears and disappears as if by magic. Throughout, McAnuff's bold direction combines the virtues of the stage and the screen. He characterizes Macbeth as well without diluting either. When blood must flow, it does (even, it would seem at one point, from Lady Macbeth's barren womb). When humor is called for, Jefferson Mays gives us a blunt

Porter bawdy enough for any 11th-Century mead hall. And while the entire production is painted with sure, confident strokes, it also has subtle, unexpected nuances that illuminate the text down to its inches.

One example. When Macbeth sends two murderers to slay Banquo and son Fleance, the third arrive and do the deed. The identity of the third has driven Shakespeare scholars nuttier than a nutcracker for centuries. The answer is what you most likely are a slip of the Bard's sword! Simple, yet packed with meaning. The third murderer (played by UCSD's always-inventive Jessica Black) is one of the three witches. The witches/ward women may not be the Fates, as some have suggested, but they do have a thorough knowledge of future history, and thus it's fitting that the "third murderer" actually allows you to see the murderer and the victim. The three Scottish kings, McAnuff's ward women — the others being Rebecca Schull and Tracey Ellis — are less supernaturally ghoulish than in previous

ing them to parasites that prey on the dead. The bearded broom-rider that is a wise choice because what might have looked a drool from Shakespeare's King James I (c.a. James Stuart, a direct descendent of Fleance and author of *Demonology* in 1597) would seem ridiculous to allegedly worldly, postmodern eyes. McNuff has also done wonders with act four, scene three, one of the Bard's least popular efforts, in which Malcolm and Macduff move from suspicion to brotherhood. McNuff shows us that the scene has more than one John Vickers. He has the two men's track meet in act five. At the end of the play, Malcolm invents the idea of Scottish earls, an idea that germinates in 4/3. John Walcutt's Malcolm and Randle Mell's very grounded

Macduff make this difficult, in many ways thankless (because it arrests the action for what can seem an eternity) scene work as well as it probably ever has. Other useful performances are by Robert Beltran as Banquo, William Verderber as Ross, Tom Nelis as Lennox, and a game Patrick Miller as the bleeding ghost.

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San Diego Reader, October 26, 1989 5

Nice Commission



Glenn Horuchi

The no-shows and never-heard-of-hims missed a qualified treat.

BY STEPHEN ESMEDINA

The continuing speculation about the status of jazz in San Diego has shifted its tone from the picket-line contention and frustration of ten years ago to one of polite debate and diplomatic advocacy. Today, jazz musicians of diverse styles, with varying degrees of renown and talent can be heard here. And local recording acts are receiving marginal national attention. This encourages some to believe that we have bridged the gap that once existed between performers, promoters, audiences, and ungrateful critics. The slogan "Support Jazz in San Diego" is invoked with the unconscious cheer of pichtoon on a charity telethon. All this might have us believing that the local success of pop-jazz and new-age and wider radio play has led to audience interest in all of jazz's manifestations.

The fanciful logic behind this supply-side conclusion is wishful thinking. We've made

progress, of course. San Diego has more clubs and makeshift concert halls featuring jazz musicians of proven durability. But audiences still have a predilection for styles that are instantly identified and absorbed; originality is encouraged only to the degree that it remains within comfortable boundaries and respects

decorum. As for testing the tolerance and fortitude of the music community, jazz in San Diego remains at a quiet impasse. Whatever alternative, underground, or avant-garde network that functions here seems subdued, resigned, content to ingratiate whoever is curious enough to risk the unfamiliar.

It was impossible not to construe as much looking the performance of Glenn Horuchi's Quartet last Friday night at the San Diego City College Theater. The jazz development kept the songs earthbound but not current and a supple, undulating structural development kept the songs earthbound but not static. Sharply contrasting textures and a fullitude of energetic but tapered solos from Horuchi and more saxist Francis Wong shot the proceedings as far into "free" territory as possible without becoming chaotic. Bassist Taj Miyang served the solos solidly and solidly. Drummer Leon Alexander was taut and intense, faltering only during a superfluous drum solo, which served as a

The no-shows and never-heard-of-hims missed a qualified treat. Horuchi is one of those uncommon jazz artists who surface in San Diego periodically with a solid musical identity and an ability to mix a variety of influences by subverting and recasting them artfully. As a pianist, he is blessed with range and sweep, integrating his designs with muscle, elegance, and enough droll to counter any accusations of his having created an indiscriminate pastiche. He proportions the elements — the rumbling modality, asymmetric movements, tremolos, and stormy attacks — with mood-shifting moments of austerity and judicious rest.

Horuchi melds the innovations of such incompatible pioneers as McCoy Tyner, Bill Evans, and Don Pullen and makes it all sound reasonable and natural. As a composer, the earnestness of Horuchi's material, most of which is dedicated to the status and struggles of Asian-Americans, is offset by dramatic fluency and a healthy measure of wit and playfulness. In this respect, his open-ended breadth recalls the fervent but malleable Thelma Houston Monk (for whom he has spun a remarkably close homage).

Horuchi's dexterity and mature vision are evident on his three brightly performed records, *New Step*, *Just Spirit*, and *Manzanar Blues*. At City College, his first set, consisting entirely of the commissioned "Burning Embers" works, had enough of the pleasing characteristics that distinguish his older compositions. There was a tentativeness in execution, but thankfully, it was not too damaging. Horuchi's self-effacing acknowledgment that the pieces were still relatively raw helped

mitigate the lax nervousness. Creaking joints and areas ripe for improvement are endemic to this sort of maiden exhibition.

The incense feeling that intermittently marred the new compositions was not evident in the quartet's treatments of more familiar material. Particularly galvanizing was "Just Spirit," an ambitious, dynamic display. Its quasi-pyramidal structure moved from a slow, stark dirge, anchored by a brooding ostinato figure, to "emotionally dense passages, passionate free-wheeling crescendos, and an abrupt recapitulation. Horuchi's strong devotion to form doesn't smother original invention, intuition, or virtuosity; it provides foundations that are always a delight to return to.

How much his musical integrity has been informed by his proclaimed historical and

political focus must be taken on faith. The liner notes to *Manzanar Blues* equate each cut on the record with a specific cause, controversy, or tragic news event. As with the manifestos of Max Roach, Charlie Haden, and Archie Shepp, Horuchi's stated obsessions are only relevant in the abstract. Social reform and reparations for past injustices may be his initial motivation, but with music this found and forceful, there is nobility to admire regardless of the extra-aesthetic ideas his works presumably illustrate. Excellent music, performed without guile or temptation, makes a powerful political statement all by itself.

Write on the subject of social responsibility, the second Ruse Collective-sponsored event is scheduled for tomorrow night, Friday, at 8:00 p.m., also at the San Diego City College Theater (C Street at 14th Street, downtown). This concert will consist of a large composition by the superb multi-reedist Turry, called *The Shaman's Song*. The work deals with "cycles of healing," according to the composer. Featured players are also saxist Daniel Jackson, guitarist/cellist/ flute Dave Millard, and percussionist Glenn Lacy, along with interpretive dancers. Don't let the fear of esoteric eschewance and conceptual sermonizing place a wedge between you and potentially brilliant music. Good musicians have a way of circumventing and transcending even themselves.

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Player

BY JOHN D'AGOSTINO

It says something about Mark O'Connor's eclecticism that he plays country fiddle, mandolin, and guitar, has toured with a well-known rock band, is much in demand as a session musician on major pop recordings, and was presented last Thursday night at the Bacharach in conjunction with KJPM radio's "Rising Jazz Stars" series. But the performance by O'Connor and his four-piece band — and the ovations it earned from a rapt audience — recited entire soliloquies about his emergence as one of contemporary music's most formidable multi-instrumentalists.

Most virtuosic players rarely succeed as a result of recording projects that introduce them to a far-flung audience they might not otherwise reach. But although O'Connor's recent solo albums are resolutely propagating his renown, the versatile string magician's career was already in high gear before he inked a deal with Warner Brothers in 1985.

The Seattle native first earned kudos at age ten, when he won a classical/folk guitar competition at the University of Washington. Within a year, he'd demonstrated equal proficiency on mandolin, dobro, banjo, and steel-string guitar. But it was on the violin that he exhibited the nation's mastery; seven months after first scratching at the instrument, he entered the National Old-Time Fiddle Championship. In due course, O'Connor added more than 90 competition trophies to his collection, was featured in various music festivals, and at age 12 performed with the legendary Roy Acuff at the Grand Ole Opry. He later recorded several albums for Rounder Records. Ten years ago, O'Connor played the Bacharach as a guitarist in the Stephanie Grappelli jazz trio band that also featured country-mandolin maestro David Grisman, whose band O'Connor subsequently joined. Two years later, he played the same venue as a fiddler with progressive-rockers the Dime Dogs. Since then, he's been lionized by musician-oriented publications; has played with the biggest names in country, pop, and even classical music (a Carnegie Hall concert with cellist Yo-Yo Ma); and was honored by *Esquire* magazine as one of the under-40 Americans who are "changing the nation."

Today, O'Connor guest-performs on as many as 100 different albums each year. Still, he remains a virtual unknown to all but those who keep a watchful eye on contemporary music. That's changing, thanks in large part to his four Warner albums, whose melody-rich instrumentalism have found their way onto a variety of radio playlists — from country to jazz to new-age. O'Connor's current release, *On the Mark*, is both a high-voltage stirrer of his diverse influences and a step forward in tone and execution.

Those who sat in the cabaret-configured Bacharach last week learned quickly that,



Mark O'Connor

musically speaking, O'Connor isn't an awe-shacker when it comes to violinists' expectations. *On the Mark* features a strong rhythm section, some tricky time changes, and (oops!) synthizers, and O'Connor plays electric as well as acoustic guitar. But even those who might have been open to surprise Thursday night could be excused for initially being taken aback by the breadth of the presentation. Keyboardist John Jarvis, one of the best of the new breed of instrumental composers (and an artist on MCA Records' Master Series), opened with a well-received, if too brief solo spot. He was followed by electric-bassist Vic Wooten, who raised eyebrows with his bass-

music hints, and lighted with the latest in music technology. As to the latter, both Jarvis and Rollings played synthesizers and so-called keyboards that afforded them a wide range of timbres, and Roy Wooten used his Synthesizer "Drums" with such delectable precision that one never heard the absence of an actual trap set on stage. New and old-tech instruments meshed well on the opener, "Hot Tamale," the first song on *On the Mark*. Rollings' keyboard setting of this New Orleans-style instrumental riffed the chugging sound of a Japanese shakuhachi, and when it was joined by O'Connor's zesty fiddle line, the *Orient*, the *Ozarks*, and equatorial

for that style, you can always find him there. But O'Connor is less like an overfurnished easy chair than a piece of luggage covered with decals. His playing conveys the future-tech fusion savvy of a Jean-Luc Ponty, the fusion-jazz traditions of Grappelli, and the classical-country filigree of a Richard Greene, while somehow forging a maverick identity apart from those masters.

That flexibility served O'Connor well. Because his violin is the melodic yoke of *On the Mark*, the instrument dominated a set obviously geared to push the new release. So singular a sound can wear out its welcome in lesser hands, but the fiddler was more than adequate to the task of keeping things crisp and lively. Indeed, he seemed to gain momentum as the evening wore on, topping one after another solo with another, finding fresh reserves of spontaneity where another distance runner might have hit empty.

On the new record's steadily country-rock romp "Bowie," O'Connor's playing was the musical equivalent of a professional driver racing down a one-lane mountain road; he blithely blasted through the straightaways and maneuvered hairpin turns not cautiously but with a flourish. O'Connor's innate taste is such that he can fill the smallest transitional cracks with luscious, ornamental riffs without seeming to overlap. His extemporized jams exude earliness without being gratuitous, and he locates the nobility in folksy lines rather than paragonizing their simplicity.

O'Connor isn't completely without his pretensions: *On the Mark* is the first of his Warner releases not to assign an opus number to each piece, as they do in classical music. But in light of O'Connor's self-effacing manner, one attributes this quirk more to good-natured caprice than to inflated self-worth. "Side Rite," one such opus (no. 43) from last year's *Elysian Forest*, enabled the band to shift down to the cruising gear that characterizes much of O'Connor's chamber-folk reverts as the new album's "Minutemen," a duet with the late, great Peter Yarrow, whose sepia-toned romanticism hushed Thursday's crowd.

Each time O'Connor and band slowed the pace or created a reflective mood, they yielded the concert back to speed with rhythmically volatile arrangements. The calm-morning awareness of the new record's "Pacific Expectations," for example, was answered with "We're Back!" a Latino rumble from *On the Mark* that in concert featured a furious synth solo by Rollings. After that, the show continued to build steam, which the band blew off with the closing number, "A Bowl of Rula (Then Twice Clap the Hands)," from 1986's *Always of*.

America linked arms in a dizzy dance. In the middle of "Hot Tamale," O'Connor switched to acoustic guitar for some fancy flat-picking. Unhappily, inexplicably, it was the only time he would play the instrument for the duration of the show.

Before the unassuming O'Connor had spoken two words to the audience, the band had tested two more times from the new album — the Elgar-esque "Changing of the Guard" and the funky "Get Set, Go." In time, the band would survey the entire recording; and if the selections were too new to have become familiar, O'Connor's fiddle-playing made it a moot consideration. His amber tone, like lines, graceful melodic turns, and cadence sprang captured the house. Besides, the music on *On the Mark* is so useful, only the dead wouldn't feel comfortable in its carcase. Each handclapping violinist tends to occupy his own stylistic niche; when you have a yen

He topped one ah-inspiring solo with another.

only arrangements of Stevie Wonder's "Overjoyed" and a passage from *The Nutcracker* suite. Wooten's straddled brother Roy replaced him on stage and took the show into another dimension with a polyrhythmic one-man workout performed on the Synthesizer, a guitar-shaped, digital instrument fitted with finger-picks that Wooten has modified to produce virtually the entire range of drum-set and percussive sounds and effects.

Both Wootens were then joined by keyboardist Matt Rollings (soon to release his debut for the same MCA series) for an electric boy jam that stood the club on its ear. Four warm-up segments — four different types of music. After a short intermission, O'Connor, Jarvis, Rollings, and the Wootens re-emerged and turned the concert toward its fifth and final destination — down a country road paved with jazz-derived improvisation, landscaped with pop-rock melodicism, broadened with world-

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QUARTER NOTES

BY JONATHAN SAVILLE

TALMI AND OHLSSON

The San Diego Symphony began its regular season with a magnificent concert. The orchestra's recently named music director, Yoram Talmi, conducted performances of Mozart's Concerto No. 23, K. 488, and of Mahler's Fifth Symphony; pianist Garrick Ohlsson was soloist in the Mozart. From first to last, in the contributions of the conductor, the soloist, and the orchestra, there was a sense of authority, of technical mastery, of musical intelligence, and of grandeur. It was altogether thrilling.

If anyone still entertained doubts about the Symphony board's judgment in choosing Talmi, those doubts must have been thoroughly obliterated by his handling of the most challenging program conceivable. If he can conduct Mozart and Mahler this well, he can conduct anything. In both performances, Talmi revealed a distinctive musical personality that places the Israeli-born musician in the great line of central-European — indeed, Viennese — conductors. What one heard throughout was the warmth and emotional expressiveness of this tradition, the blooming orchestral tone, the roundness of phrasing, the long-breathed lyricism, and above all the profound humanity, characteristics which reminded



Yoram Talmi

me powerfully of perhaps the greatest of central-European conductors, Bruno Walter. There was the same outer rightness of tempo that was always found in Walter's, the same serene realization of the inner meaning of each musical idea, the same unobtrusive but unshakable architectural control, by means of which all the component moments

were without sentimentality, exuberance without frenzy, the full range of human feeling in just proportion to a comprehensive understanding of human experience.

These are the qualities of Mozart and Mahler themselves, in their very different ways, and a conductor who has internalized their world views and made them the essence of his own soul, as Walter did and as Talmi has evidently done, can be relied upon to discover and communicate the deepest truth of virtually any work in the entire classical-romantic orchestral literature. On the evidence of this recent concert, there are some wonderful years ahead for the San Diego Symphony and its audience.

Garrick Ohlsson was an ideal soloist for a program so well calculated to reveal Talmi's strengths, for as a musician he proved to be cut from the very same cloth. I had not previously heard Ohlsson play Mozart, always having associated him

Mozartian style, for one could not have wished for a more sensitive and spirited performance of this most touching of all the composer's concertos. Ohlsson's playing of the heartbreakingly beautiful slow movement — daring in its unburied pacing, tremendously inward-looking in its exploration of the music's thought and feeling, capable of the most extreme delicacy without a trace of mannerism — was truly sublime, and Talmi and the orchestra were no less impressive.

The only negative criticism I have of this wonderful Mozart performance was Ohlsson's use of a Bösendorfer, an instrument that hardly seems suited to his talents. He is a pianist of considerable power, but the Bösendorfer's wide range, with its lack of ring, continually frustrated his efforts when the score called for assertiveness in the bass. Ohlsson's touch is expertly tingling line, but the Bösendorfer's treble notes were tremendously wooden, percussive in their initiation, hard in their tone, terminating too abruptly without any of the bell-like floating, almost vocal quality a pianist like this could easily evolve from any decent Steinway. As Bösendorfers go, this was not a terribly bad one — but that is like saying that a certain Chevrolet is not bad, for a Chevrolet, when at the same time you have a Rolls at your disposal. Both Ohlsson and Mozart deserved better.

There are some wonderful years ahead for the San Diego Symphony and its audience.

of musical discourse were given their proper weight, balance, and function in the large-scale structure. There was the same ability to convey tenderness

principally with a more romantic repertoire: Chopin, Liszt, Brahms, Rachmaninov, and the like. But he clearly has an authentic identification with the

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LETTERS

(continued from page 1)

foreign country and had no greater rights than those of the local people, but for the influence of the U.S. Consulate.

It would behoove all Americans to remember that when we cross the border into Mexico, we are subject to Mexico's laws and customs, not those of the United States, even though they may be unjust. As Mr. Higgins said, "You have no idea how important it is to behave yourself properly when visiting another country."

Cheryl L. Edwards
University City

Don't Make Him Laugh

Please consider this rebuttal to Sharon J. Higgins' story about Mexican jails.

How many dozens (hundreds?) of tourists can relate to the misery of Mexican jails? My brother-in-law and I can. Only Sharon stayed at the Ritz compared to the facility at Ensenada. There are no tanks. There is no water. There is no toilet. What there was were 28 men crowded into the first infested floor of an open cell that measured approximately 15 by 15. A cement terrace two feet square with a hole in the floor was the toilet. A sink? Don't make me laugh! A half-gallon plastic milk jug was passed through the bars once that awful night of our capture. And even if it did get as far as us, Lord only knows where the water came from. Food? We would imagine that after being held hostage for 15 hours (without explanation or any counsel) anything would be welcome.

Wrong! Smelly beans, soggy tortillas, and stale rice were not our idea of a well-balanced meal. Licking the dirt from the cell floor would probably have made more sense.

Our crime? Being gringos stupid enough to make the foolhardy trip and even stupider enough to walk the streets at night.

The charges? Drinking in public, drunk and disorderly. After having only one drink each in two different bars, I hardly think that was the case. No, more like "let's get what we can from these most vulnerable Americans."

What they got (after theft and bail money) was about \$200. What was taken that I miss most was a silver dollar (value about \$7) that I had carried with me for over 15 years that was a present from my aunt. How the officer howled as I pleaded with him to let me keep it. Cause for some serious hatred there. The money could be replaced. The memento couldn't.

Only now, after letters to six Mexican officials and tourist agencies and four months of waiting, am I being recognized. Only until such time as we are compensated for, or formally apologized to, will the rage in me settle. I'm not a spiteful person, but if Mexico never received another tourist dollar, I wouldn't wonder why.

Next time I have an out-of-town guest or have a few extra dollars to spend, I'll take them to the zoo. Or I'll burn the money.

Cheryl Higgins
Candor

Wants Future Phil

Congratulations on Phil Canale's "The Teacher Pail" (September 28). It was one of the finest stories ever printed by the Reader. Hope there'll be more by Canale — soon.

Benja Winter
La Jolla

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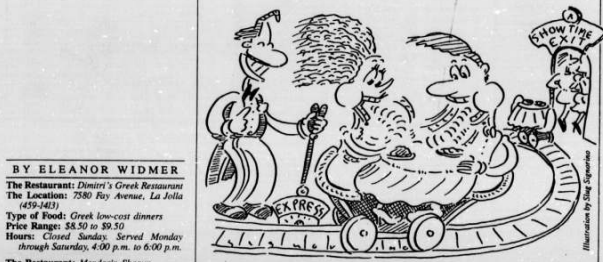
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With Good Inventions



restaurant exists there. The restaurant used to be American, and it still looks a bit like Denim, in spite of the Japanese lanterns and the sushi and tapan bars. But it does offer an amazingly extensive menu.

You can make a meal from the bar appetizers alone: shrimp, scallop, or beef tempura; yakitori; deep-fried tofu; broiled yellowtail cheeks; broiled whitefish; or soft-shell crab, all between \$3.95 and \$5.95. Also available are combination entrees. Shogun diners (with soup, salad, and tea); a complete sushi menu (about 45 items); and various sashimi combinations that include a four-person "Big Boat" for \$26.95. The only problem with so many offerings is that you're overwhelmed. It took a great deal of time to make our decisions.

Because I hadn't done it for a few years, we took seats at the upper left bar and had our food cooked before our eyes — "just like Benihana," everyone at the tapan (or steam) table kept saying. We started off, however, with a platter of mixed sushi (the \$9.95 offering is more than adequate for two). This summer I had sushi at the Hong Kong Club in Hong Kong, and it was simply incredible — every piece seemed to have just left out of the ocean. For this reason I've been eating quite a bit of sushi lately, none of which is even remotely close to what you get in Asia. Still, Vista is not Hong Kong, and the sushi at Mandarin Shogun is more than adequate. I especially enjoyed the shrimp and chicken entrée, prepared at the tapan table. It cost \$18.95, and one order was more than enough for me and my escort.

The white-hot chef first served us a fresh sushi platter, such as appetizers. We then had something miso soup, happily not too salty. (Most Japanese restaurants are now using low-sodium soy sauce, a welcomed relief.) I never used to be able to finish my miso soup because of the salt, so I am pleased to report that after the hot wasabi pasta and soupy frog ginger with our sushi, the miso soup calmed my palate.

The tapan-cooked shrimp and chicken dinner includes bamboo shoots, mushrooms, and zucchini, to which a dab of butter is added. (If you want to avoid the butter, mention it in advance.) Regrettably, while our main course was delicious, the salad was the pits: a handful of lettuce, some nondescript dressing, and a slice of canned sliced peach. Japanese restaurants should serve marinated cucumbers instead of trying to cater to what they think American tastes.

Mandarin Shogun is not as interesting as Kono in Chula Vista, nor can I, after our 45-minute ride, suggest that you jump into your car this minute. But if you should be in the vicinity, do keep this restaurant in mind. Lunch, served Monday through Friday, is a great buy, with most prices between \$4.95 and \$5.95. Last words of advice: call for directions; order the primary cuisine, Japanese (some Chinese dishes are offered); and if you sit at either the sushi or tapan yaki bars, tip the chefs. Dinners are available nightly at 4:30 p.m.

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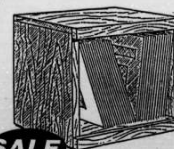
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SIZZLING SALSA

Dusk, old Havana. The taxicab I'm sitting in, a rusted 1950s vintage Plymouth, rattles along the cobblestone streets of the old quarter. My driver doesn't talk. Four scores above us, tiled roofs are etched against a blood-red sky. Below them squat the crumbling facades of tenement houses, faded reminders of the opulence that was once Havana. Havana before Fidel. Before Batista, even.

The driver grunts, swings the wheel hard to the right. Across the sidewalk is La Botigueta del Medio, a Havana watering hole once frequented by Hemingway. Canned music and the chatter of Miami pensioners wafts out its door. I shake my head. "No," I say

to the driver. "Salsa club. *Auténtico, por favor.*" He stares at me over the cracked vinyl of the headrest. His rubbery lips are working a cigar left, then right. I meet his gaze evenly. Finally, he sighs dramatically and points the Plymouth away from the curb. The black-market American dollar I promised him are still safely in my pocket.

Several meters later, he pulls over in front of a darkened storefront with a sputtering signpost of neon that blinks "La Lupa" on, off. The joint looks deserted. Now it's my turn to stare. A sump? He cracks what passes for a smile, reading my mind. He cocks his head, listens. I follow his lead. And then I hear it.

The syncopated beat of the music. The hollow thump on

benzo skins, the brass wail of a trumpeter. My mind races through the possibilities. Mambo. Rumba. Merengue. Samba. It's none of them, and yet, it's all of them; it's salsa!

I toss the dollars over the headrest and jump out of the taxi. He squeals away from the gutter before I can slam the door shut. No matter. The door of the club beckons, seems to pulse outward with the beat of the music. I throw it open and step inside.

A long bar stretches along the far wall of the room, flanked on the left by an old Wurlitzer jukebox. The source of the music. I bite my lip. Too late to chase the cab. Between me and the bar lies a cluster of tables and then the yellowed checkeredboard of a dance floor. It's alive with

(continued on page 3, col. 5)

EIGHT HANDS
ON TWO PIANOS

The development of the modern grand piano, on which a single instrumentalist could produce massive chords and complex counterpoint without needing any further accompaniment or collaboration, made some composers think of the instrument as a possible substitute for the orchestra. It was feasible to arrange orchestral works to be played on a piano, which meant that an individual pianist, in days without radio or recordings, could at any time



The *Average Piano Quartet* make living music out of a printed score and hear what a new symphony sounded like. From left, above all, was a genius at this sort of arrangement.

(continued on page 3, col. 1)

HERE'S
TO HOUDINI

He started out as a magician and illusionist, achieved his greatest fame as an escape artist, and died a spiritualist debunker. All three stages in the amazing career of Harry Houdini will be recounted in a series of multimedia presentations — four each on Monday, October 30, and Tuesday, October 31 — at the Mid-City Theatre downtown.

Each presentation, billed as "A Halloween Tribute to Harry Houdini," will include nearly an hour's worth of magic tricks

perfected by the Great Houdini, who was born in Budapest in 1874. He emigrated to the United States as a child, and by the time he was in his early 20s, he was astounding audiences all over the country by restoring burned currency and cut newspapers, bloodlessly passing needles through his body, performing a bevy of sleight-of-hand card tricks, and more.

San Diego magician Loch David Crane, who will perform the magic in the upcoming shows, says the climax will be a re-enactment of Houdini's legendary escape from a straitjacket while suspended, upside down, over the crowd. In the early 1900s, Crane says, Houdini introduced a new finale to his stage show: He would ask a volunteer from the audience to stand behind him and within

(continued on page 4, col. 3)



Howard Michel with the music.

A BIT HAIRY

It was a night like any other night at the Blue Gribbler Bar and Grill. In the back room, Zeke and Wally were shooting eight ball. The juke was blaring a mournful Skeeter Davis tune. And at the bar slumped Greg, drunk again. He was nattering on about something or other, and the strobing neon light flashing through the window from his gesturing arms in place — all eight of them. Yes, a night like any other night, when the tamarisks are on the prowl.

"Man, this routine is getting old real fast," Greg complained.

"Every afternoon it's the same thing — get up, wait for that old sun to start sinking, and hit the road. And you can't ever find any breads anywhere, anyway."

Kevin spoke up from two stools

down. "I heard some of those canyon out Torrey Pines way are pretty hot. Lake Murray isn't bad. A — no, I know what they still say about. Screaming Valley."

A wifful look came over Ray.

"Time was," he said to no one in particular, "you could stroll around any of these here city canyons and find some action. No more, though. Too many houses, too many curious human kids

with too many glass jars, too many worrisome parents toting shovels..." "Can the barkeep polished a few glasses but didn't say anything."

(continued on page 4, col. 5)



Howard Michel with the music.

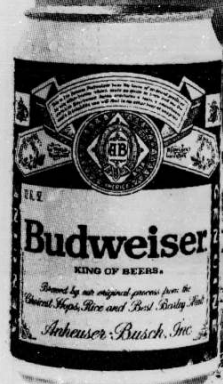
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FRIGHT NIGHT

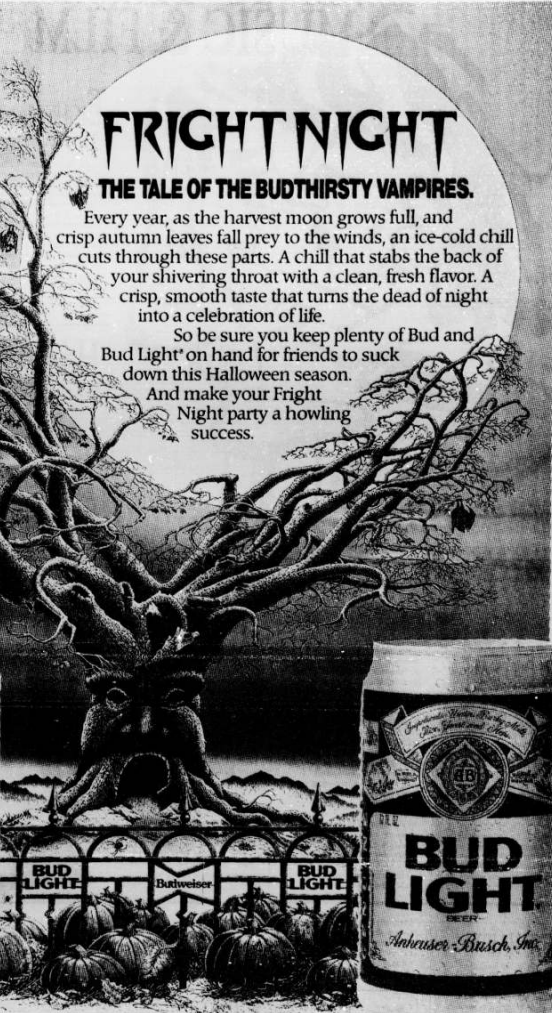
THE TALE OF THE BUDTHIRSTY VAMPIRES.

Every year, as the harvest moon grows full, and crisp autumn leaves fall prey to the winds, an ice-cold chill cuts through these parts. A chill that stabs the back of your shivering throat with a clean, fresh flavor. A crisp, smooth taste that turns the dead of night into a celebration of life.

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EIGHT HANDS ON TWO PIANOS

continued from page 11
composing piano versions of the Beethoven symphonies that are marvels to listen to (and also a supreme test of the pianist's technique). Later, in an even greater technical challenge, Stravinsky was to arrange parts of his *Fernsehke* for a single piano. Not every pianist is good enough to play these arrangements, however. For talented amateurs, it became the custom to arrange orchestral works for two pianos, which made things easier. Sometimes these arrangements required two pianos, but it was also a frequent practice to make the arrangement so that two pianists could play it on a single keyboard, one taking care of the bass and the other the treble. This was basically homestyle music-making, of no

great artistic pretense, but great fun for both performers and listeners. Some composers — notably Mozart, Schubert, Brahms, and Bartok — experienced with four-hand piano pieces in a more serious way, not as arrangements of an orchestral score, but as independent compositions. The four hands, whether on two keyboards or one, made for an almost unlimited range of contrapuntal effects and for massive chords. But such works also presented problems. The relatively limited palette of colors available on a piano created a certain monotony when the notes were so multiplied, and the undeniable fact that the piano is a percussion instrument became harder to conceal when two pianists were pounding away at once. Nevertheless, duo-piano teams have over the years achieved a considerable popularity, playing both arrangements and works originally composed for four hands. On the principle that one



can't have too much of a good thing, the duo-piano format was even doubled, so that it was possible to hear stupendously complicated, loud, flashy, percussive arrangements for no fewer than eight hands. In the middle of the 20th Century, a group calling itself the First Piano Quartet played works of this sort on four concert grands, producing a sound that had to be heard to be believed. Somewhere in the middle of

this uninhibited proliferation of pianos, pianists, and hands is the American Piano Quartet, which will be giving a local concert this week. This group consists of four pianists (and hence eight hands), but only two pianos: an exact doubling of the old-fashioned four-hands-one-keyboard format. Naturally, there is no original repertoire for such a combination, so that their program will consist entirely of arrangements — from Gounod's *Fant. Chaconne*, Chopin's *Epique*, and Scriabin's *Sun and Serpents* among others, and including movements from symphonies by Brahms and Saint-Saens. What a noise that will make! But the American Piano Quartet has to be considered small change in comparison with what may be the most monstrous superlatation of pianos since the instrument was invented. That was the simultaneous playing by 84 grand pianos at the opening ceremonies of the 1984 Olympics in Los Angeles. The racket was heard, it is believed, on the moon.

In contrast, the American Piano Quartet will remain on earth. Their concert at Point Loma Nazarene College, in Brown Chapel (1900 Lomaland Drive) is scheduled for Friday, October 27, at 8:00 p.m. Tickets are available at the college's cultural events office (phone 232-2336), Ticketmaster (278-TIXS), and the Arts Tix Booth at Horton Plaza (238-3810).

— Thomas Arne

SIZZLING SALSA

continued from page 11
bodies, whirling shapes and thrusting hips. The men hold onto their partners with one, sometimes two hands, cutting intricate patterns with their feet on the floor. I tread my way through the tables. Curious faces glance up at me, then duck back into their drinks. Whispers. The bartender sets down the glass he's washing and wipes his hands on a rag. He waits.

(continued on page 4)

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READER'S GUIDE TO LOCAL EVENTS

Daylight Savings Time ends this Sunday morning, October 29, at 2 a.m. With the resumption of standard time, midday (the instant when the sun reaches its maximum altitude in the sky) will again be marked as close to noon on our clocks, rather than 1 p.m., as before.

from 2 p.m. to 3:30 p.m. From Route 52 take the Regency Road/Clemente Mesa Boulevard exit. Go south on Clemente Mesa and turn right into the parking lot. Wear comfortable shoes and long pants; bring water, a jacket, binoculars and a field guide, and a snack if you wish. 232-8321.

Low Tides this week include 5:11 a.m. on Sunday, October 29, 5:12 p.m. on Sunday, October 29, 5:12 p.m. on Monday, October 30, and 5:11 a.m. on Tuesday, October 31. Although not quite the lowest tides of the month, this series occurs during hours convenient for tidalpool viewing.

"Halloween Hoot Hike." Friends of Los Patequitos Canyon Preserve will sponsor an easy (no hill) evening walk for the whole family on Monday, October 30, beginning at 6:30 p.m. Dress warm, bring flashlights, and meet in the dirt parking lot at Canyonville Park, near the Patequitos Preserve sign, off Black Mountain Road. To reach Black Mountain Road, take I-5 to the Minn Mesa Boulevard exit, proceed west to Black Mountain Road north (it's right turn). The

1½-hour walk includes a visit to a historic grave site with housing at the three species of oak found at the area: giant, horned, and bur oak. Free for more information, call 271-6730.

Halloween Evening. Tuesday, October 31, promises to be a dark one except where the city lights cast their glow. If the sky is very clear, a tiny sliver of moon, just past new phase, will show itself briefly in the low southwestern sky during twilight.

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Contra Dancing. one of the easiest forms of folk and square dancing, takes place Friday, October 27, at the Pabst American Hall. A caller and live musicians are featured at the dance, which starts at 8 p.m. at 1934 30th Street, in North Park. For ticket information, call 494-4813.

Middle Eastern Dance. a showcase of belly dance and traditional dances from the Middle East and North Africa take place at Mammoth Restaurant every Friday on Friday, October 27. Moroccan dance will be highlighted. The show begins at 9 p.m. in the restaurant lounge, 8238 Parkway Drive, La Mesa. For ticket information, call 442-3663.

"White Palace." Salsa presents New York dance choreographer Dana Rest in this premiere dance solo staged for the gallery's white box space. The dance is performed without music, and, as story, accompanied by Clay Shook's lighting design. Rest performs at South, 852 Eighth Avenue, downtown, on Friday, October 28, at 8 p.m. For ticket information, call 233-8466.

Soviet Arts Festival performers, from local dance companies for one performance at 8 p.m. on Saturday, October 28, at SDEU's Open Air - Turner. The California Ballet Company, San Diego Folk Dance Ensemble, the Samahin Philippine Dance Company, and the USIU International Ballet were asked to dance with the Georgian company, known for its spectacular leaps and swagles. For tickets to the SDEU performance, call 594-6947 or 594-6555.

Halloween Dance. the House of Cuba, part of the House of Pacific Relations, will sponsor a dance on Saturday, October 28, featuring a Cuban band from Los Angeles, Salsa music, and a costume contest. It takes place at the Plaza International Hotel (Travelodge Inn), 1515 Hill Circle South, Mission Valley. For ticket information, call 693-4781.

Georgian Folk Dance Performance and Classes. the Georgian State Folk Dancers and Singers will perform in Fashion Valley on Saturday, October 28, at 12:30 p.m., by the Broadway, on the outdoor stage. This performance is free and open to the public; seating is limited and is on a first-come basis. On Sunday, October 29, dancers from the group will present master classes, free and made for the first-time-work crowd. It starts at 5:30 p.m. on Tuesday, October 31, in the ballroom of the Hilton Plaza Hotel, 9221 Broadway Circle, sponsored by SERVE San Diego. For ticket information, call 535-0999.

Singing and Dancing Ensemble. the San Diego Area Dance Alliance will present the Georgian State Folk Dance Company, and the USIU International Ballet were asked to dance with the Georgian company, known for its spectacular leaps and swagles. For tickets to the SDEU performance, call 594-6947 or 594-6555.

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Georgian Folk Dance Performance and Classes. the Georgian State Folk Dancers and Singers will perform in Fashion Valley on Saturday, October 28, at 12:30 p.m., by the Broadway, on the outdoor stage. This performance is free and open to the public; seating is limited and is on a first-come basis. On Sunday, October 29, dancers from the group will present master classes, free and made for the first-time-work crowd. It starts at 5:30 p.m. on Tuesday, October 31, in the ballroom of the Hilton Plaza Hotel, 9221 Broadway Circle, sponsored by SERVE San Diego. For ticket information, call 535-0999.

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The Gourmet Experience
"A Private Singles Club"
An excellent way for singles (25-53) to meet and spend an evening while enjoying a delicious gourmet dinner.
Wednesday, November 1 - Tamba de Oro
New Year's Eve at the Westgate Hotel
A completely elegant evening for singles and marrieds alike begins at 7:30 with champagne and hot hors d'oeuvres. Then dancing to a live band and a gourmet gourmet dinner. At midnight the champagne flows! Reservations must be made no later than the end of October.
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SPA MYSTERY WEEKEND
Includes all meals, room and murder! Nov. 11-12 1999
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A day for men and women who are thinking of divorce, working through a breakup, already divorced, or single parents.
SAT., NOV. 4, 9:30-3:30
Min. Mesa College Theatre, Oceanside
Cost: \$15 (includes box lunch)
Child care reimbursement by reservation
Call 757-2121, ext. 379 or 273
for information
Space limited - Reservations required

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Original, metaphysical, spiritual books & supplies.
Candles & incense.
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WORKSHOPS
Saturday, October 28, 9 am-3 pm
"Healing Crystal Mala Ring" - Jim Capron
Monday, October 30, 10 am-12 pm
"Ongoing Metaphysical Youth Group"
Lucy Brown
Tuesday, October 31, 10 am-12 pm
"Self Awareness Study Group" - Shirley Finch
Thursday, November 2, 7-9 pm
"Dance Workshop" - Lucy Brown
For further information call 477-5242
2306 Highland Avenue, National City

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Swing & Jitterbug Nov. 1
Ballroom Nov. 1
Nightclub Nov. 1
Latin Nov. 2
West Coast swing Nov. 2
Salsa & merengue Nov. 7
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UNDER THE TENT IN CAJON SPEEDWAY
EL CAJON - BALMIST & MIKE AVENUES
TAKES ONLY 5 MINUTES TO GET TO THE HAUNTED HOUSE
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REGULARLY \$4.50
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CHILDREN UNDER 48 INCHES WHEN ACCOMPANIED BY AN ADULT \$3.50
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To learn more about how we can help you find a fulfilling relationship, simply complete and mail the Confidential Profile Form below. The ideal mate of your dreams whom you might otherwise never meet is most likely waiting for you in our Video Library right now.
• My social situation is as follows:
- I am new to this area
- I do not meet enough quality people
- I am too busy to look for people
- I have not been dating in _____ months
• I have heard about GREAT EXPECTATIONS
- A great deal because (please specify)
• A little bit
- Not at all
• I have never been married
- Been divorced _____ years _____ months
- Been separated _____ years _____ months
- Been widowed _____ years _____ months
• I am
- Not dating anyone I would consider for a long-term relationship
- Dating someone who does not want what I want in a relationship
- Dating various people
Name _____ Age _____ Male _____ Female _____
Phone/home _____ work _____
Address _____
City _____ Zip _____
Occupation _____
• My annual income is
- Under \$15,000
- \$15,000 to \$15,000
- \$15,000 to \$25,000
- \$25,000 to \$35,000
- \$35,000 to \$50,000
- \$50,000 to \$100,000
- \$100,000 +
• My education level is
- High School - A College
- 4-year college/university
- Masters degree
- Advanced degree
• Are you planning to move in the next six months
- Yes
- No
- If yes, where?
• My primary social goal is
- To date a lot
- Having a steady relationship
- Marriage

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ROMANCES SAN DIEGO BAY
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Friday, October 27, 11 pm-1:30 am
Halloween Cruise
Special guest host Billy Bones
Only \$9.91**
Contests! Prizes! Giveaways!
Munchies included!
91X Reggae on the Bay
Saturday, October 28, 11 pm-1:30 am
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Hosted by Makeda and Damaja Le
Only \$15.00**
Contests! Prizes! Giveaways!
Munchies included!
(*Mue be 21 and over, per person, plus tax and tip)
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Tuesday - October 31, 7-10 pm
Halloween Dinner Cruise
Special Only \$25**
Price includes:
★ Complete seated Prime Rib dinner • 3-hour cruise
★ Dancing to 50s and 60s top hits • Cash bar
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Polynesian Dinner Cruise
Wednesday and Thursday nights
Cruise includes:
★ Complimentary leis and Mai Tais as you board
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Sunday Champagne Brunch \$19.95*
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READER'S GUIDE TO LOCAL EVENTS

Art and the Museum of Photographic Arts present this festival, a retrospective of the works of Sergei Parajanov and guest appearances by filmmakers Balázs Balogh, George Shengulava, Alexander Babushkin, Nana Jorjadze, and film critic Nana Amisashvili, all from the Soviet Republic of Georgia. This week, *The Color of Pomegranates*, directed by Sergei Parajanov, screens on Wednesday, November 1, at 7:30 p.m. All film titles will screen in Russian with English subtitles in the museum's Sherman Auditorium, 700 Prospect Street, La Jolla. For ticket information, call 454-2267.

MUSIC

Young Artists Performance. Soviet child prodigies Yekaterina Melnikova and Anzhelika Rapina will offer concerts this week in Balboa Park.

part of the Soviet Arts Festival. Melnikova, 11, will perform on violin. Her repertoire includes works by Bach, Mozart, Chopin, Debussy, and Liszt. Rapina, 14, performs works by Mendelssohn, Saint-Saëns, Prokofiev, and Tchaikovsky, also on violin. Performances are scheduled Friday, October 27, at 1 p.m., and Monday, October 30, through Wednesday, November 1, at 10 a.m. in the recital hall across from the Scripps Bowl in Balboa Park. Free. 560-5616.

"Blue Feet" in collaboration with KSDS Radio (88.3 FM), the Blue Performance Gallery presents new works commissioned by local artists. On Friday, October 27, multi-instrumentalist Tanya performs "The Shaman Song," reflecting Afro-Cuban, Brazilian, and native American rhythms and sounds. Leticia Jackson and friends will accompany the musical performance with dance. The concert takes place at 8 p.m. in the City College Theater, 14th and C Streets, downtown. For ticket information, call 236-1347 or 234-0861.

African Drumming, Rhythm, and Dance. Ghana-born composer and percussionist Obo Aditi and his group Kukuridu ("earthquake" in Ghanaian) will play at UCSD's Mandeville Auditorium on Friday, October 27. The 8 p.m. performance features the group's mixture of African jazz-rock riffs with African polyrhythms. For ticket information, call 534-4559.

"Point Loma Presents." Point Loma Nazarene College opens its performing arts series on Friday, October 27, with the American Piano Quartet, which includes works by Johann Sebastian Bach, Johannes Brahms, Franz Schubert, and a special arrangement of John Philip Sousa's "Swan and Stripes Forever." The concert will be held in the Brown Chapel of the campus, 3900 Lomaland Drive, Point Loma, at 8 p.m. For ticket information, call 221-2336, 278-8497, or 238-3810.

Royal Regiments on Parade. Scottish regiments will entertain local audiences on Friday, October 27, when the massed bands of Scotland's Black Watch, Argyll, and Sutherland Highlanders perform at 8 p.m. at the Sports Arena. With pipes, drums, and dancers, the company of 90 will present traditional music of Great Britain and Scotland, as well as popular favorites. For ticket information, call 224-4176, 226-8212, or 278-2497.

"Bois de Godolome." The San Diego Opera's 25th season continues with Monty's opera, set at the turn of the 17th Century and based on a verse play by Alexander Pushkin and Kenneth's *History of the Russian Empire*. Part of the Soviet Arts Festival, this production features the leading singers and a conductor from the Soviet Union. Performances this week are scheduled for Friday, October 27, at 8 p.m.; Sunday, October 29, at 2 p.m.; and Tuesday, October 31, at 7 p.m. at the Civic Theatre, 202 C Street, downtown. For ticket information, call 236-6510.

Winners' Concert. winners of the San Diego Dances Metropolitan Opera Auditions will present a concert on Saturday, October 28, at 3 p.m. in the Casino Theatre, USD, Alcala Park. Linda Vista Admission is free, but donations will be accepted.

Faculty Chamber Music Series. the Arroyo Quartet, a string ensemble from Colgate, New Germany, will perform in Mandeville Auditorium at UCSD on Saturday, October 28, at 8 p.m. The program will be Berlioz's Quartet in F Major, Op. 15 and Quartet in A Major, Op. 18, No. 3; and Schmitt's Quartet No. 3. For ticket information, call 534-6467.

Jack Cabaret. Jack Bryant, known in jazz circles since the '60s when he played sideman with Margaret Pappas, Charlie Mingus, and Rahsaan Roland Kirk, performs at UCSD's Faculty Club on Saturday, October 28, at 8 p.m. The legendary jazz pianist is a versatile musician, his instruments have included saxophone, trumpet, bass, trombone, guitar, and more. He has toured Europe and is active as a music educator. Tickets or information, call 534-4830 or 534-3404.

Celtic Halloween Concert. traditional ballad singer and dulcimer player Holly Tammam will perform in a concert sponsored by the San Diego Folk Heritage on Saturday, October 28. The evening of Scottish, Irish, English, and Appalachian songs celebrating the ancient Celtic fire festival of Samhain (Gaelic for the end of summer) begins at 8 p.m. at 435 South Granddine Street, "Jules" Beach. For reservations and ticket information, call 416-6030.

Percussion and Keyboard. Woods and Music presents the great Composers' Piano Series, featuring classical works and jazz pieces. The program includes four Preludes for Vibraphone and Piano, by Debussy; Stephen Blumberg, Works by Bolling, Chopin, Frank Zappa, and FJQ. Back are also included. The concert will be held at 8 p.m. on Sunday, October 29, at 808 Fourth Avenue, Hillcrest. For ticket information, call 258-6212.

Jazz Piano and Vocal. a benefit concert for Camp Stevens in Julian will take place Saturday, October 29, in the great hall of St. Paul's Cathedral. Malou Regan, accompanied by Mel Coet on piano and Cuernar Baga on bass, will sing a classic jazz repertoire including standards by Gerwyn, Ellington, and Shearing. Peter Nicholas Revell, chair of UCSD's Music Department, performs a program of piano music from classic to contemporary, including three Gerwyn preludes. The concert takes place at 7:30 p.m. at the church, 2725 Sixth Avenue, University City. For ticket information, call 765-0218.

Organ Concert. major works by great composers such as Bach, Chopin, Liszt, and others will be performed by guest organist George Buterfield on Sunday, October 29, at 2 p.m. in Balboa Park's Scripps Chapel. For reservations and ticket information, call 226-8519.

American Guild of Organists Series. Kathleen Schulte presents a concert of works by Fenchel, C.P.E. Bach, Albin, and Reger on Sunday, October 29, at 4 p.m. at St. James-by-the-Sea, 243 Prospect Street, La Jolla. Free. 236-9370.

Chamber Music Series. harpsichordist Gregory Hayes and soloist Susan Barrett present the second concert in this series, sponsored by Jones Jewelry and Fine Art, 1208 Prospect Street, La Jolla. The concert on Sunday, October 29, at 8 p.m. will feature works by Corelli, Scarlatti, Leclair, Chabrier, and Prokofiev. For ticket information, call 456-1677.

Baroque Performance. the Baroque Band is a student winner of the statewide Topanga Baroque and Fiddle Contest. They'll perform at 7 p.m. next Thursday, November 2, at the North County Blugram Club meeting, held at Lampoon Plaza, 2315 East Valley Parkway, in Escondido. The group plays a variety of folk, blues, and country music on harp, fiddle, guitar, and string bass. The performance is free and open to the public. For more information, call 743-3300 or 743-4471.

Jazz Ensemble. a program of instrumental jazz featuring the music of Count Basie, Artie Shaw, Duke Ellington, Stan Kenton, and The Fourmen will be performed by the Henry George Center, 2240 Morley Street, between Ulric and Comstock Streets, in Linda Vista. Free and open to the public. For more information, call 492-8042 or 454-7366.

"Summertime in the Arctic." Eleanor Mosca, a veteran of seven Arctic expeditions, presents a slide-illustrated lecture at the next meeting of the San Diego Audubon Society. Her subjects will include past and present human habitation of the area, in flora and fauna, geology, and a special look at the indigenous and migratory birds. The meeting will be held Friday, October 27, at 7:30 p.m. in the lecture hall of the Natural History Museum, Balboa Park. Free and open to the public. For more information, call 459-8139 or 531-0615.

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"Apollo-Soyuz Mission International." General Thomas P. Stafford, Apollo-Soyuz astronaut, presents a lecture on Saturday, October 28, at the Reuben H. Fleet Space Theater. He recounts his last space flights, two in Gemini and two in Apollo between 1965 and 1975, as well as his role in the Apollo-Soyuz mission. He will sign autographs at the "Soviet-American Space Art" exhibit at the Museum of San Diego History that afternoon from 2 p.m. to 3 p.m. (See "Museums" for more information about the exhibit). Free. 238-1213.

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READERS' GUIDE TO LOCAL EVENTS

"Endangered Species What Must Be Done?" The World Affairs Council presents Denis D. Alford, Kenya's ambassador to the U.S., who addresses the conditions of Kenya's game parks, wildlife management, and the country's political climate at the 12:45 p.m. program on Sunday, October 28, at the Monterey Pavilion in the Wild Animal Park. A reception is slated for 1:30 a.m., followed by

brunch at noon. The Wild Animal Park is located at 15500 San Pasqual Valley Road in Escondido. An African festival has been organized for Saturday evening for more information, see "Special." For tickets and information to the afternoon program, call 235-0311.

"Ban" The next Neat Company Discovery event will feature a slide-illustrated lecture and discussion on bananas, offered by the Conservation International. It takes place at the Neat Company store in Horton Plaza at 6:30 p.m. on Sunday, October 29. Fee: \$10.00.

"Technology and Music and Art" The Athenaeum Music and Arts Library presents a four-part lecture series beginning Monday, October 30, at 7 p.m. Roger Reynolds, Pulitzer Prize-winning composer, Richard

"Soviet Contemporary Art" The Laura Larkin Gallery in Del Mar will offer a series of lectures in Moscow art center Nika Sherbakova in part of the Soviet Arts Festival. The next lecture takes place on Monday, October 30, 8 p.m. to 9 p.m., at the gallery in the Del Mar Plaza, 1555 Camino Del Mar, Suite 314. For reservations and information, call 792-2041.

"Citizens, Symbols, and Spaces" SDSU's Alumni and Association Forum presents this discussion at 12:30 p.m. on Wednesday, November 1, at the Omni Hotel, 900 Broadway Circle, downtown. The keynote speaker will be Ronald Lee Fleming, author of *Place Makers*. His address will be followed by a panel discussion that includes city councilman Ron

Rehman, local developer Ted Osmark, SDSU political science professor Henry Jensen, and a moderator from KJMB radio, the composer. The program looks at the idea of public function and pride in the city. For ticket information and reservations, call 594-6907.

"Musical Interludes" harpist Marian Ryan Hays offers a program titled "Devilish Tales of Angels, Harp," sponsored by the San Diego

Chamber Orchestra and the Rancho Santa Fe Garden Club. Hays speaks about the history, mechanics, and techniques of the harp and tells anecdotes about the difficulties in performing this unusual instrument. She speaks on Wednesday, November 1, 1:30 p.m., in the garden club, located at the corner of La Grana and Avenida de Alacran in Rancho Santa Fe. For ticket information, call 751-6402.

"American Indian Women" SDSU's "New Views of Women" lecture series continues with Marilyn Robinson, program coordinator for the local Indian Human Resource Center, talking about the opportunities and challenges of the American Indian woman. She speaks at 7 p.m. on Wednesday, November 1, in the auditorium of Patrick Henry High School, 6702 Wadsworth Drive, San Carlos. A moderator will field questions from the audience. The forum is sponsored by AAUW (American Association of University Women) and the League of Women Voters. East County chapter. Free for most information, call 594-4150.

"Computational Chemistry: Present and Future Applications" Jerry Greenberg of the San Diego Supercomputer Center presents this lecture in part of National Chemistry Week (October 19 through November 4). He speaks at 7 p.m. next Thursday, November 2, in the Fleet Space Theater's Orson Buben Lecture Hall. Free and open to the public. 238-1233.

"Life in Modern-Day China" George Man, who recently returned to the U.S. after four years as an agriculture professor at a university in Beijing, often talks on life in China. His lecture will be moderated by Isabella Wasserman at the center, 4126 Executive Drive, La Jolla. For ticket information, call 457-3030.

Outdoor Adventure Programs The REI sport-gear store continues its Thursday evening clinics with "How to Rent Equipment for Your Next Ski Adventure." This first in a series of clinics for beginning skiers will offer valuable tips from REI's experienced ski staff. It takes place next Thursday, November 2, at 7 p.m. in the clinic room of the North Park store, 3029 University Avenue, in North Park. Free. 295-7700.

"The Art Museum and its Relevance to the Community" Steve Bono, director of the San Diego Museum of Art, and Hugh Davies, director of the La Jolla

Museum of Contemporary Art, speak on the subject of museums next Thursday, November 2, at the La Jolla Lawrence chapter of the Jewish Community Center. The 7:30 p.m. lecture will be moderated by Isabella Wasserman at the center, 4126 Executive Drive, La Jolla. For ticket information, call 457-3030.

Comedy Mark Schiff headlines this week at the Improv, tonight, Thursday, October 26, through Sunday, October 29. Schiff has been on *Late Night* with David Letterman and appeared in clubs all over the country. He's backed by Jill Timbony and Kevin Jordan. On Monday, October 30, John McDowell appears on "Monday Night Live" along with five other comedians. On Tuesday, October 31, Mark McCollum takes the mike, a past recipient of "Comedy Entertainer of the Year" award which appeared on *The Tonight Show*. John McDowell and Steve Carls add support through November 5. Showtimes at the Improv are Sunday through Thursday, 8:30 p.m.; Thursday and Friday, 8:30 p.m. and 10:30 p.m.; Saturday, 8 p.m. and 10 p.m.; and "Monday Night Live" at 8:30 p.m. The Improv is located at 832 Carter

IN PERSON

More Comedy this week, North County Comedy Nine includes features Craig Shoemaker, Chuck Byrne, and Dan Villagosa tonight, Thursday, October 26, through Sunday, October 29. Showtimes are Wednesday, Thursday, and Sunday, 8:30 p.m.; Friday and Saturday, 8 p.m. and 10 p.m. The club is located at 2216 El Camino Real, suite 104, in Encinitas. For ticket information or schedule updates, call 757-2177.

And More Still headlines this week at the Bahia Comedy Inn on Randy Lukas (Shoemaker's Former Person in America) tonight, Thursday, October 26, through Saturday, October 28. Brian Bradley guest star on TV's *It's a Long* headline Tuesday, November 3, through Thursday and Friday, 8:30 p.m.; and 10:30 p.m., and Saturday 8 p.m.

Avenue, Pacific Beach. For reservations and ticket information, call 481-4520.

Author Discussion acrophotographer Roddy McDowell, a professional photographer for more than 30 years, will sign copies of his new book, *Double Exposure: Take Two*, and talk about the process of his craft on Friday, October 27. The collection of portraits includes some of the world's leading figures in the arts. McDowell speaks from 11 a.m. to 1 p.m. at the UCSD bookstore. Free. 534-3149.

"Arises in the Garden" this new monthly event will feature literary and visual arts. On Friday, October 27, poet Marilyn Chin reads from her work *Dark Bamboo* and artist Brenda de Flamingh exhibits a collection of masks. The event begins at 8 p.m.

with the poetry reading starting at 8 p.m. at 3751 First Avenue, Hillcrest. For ticket information, call 574-1481.

Open Poetry Reading Poetry Unlimited presents its monthly program on Friday, October 27, 7 p.m. at the La Jolla Recreation Center, 615 Prospect Street, La Jolla. 459-8523.

"Poetry at the Museum" Fran Adler and Maggie Jaffe read from their work on Saturday, October 28, 8 p.m., at the Ocean Art Cafe, Seaweed Avenue and C Street, downtown. 237-0015.

"The Wind of Odin" Jim French presents a collection of Viking music, instruments, and poems at the Scene Arts Gallery, 812 F Street, downtown, on Saturday, October 28, at 8 p.m. For ticket information, call 237-9962.

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READER'S GUIDE TO LOCAL EVENTS

than 75 artists and sculptors. The fine arts and crafts festival will be held on San Diego Avenue and Mason Street in Old Town on Friday, October 27, through Sunday, October 29, from 10 a.m. to 6 p.m. Native dances will be performed by the North County Intertribal Association on Saturday, October 28, at 1:30 p.m.; ending marchas will entertain on Saturday and Sunday from 12:30 p.m. to 3:30 p.m. Free. For more information, call 560-6419.

Encinitas Day Celebration, this day-long festival will feature a 5K fun walk, pancake breakfast, games, crafts, displays, booths, and live entertainment. It all takes place on Saturday, October 28, at Oakcrest Park, 1140 Oakcrest Park Drive (at Baker Drive), in Encinitas. The breakfast starts at 7:30 a.m.; the walk begins at 8 a.m. (day-long registration begins at 7:30 a.m.); and the crafts, booths, dancing, and other activities go from 10 a.m. to 5:30 p.m. Free. For general information, call 944-1380. For walk information and registration, call 753-2335.

"Thrashing Beer and Antique Sale" the 12th biannual show at the Antique Club & Steam Engine Museum takes place this weekend,

Saturday, October 28, and Sunday, October 29. Activities include live arts and crafts demonstrations, farming techniques, craft making, live country and folk music, live wagon and train rides, and an antique tractor parade. Exhibits of steam and gas-powered equipment and engines, vintage cars, and the museum's permanent blacksmith shop, sawmill, and parlor, will also be on view. The show takes place from 9 a.m. to 4:30 p.m. both days at 2080 N. Santa Fe Avenue, Vista. For ticket information, call 940-5045.

"Red Ribbon Jamboree" this day-long event will feature multicultural groups performing dances and music, showing arts and crafts, and serving native foods. Other activities include the Comedy Jam, an entertainment concert featuring headlining comedians, a presentation by school children, plus music, clowns, magic, and information booths. The jamboree is sponsored by ADAPT (Alcohol and Drug Abuse Prevention Task Force), the Human Relations Commission, and the San Diego Office of Education. Participating ethnic groups include Lebanese, Ethiopian, Lao/Muong, Chinese, Polish, American Indian, Japanese, Mexican, Irish, and Filipino. It's free and takes place on Saturday, October 28, from 10 a.m. to 5 p.m. on the east side of the county administration building, 1600 Pacific Highway, downtown. Free. For more information, call 296-7255.

Doll Show and Sale, the Doll Guild of San Diego announces its annual sale on Saturday, October 28, from 10 a.m. to 4 p.m. More than 60 dealers will feature antique and collectible dolls, doll accessories, toys, and books. A doll-making clinic for both modern and antique dolls will be available from 11 a.m. to noon and

2 p.m. to 3 p.m. The show takes place at the Holiday Inn, 8100 Aero Drive, at Montgomery Field, Kearney Mesa. For ticket information, call 298-2447.

African Festival, the World African Council and the Educational Cultural Complex will co-host this festival, honoring Kenya's ambassador to the U.S., Dennis D. Alande. A reception for the ambassador is slated for 6 p.m. on Saturday, October 28, at 7 p.m., he will talk about the social, political, and economic developments of Kenya and its fascinating history. The Teyateyan Dancers, a local group of African-Americans, will perform traditional African dances at 8 p.m. This event takes place at the ECC, 4343 Ocean View Boulevard, Southeast San Diego. Admission is free, but reservations are requested by Thursday, October 26, call 235-0111 or 230-2800.

Great Books Group, this group meets the second and fourth Saturdays of the month to discuss great works of literature. The next meeting is scheduled for Saturday, October 28, when *The Mists of Avalon* by Marion Zimmer Bradley is the topic. Moderated by Richard Wilbur, published by Harcourt Brace Jovanovich, Inc. (1993). It is suggested, not required, that participants read the material before attending the group, which meets from 2 p.m. to 4 p.m. in second floor library, 820 E Street. Free. For more information, call 236-9816 or 457-2043.

Mural Completion Celebration, the Churchill Hotel, now called Churchill Castle, will celebrate its mural art completion with a concert featuring rhythm and blues by the Mighty Penguins and salsa music by Casa Dabe. The celebration is slated for Sunday, October 29, 2 p.m. to 6 p.m., at 827 C Street, downtown. The mural is a seven-story high, multi-color

caricature of the west side of the hotel. It was designed and painted by 20/20 studios for a 625 Remington sculpture, *Coming Through the Rain*, currently on display at the Hunter Building on 625 Broadway (viewing hours are 10 a.m. to 4 p.m. weekdays through November 20). Mural artists are Scott Swearingen, Rafeel Pineda, and Reuben Segal. Admission to the concert is free. For more information, call 298-2473.

FOR KIDS

Puppet Show, Mr. March and Mr. Stone tell kids about fire prevention and Halloween safety in a program put on by the Burn Institute on Friday, October 27, 9:30 a.m., at the Linda Vista library, 1100 Linda Street, Linda Vista. Free. 277-3837.

Watchamacallit Witch, also known as L. Cabaret, will entertain children with costumes, makeup games, and songs on Friday, October 27, at 10:30 a.m. at the University Heights library, 4193 Park Boulevard, North Park. Free. 294-4514.

"Haunting of the Moonlight", the Moonlight Amphitheater's haunted house is scheduled from Friday, October 27, through Tuesday, October 31, at Breggler Terrace Park, 1200 Vale Terrace Drive, in Vista. For ages nine and up, the haunted house will be open from 5 p.m. to 10 p.m. on Friday, Saturday, and Sunday, and 6 p.m. to 9 p.m. on Sunday and Monday. For younger kids aged three to eight, "Kids (Just Wanna Have Fun) Haunted House" will offer a necessary fun experience. It takes place from 6 p.m. to 9 p.m. on Friday and Saturday, October 27 and 28, and

6 p.m. to 8 p.m. on Sunday, Monday, and Tuesday, October 29 through 31. For ticket information (patrons get in free), call 724-2110 or 724-6111.

Halloween Party, children of all ages are welcome at this event sponsored by the La Jolla Recreation Center, 615 Prospect Street, La Jolla. Activities include moonbounce, costume contest, cakewalk, refreshments, and more. Children under seven must be accompanied by an adult. It all takes place on Saturday, October 28, from noon to 3 p.m. For more information, call 454-2071.

Children's Plans, the University Community Library will show an hour of films beginning at 10:30 a.m. on Saturday, October 28. The films will be *Dinosaur*, *Good Cop* (about Halloween), *Minuteman*, *Major A.D.* (about a computer adventure in the future), and *Halloween Wars* (in parody of *Star Wars*). The library is located at 4155 Governor Drive, University City. Free. 453-7721.

Halloween Program, the children's film series at the downtown library will present a special program from 2 p.m. to 4 p.m. on Saturday, October 28, in honor of Halloween. Films to be shown include *The Sorcerer's Apprentice*, *The Wizard of Oz*, *The Wizard of the Nile*, and *The Pumpkin Who Cried*. A costume parade and a party are also scheduled. The library is located at 820 E Street, downtown. Free. 236-9838.

Stories for Halloween, Stacy Weitz, director of "Literature Comes to Life," presents six dramatic programs featuring fun and scary stories for Halloween. Her shows include *Scary Stories*, *Pumpkin*, *Threats*, and *Scary Stories*. She appears at the Plaza Casino Real, 2123 El Cometa Real, in Carlsbad, on Sunday, October 29, from 1 p.m. to

3 p.m.; Monday, October 30, from 4 p.m. to 6 p.m.; and Tuesday, October 31, from 4:30 p.m. to 6 p.m. All shows take place in the JC Private Court. Free. 729-7977.

Preschool Storytelling, the National City Public Library invites preschoolers, accompanied by an adult, to enjoy stories, songs, and a film from 10 a.m. to 10:30 a.m. The film for Wednesday, November 1, is *Apr. 3*, based on Ezra Jack Keats' picture book of the same name, about two boys trying to find who is playing the harmonica in their apartment on a rainy day. On Halloween, Tuesday, October 31, the library will offer "Storybook Storytelling" to mid-twenties from 5 p.m. to 7 p.m. in the children's room. The library is located at 200 East 12th Street, in National City. Free. 336-4280.

The other exhibit consists of exchange by two young Soviet architects, Alexander Bruckner and Ilya Ustinov. Presented in cooperation with the University Art Museum of SDSU, the exhibit includes family designed.

MUSEUMS

La Jolla Museum of Contemporary Art, as part of the San Diego Soviet Art Festival, the museum will host two related exhibits, "Paint Art of the Soviet Union," a joint exhibition between the museum and the San Diego Chapter of the American Institute of Graphic Arts, features 100 contemporary Soviet posters never seen outside the USSR. The posters, characterized by bold design and vivid colors, reflect cultural, political, and social themes and will be on view at both the La Jolla museum and its downtown annex (see "Galleries" for annex information). This show remains through January 7.

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intricate engravings of magical cities, mythical creatures, and new works based on a major installation at the University Gallery. This exhibition has been organized by Tina Lipetz, director of the gallery at SDSU. It runs through December 10.

Also on display, an exhibition of paintings and collages by Robert Moskowitz also opens at the museum. The retrospective traces the New York-based artist's work over a 30-year period and underscores his position as a link between the New York school of abstract expressionism and the "New Image" painters. The exhibition features works from the early '60s through the '70s, collages using window shades, small, narrative works, and large monochromatic paintings of the corners of empty rooms. His later paintings and pastels include looting silhouettes of well-known buildings, structures, and works of art in vertical compositions as high as ten feet. The show remains through January 7.

The museum is located at 700

Prospect Street, La Jolla, with viewing hours Tuesday through Sunday from 10 a.m. to 5 p.m., except Saturdays when it is open until 9 p.m. Admission is free of charge on Wednesday from 5 p.m. to 9 p.m. 454-1541.

Mingei Museum of Folk Art, "Folk Art of the Soviet Union" promises more than 100 objects of folk art from the 18th to 20th Centuries, on loan from the State Museum of Ethnography of the People of the USSR, on display through January 7. Wooden implements, rugs from Central Asia, Ukrainian glass and ceramics, ornamental clothing from Siberia, and various weavings, furniture, instruments, and jewelry are also included, representing the more than 100 ethnic groups that make up the 15 republics of the Soviet Union. The show is presented in conjunction with the San Diego Soviet Arts Festival. The museum is located inside

La Jolla Village Square. Hours are Tuesday through Friday, noon to 5 p.m.; Saturdays and Sundays, 10 a.m. to 6 p.m. 453-5300.

Museum of Art, the largest collection of Fabergé Imperial eggs ever assembled for public viewing will be presented during the San Diego Soviet Arts Festival. More than 25 of the royal objects from private collections, museums, the Kremlin Armory Museum, the Forbes Magazine Collection, and Queen Elizabeth II of England will be on view. The hand-carved, decorative artworks are made of gold and silver and set with precious stones, created by master jeweler Peter Carl Fabergé between 1885 and 1918. The eggs remain at the museum through November 11, with special viewing hours Tuesday, Wednesday, and Friday, 11 a.m. to 5 p.m.; Thursday, 11 a.m. to 5 p.m.; Saturday and Sunday, 10 a.m. to 5 p.m. These hours apply to the Fabergé Eggs exhibition only.

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Monday, November 6 ■ One show only, 8:00 pm

La Jolla Museum of Contemporary Art
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Presented by the San Diego Jazz Festival, Inc., in association with the La Jolla Museum of Contemporary Art.

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READER'S GUIDE TO LOCAL EVENTS

Continuing at the museum through Sunday, October 29, will be the work of the Spanish impressionist Joaquín Sorolla, known for the sun-drenched landscapes and seascapes of his native Spain. Joaquín Sorolla: Painter of Light" consists of 80 works, including images of Spaniards at leisure, family scenes featuring Sorolla's wife and daughters, and 30 oil sketches, aquatints — small, informal renderings of people and places.

The Museum of Art is located in the center of Balboa Park on the Plaza de Panama, next to the Old Globe Theatre. Museum hours are Tuesday through Sunday 10 a.m. to 4:30 p.m. For ticket information, call 232-7931.

The Museum of Man, the largest collection of Russian lacquer boxes outside the Soviet Union will be on display during the Soviet Arts Festival. "Romantic Fantasy: Russian Lacquer" features more than 100 Russian lacquer boxes and miniatures from the Museum collection. The boxes are carefully formed of paper, mahogany and completed after 45 to 60 days of drying, polishing, and lacquering. The hand-painted miniature decorations reflect scenes of fairytale, open, and battle, as well as portraits and landscapes. The show remains through December 31.

The ongoing exhibit at the museum, "Traditional Crafts of Saudi Arabia," an exhibit of 200 handcrafted ornaments and accessories, continues through January 1990. It reflects the traditional ways of life that many Saudi dwellers because of the current climate in the Mid-East. Colorful textiles, jewelry, ceremonial daggers, leather work, pottery, bangles, and metal work will be shown, along with fully furnished tents, separated for men and women. The Museum of Man is located in Balboa Park. Hours are 10 a.m. to 4:30 p.m. daily. For the lacquer art exhibit, the museum shop will be open every Thursday till 9 p.m. 239-2001.

Museum of Photographic Arts, in celebration of "Treasures of the Soviet Union," the Museum will present "An

Insight into Contemporary Soviet Photography, 1965 to 1985." The show features approximately 150 images, the selected works of 19 photographers from Moscow, Leningrad, and Vilnius. Photography in the USSR has no official state art, and is not featured in museums. Despite this, the photographs depict living people in a variety of genres. Most of the self-taught photographers work in black and white, depicting Russian peasantry and the village marketplace, people living on the edge of the community, or tortured images of the environment manipulated by scratching, painting, tearing, and mounting. The show was created by Marie-Françoise George of the Compagnie de la Photographie in Paris. It remains through November 19. The museum is open daily from 10 a.m. to 5 p.m. Thursdays till 9 p.m. 239-5247.

Museum of San Diego History, three exhibitions will correspond to the San Diego Space Arts Festival. "Soviet-American Space Art" presented jointly with the Fleet Space Theater and Science Center, will feature works of Soviet and American astronautical artists, or space artists, who supplement technical information with imagination to create planetary landscapes. Soviet artists such as Andrei Sokolov, Alexander Petrov, and Alexei Leonov will be featured, the latter through December 31.

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Nature's Museum, an exhibit of the Balboa Zoo's Mineral Carvings is displayed in

conjunction with the San Diego Science Center. A variety of delicately carved animals and creature trinkets are featured in the collection, many of them adorned with rubies, diamonds, and other precious gems. Animals represented include chelonians, seals, lions, tigers, panthers, monkeys, lions, tigers, panthers, chickens, rabbits, and dogs. The 22 carvings will be featured in the museum's Brainer Family Mineral Gallery in Balboa Park. The museum is open daily from 10 a.m. to 4:30 p.m. 232-8821.

"Predation of the Ancient Seal" is an exhibit that contains complete fossils of an aquatic, land invertebrate, a bone fish (twelve-headed), and a natural fossil balise whale. The 19-foot whale was recently excavated from a site in Chile. The exhibit also includes a variety of other marine fossils — dolphins, sea urchins, for real, sharks, and mussels of sea scallops — and a working paleontology lab set up for viewing at the scientists' station over the museum's dinosaur skeletons. The museum's permanent exhibits include educational displays on endangered plants, animals, and habitats, and the desert ecosystem. The museum, located in Balboa Park, is open from 10 a.m. to 4:30 p.m. daily. Call 232-3821 for more information.

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conjunction with the San Diego Science Center. A variety of delicately carved animals and creature trinkets are featured in the collection, many of them adorned with rubies, diamonds, and other precious gems. Animals represented include chelonians, seals, lions, tigers, panthers, monkeys, lions, tigers, panthers, chickens, rabbits, and dogs. The 22 carvings will be featured in the museum's Brainer Family Mineral Gallery in Balboa Park. The museum is open daily from 10 a.m. to 4:30 p.m. 232-8821.

"Predation of the Ancient Seal" is an exhibit that contains complete fossils of an aquatic, land invertebrate, a bone fish (twelve-headed), and a natural fossil balise whale. The 19-foot whale was recently excavated from a site in Chile. The exhibit also includes a variety of other marine fossils — dolphins, sea urchins, for real, sharks, and mussels of sea scallops — and a working paleontology lab set up for viewing at the scientists' station over the museum's dinosaur skeletons. The museum's permanent exhibits include educational displays on endangered plants, animals, and habitats, and the desert ecosystem. The museum, located in Balboa Park, is open from 10 a.m. to 4:30 p.m. daily. Call 232-3821 for more information.

Reuben H. Fleet Space Theater and Science Center, "Soviet-American Space Art" presented jointly with the Fleet Space Theater and Science Center, will feature works of Soviet and American astronautical artists, or space artists, who supplement technical information with imagination to create planetary landscapes. Soviet artists such as Andrei Sokolov, Alexander Petrov, and Alexei Leonov will be featured, the latter through December 31.

Also on view at the museum will be two exhibits by children, "Friendship: The Creative Forces of Art" and "The Great Teacher of Art." A display of American and Soviet children's art is presented by MEND (Modern Educating Nucleus Development) and "Rights of the Child," international children's art presented by the local chapter of UNICEF.

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273

The Jacks and Sid Griffin: Rio, Saturday, November 4, 9 p.m., 4258 West Point Loma Blvd., Loma Portal, 225-9039.

The Miracle Legion and Friends of Ghostie Sport: Saturday, November 4, 9 p.m., 1130 Buena Vista, La Jolla, 276-3903.

The Woodpeckers, Jamie James and the Kinghives, and David Zeppelin: Holly Up Tavern, Sunday, November 4, 9 p.m., 143 South Cedros Avenue, Solana Beach, 485-9022.

Michael W. Smith and Margaret Becker: Starlight Bowl, Sunday, November 5, 3 p.m., Balboa Park, 278-TX33.

"Bring On the Night Beasts for the AIDS Assistance Fund," featuring Rita Coolidge: San Diego Marriott Hotel, Sunday, November 5, 7 p.m., 333 West Harbor Drive, downtown, 563-7029 or 278-TX33.

Anson Funderburg and the Rockets: featuring Tom Hovory: Holly Up Tavern, Sunday, November 5, 9 p.m., 143 South Cedros Avenue, Solana Beach, 485-9022.

Max Beach and His Double Quartet: Sherwood Auditorium, Monday, November 6, 8 p.m., La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 458-1404.

Animal Legies: Backchannel, Tuesday, November 7, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-TX33.

Fit and Funk for Ladies: Golden Hall, Wednesday, November 8, 7:30 p.m., Community Center, downtown.

The Rembrandts: Backchannel, Wednesday, November 8, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-TX33.

The Warehouse: Price Center Ballroom, Thursday, November 9, 8 p.m., UCSD campus, La Jolla, 534-4559.

Jerry Jeff Walker: Holly Up Tavern, Thursday, November 9, 9 p.m., 143 South Cedros Avenue, Solana Beach, 485-9022.

Spirits: Winston's, Friday, November 10, 10 p.m., 1921 Bacon Street, Ocean Beach, 222-6222.

Food for Feet: Backchannel, Friday, November 10, 8 p.m., Ante Center, San Diego State University campus, 594-6947 or 278-TX33.

OF NOTE



STEPHEN ESMEDINA

Sukay: Mandeville Auditorium, Friday, November 10, 8 p.m., UCSD campus, La Jolla, 534-4590.

The Del Fuegos: Backchannel, Friday, November 10, 9:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-TX33.

Cathy Fish and Mary Murrey: Del Mar Shores Auditorium, Saturday, November 11, 7 p.m., Ninth Street and Bradford Court, Del Mar, 436-4030.

Mike Gilley: Backchannel, Saturday, November 11, 7 p.m., and 10:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-TX33.

The Gary Burton Quintet: Diego's Loft, Saturday, November 11, 8:30 p.m., and 10:30 p.m., 880 Garnet Avenue, Pacific Beach, 434-4427.

Etta James: Backchannel, Sunday, November 12, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-TX33.

George Clinton: Holly Up Tavern, Monday, November 13, 9 p.m., 143 South Cedros Avenue, Solana Beach, 485-9022.

Jean-Luc Ponty: Symphony Hall, Friday, November 14, 8 p.m., 750 B Street, downtown, 278-TX33.

Wild Roses: Backchannel, Saturday, November 14, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-TX33.

The Yellowjackets: Mandeville Auditorium, Wednesday, November 15, 8 p.m., UCSD campus, La Jolla, 534-4590.

Hank Crawford and Jimmy McGriff: El Rio, Wednesday, November 15, through Sunday, November 26, Wednesday, Thursday, and Sunday, 8 p.m., Friday and Saturday, 9 p.m., Summer House Inn, 7955 La Jolla Village Drive, La Jolla, 434-0291.

The Country Gentlemen: Pomodoro Club, Thursday, November 16, call for time, 12277 Pomodoro Road, Poway, 748-1335.

Yessou N'Down: Backchannel, Thursday, November 16, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-TX33.

La Jolla Holly Up Tavern: Thursday, November 16, 9 p.m., 143 South Cedros Avenue, Solana Beach, 485-9022.

Moore Allman: El Rio's, Wednesday, December 13, through Saturday, December 16, 8 p.m., Wednesday, Thursday, and Saturday, 9 p.m., Friday and Sunday, 10 p.m., 1921 Bacon Street, Ocean Beach, 222-6222.

Joe Pave: El Rio's, Wednesday, November 29, through Sunday, December 3, 8 p.m., Friday and Saturday, 9 p.m., Summer House Inn, 7955 La Jolla Village Drive, La Jolla, 434-0291.

Look Blue: Backchannel, Friday, December 8, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-TX33.

Peter Sprague: Words and Music, Friday, December 8, 8:30 p.m., 3006 Fourth Avenue, Hillcrest, 268-4411.

Garth Brooks: Backchannel, Saturday, December 9, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-TX33.

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Ostian: Mandeville Auditorium, Friday, November 17, 8 p.m., UCSD campus, La Jolla, 534-4590.

The Alarm and the Kevin McEneaney Orchestra: UCSD Campus, November 17, 8 p.m., UCSD, 534-4590.

Crispin Glover: Iggy's, Thursday, December 14, 7 p.m., Amigo Shopping Center, Tiburon, Hills, California, 230-7777 or 278-TX33.

Peter Sprague and Deborah Liv Johnson: with Jim Bell First Unitarian Church of San Diego, Saturday, November 18, 7:30 p.m., 4390 Front Street, Hillcrest, 293-1447.

The California Theatre: Saturday, November 18, 8 p.m., 1122 Fourth Avenue, downtown, 278-TX33.

The Dave Mason Band: Backchannel, Sunday, November 19, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-TX33.

The Potato 5, Let's Go Bowling, and the Gangbusters: La Pista de Aguadon, Tuesday, November 21, 7:30 p.m., 3820 University Avenue, East San Diego, 278-TX33.

"Jazz Live," featuring the San Diego Jazz Orchestra: San Diego City College Theatre, Tuesday, November 21, 8 p.m., C Street, between 13th and 15th Streets, downtown, 234-1062 or 234-4041.

Sir James Young and Peter Sprague: La Pista Theatre, Saturday, November 25, call for time, First and D Streets, downtown, 278-TX33.

War: Rio, Saturday, November 25, 9 p.m., 4258 West Point Loma Blvd., 225-9039.

Joe Pave: El Rio's, Wednesday, November 29, through Sunday, December 3, 8 p.m., Friday and Saturday, 9 p.m., Summer House Inn, 7955 La Jolla Village Drive, La Jolla, 434-0291.

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LOCAL MUSIC

Club listings are compiled by Ron Jennings. If you wish to be included, please call 534-8302. Thursday afternoon or Friday before 5:00 p.m. The listings are free.

North County

The Road Street Cafe: 576 North Highway 101, Encinitas, 942-5145. Peter Puppington, guitar, 7:30 p.m.

Rever Creek: 12581 East Valley Parkway, Encinitas, 746-7400. Gary Lehman, country and contemporary. Friday and Saturday.

Holly Up Tavern: 143 South Cedros Avenue, Solana Beach, 485-9022. Live music, nights, call club for information. Afternoon concerts: the Chicago Six, Cleveland Jazz, 5:30 p.m., Friday; Bob Long, Bob Long, and swing, 5:30 p.m., Saturday; the Heavy Brothers, country music, 6:30 p.m., Monday.

BookWorks/Panacea Coffeehouse: 2071 Via de la Valle, Power Mall Mall, Del Mar, 753-7375. Holly and the Heartbeats, original jazz, 8 p.m., Friday. Revolver's Back Room, 2077 Vista Way, Encinitas, 721-5490. Midnight Delight, contemporary. Tuesday through Saturday.

Raggs's Speakeasy: 340 East Grand Avenue, Encinitas, 941-0055. Hearings, rock and roll, Tuesday through Saturday; Up and Coming, rock and roll, Sunday and Monday.

Mate Calender's: 2980 Avenida Encinitas, Carlsbad, 438-3029. Donat Beaudry, jazz, contemporary music, 7:30-10:30 p.m., Saturday.

The Cambridge Inn: 1280 East Vista Way, Vista, 736-5203. Craig Jones, pianist and vocalist, performs jazz and contemporary music and humor, weekly from 7 p.m. to midnight, Wednesday, Friday, and Saturday.

The Country Club Restaurant and Lounge: 450 Douglas Drive, Encinitas, 721-0860. Harlan County Line, country. Wednesday through Sunday (jazz session Sunday).

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OF NOTE



STEPHEN ESMEDINA

The scope of **Jaki Byard's** artistry is expansive yet so controlled and complete that his work never exhibits the slovenly marks that are often the bane of unlearned aesthetes. Byard is at all times convincing because of his exacting management and utilization of many musical forms and the obvious delight he takes in those matchups. His liberal incorporation of piano styles, from ragtime to bebop, is graced with interpretations of classical technique. And Byard also handles the tenor sax with the reserve of one whose respect for its unique difficulties prevents him from taking his model facility. The empathy for sax players may stem from his inspired collaborations with Eric Dolphy, Booker Ervin, Joe Farrell, and Eric Klopis, to name a few.

The broad contextual strokes Byard uses in small groups are realized with grandeur by his big band, the Apollo Stompers. His song selections and orchestrations are panoramic but sturdy and immediate. His commitment to sustaining the big-band format by selecting pieces from the entire jazz spectrum makes this ensemble a logical extension of his own intimate, frugal endeavors.

That this distinctive, entertaining musician has had to set so far from appreciation from a small but effective pocket of ad-mans is no surprise. A full-time academic career, acquired indifference to self-promotion, and sporadic representation on record guarantee humble celebrity status. One Byard album, *Phantom*, was released on an Italian label, locating his out-of-print Prestige classics requires diligent treasure hunts. His surprising and heartening that Byard will make a rare local appearance Saturday night at the UCSD Faculty Club.

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formerly of the 1st Russian Rock Band Sasha Yuri

RUSS T. NAIL

Rene Sandoval & Tom Martin
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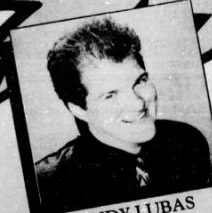
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RANDY LUBAS
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Special appearances on HBO &
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BRIAN BRADLEY
Tuesday-Thursday
October 31-November 2

Co-hosted by his movie as
"Shogun Warrior" &
"Welcome to England" guest star on
TV shows "It's a Living" & "9 to 5"



VIC DUNLOP
Friday & Saturday
November 3 & 4

New VJ on VH-1
Co-hosted a movie "Marsballs II"
& appeared as a celebrity guest on
Hollywood Squares



DAVID TYREE
Tuesday & Wednesday
Friday & Saturday
November 21, 22, 24 & 25

As seen in Showtime's "Comedy
Club Network" (Tom Chatter's
"Come Sing Live" TV appearance
on "The Richard Pryor Show")



JOEY CAMEN
Tuesday-Thursday
November 28-30

As seen in the hit movie
"National Night" PBS
series "The Righteous Apples"



MARGARET SMITH
Friday & Saturday
December 1 & 2

Appearances on "Late Night with
David Letterman" "Saturday Live"
"The 11th Annual Young
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1st ANNUAL SAN DIEGO COMEDY COMPETITION

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Semi-final: November 17 & 18
Final: November 19

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The Inn at Del Mar, 1540 Camino Del Mar Del Mar 92028. The Rocke Cole Trio, with John Rant and Joe Hearn, contemporary and jazz. Friday and Saturday.

Ireland's Own, 656 First Street, Encinitas 92023. Tim and Martha Hark, Irish and folk music. Thursday through Saturday: open mike night. Wednesday.

Jelly Rugs/Oceanide, 1800 North Harbor Drive, Oceanide 92081. Hubert Salazar, contemporary, Thursday through Saturday.

Karby's Cafe, 111 15th Street, Del Mar 92014. Eric, Koolha, jazz and Latin guitar music. 10 p.m. Wednesday through Saturday.

La Costa Hotel and Spa, Costa Del Mar Road, Carlsbad 92008. Tournament of Champions Lounge: Bobby Aron performs contemporary music. Sunday through Saturday, alternating sets on Friday and Saturday with The 40 Artists Show. 9 p.m. Beverly State, piano: contemporary music. Tuesday, at 9 p.m., in the International Salon.

Leo's Little Bit of Country, 680 West San Marcos Boulevard, San Marcos 92069. 745-4220. Char Carroll and Crooners, country. Wednesday through Sunday (open season Sunday), the North Forty Band, country music. Tuesday evening and beginning at 4 p.m. on Sunday.

OBO ADDY, Friday, UCSB's Mandeville Auditorium
Max and Mac's, 9975 Carmel Mountain Road, Rancho Penasquitos, 444-4720. Doug Deaguer performs adult contemporary music from 7:31 p.m. to Friday.
Maxie's, 20554 Lake Drive, Escondido 92027. Candie Kane performs acoustic country music. Wednesday.
Chuck Perilla performs acoustic country music. Friday and Saturday.



Mission Inn, 502 East Mission, San Marcos 92070. Bruce Coughlin, vintage rock and roll. Wednesday through Saturday.
Oakside Lodge, 14000 Oakside Road, Escondido 92023. Dakota, country. Friday and Saturday. Dakota also hosts a jam session beginning at 4 p.m. Sunday.

Nile Fleur, 6009 Paseo Delicias, Rancho Santa Fe 92065. Jack Nash, piano show tunes. Wednesday through Saturday.
Nirvana's Cafe, 1953 San Elijo Avenue, Cardiff 94370. Peter Popping, jazz and classical guitar. Performers from 8:31 p.m. Friday; live music. 10 a.m. Saturday. Eric Koolha, jazz and Latin guitar music. 10 a.m. Sunday; open mike night. Tuesday.

Old Del Mar Cafe, 2730 Via de la Valle, Del Mar 92014. Streetbeat, rock and roll. Thursday through Saturday: the Bluebeards vintage rhythm and blues. Sunday: In Chorus Island Sounds, ska, calypso, and reggae music. Monday: Big Bang, rock and roll. Tuesday: the Big Bang, vintage rock and roll. Wednesday through Saturday.
The Packing House Restaurant, 121 South Main Avenue, Fallbrook 92038. Good Times, country rock. Friday and Saturday evenings.

The Pomodoro Club, 12237 Pomodoro Road, Poway 92073. The Savory Brothers, country. Friday and Saturday.

Portofino Restaurant, 1108 First Street, Encinitas 92024. Jack Smith, piano variety. From 6:30-10:30 p.m. Wednesday through Saturday.

Poway Mine Company, 12373 Poway Road, Poway 92076. Barbra and the Creators, rock and roll. Friday and Saturday.

Pregh's, 1723 South Hill Street, Oceanside 92054. Don Tension performs country and contemporary music, beginning at 8:30 p.m. Sunday through Saturday.

Rajah and Eddie's, 390 Grand Avenue, Carlsbad 92008. D.R.B., rock and roll. Beginning at 9 p.m. Wednesday through Saturday.

Rancho Bernardo Inn, 17500 Bernardo Oaks Drive, Rancho Bernardo 92121. One Plus One, contemporary. Tuesday.

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MELISSA LEE
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FRIDAY, OCTOBER 27
IF TOMORROW BOBBY SEXTON
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SATURDAY, OCTOBER 28
FINELINE ENTERTAINMENT
FLOCK OF SEAGULLS
1 RAN
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SUNDAY, OCTOBER 29
DEBORAH HARRY
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MONDAY, OCTOBER 30
KING FM/BILL SILVA PRESENT
BAD ENGLISH
TUESDAY, OCTOBER 31
HALLOWEEN BASH WITH THE BEAT FARMERS

WEDNESDAY, NOVEMBER 1
BOB McMAHON
DARKEST LIGHT
THURSDAY, NOVEMBER 2
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FRIDAY, NOVEMBER 3
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MICHAEL TOMLINSON

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ANIMAL LOGIC

WEDNESDAY, NOVEMBER 8
THE ROMANTICS

FRIDAY, NOVEMBER 10
DEL FUEGOS

SATURDAY, NOVEMBER 11
MICKY GILLEY
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YOUSOU N'DOUR 11/17
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FINELINE ENTERTAINMENT
THE TOASTERS
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GANGBUSTERS

SUNDAY, NOVEMBER 5
THE GRAYS HAVE CANCELLED THEIR SHOWS ON 10/27 & 28. THE SHOWS WILL BE RE-SCHEDULED AT A YET-TO-BE-DETERMINED DATE. REFUNDS AT POINT OF PURCHASE.

TONIGHT! THURSDAY, OCTOBER 26
CONCRETE BLONDE
CANCELLED MOVED TO BACCHANAL NOVEMBER 30

SATURDAY, NOVEMBER 11
RCA RECORDING ARTIST
RAGING SLAB

FRIDAY, NOVEMBER 17
FATES WARNING
PLUS:
HELL STAR & INTRUDER

SATURDAY, NOVEMBER 25
TORA, TORA

DON'T MISS:

SOUNDGARDEN 12/7

CRIMSON GLORY 12/14

BAD RELIGION 12/16

18 & OLDER WELCOME

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THURSDAY
GET YOUR TASTE OF HOLLYWOOD
HOLLYWOOD
A GO GO
with DU TINA TINA

FRIDAY
ROCKWOK

SATURDAY
THE RETURN
SLO-PONIES
and from L.A.

HITCHERMAN
plus
FIFTH BUSINESS

SUNDAY
From L.A.
**ELECTRIC
LOVE HOGS**

**TREMORS
SNAKE EYES**

MONDAY
FRESH

TUESDAY
HALLOWEEN PARTY WITH
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INTEREST
DIA TRIBE
LEFT COAST**

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RUBBERHEAD
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Thu. Nov. 4
JACK/VID GRIFIN

Fri. Nov. 5
**BUFFALO SPRINGFIELD
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Sat. Nov. 6
JAILHOUSE

Sun. Nov. 7
WAR

through Saturday. Sound investment, contemporary, Sunday and Monday.
Bar's Red Eye Saloon, 1448 South Mission Road, Fallbrook, 728-8686. Rockabilly, country, Thursday through Saturday.
The Sand Bar and Restaurant, 3878 Carlsbad Boulevard, Carlsbad, 729-3170. The Vicious Machine with the Martini Bottoms rhythm section, 90s rock and roll, Friday evening. The Banned from Hell, rock and roll music, Saturday. Northern riffs rock and roll, Sunday and Monday. Scary Story and the Nones, Western swing, Tuesday.

Shepherd's Cafe, 1025 First Street, Encinitas, 733-1128. Live local folk, folk music, Wednesday through Friday. Dangle's onto the music of Jon Mitchell, Judy Collins, and other Top 40 artists, as well as original and new music, from 6-9 p.m., Saturday.

Shooter's Bar and Grill, 963 East Valley Parkway, Escondido, 760-7108. Bud Martin and Company country rock, Wednesday through Sunday (see section Sunday). Trad. Top 40 dance music, Monday and Tuesday.

Sonity's Downtown, 119 East Broadway, Vista, 724-0101. The Texas Band, country rock and roll, Friday and Saturday. Son also hosts a jam session from 4-8 p.m., Wednesday through Sunday.

The Stonedead Country Club, 17186 Stonedead Country Club Lane, Poway, 487-2128. Jon Wilson and Keppring

Company with Phil and Mike, blues, funk, and swing music from the '40s, 6 p.m.-midnight, Friday and Saturday.
Surfside Restaurant and Nightclub, 615 South Highway 101, Solana Beach, 755-8411. The Three James Band, reggae, Thursday.
That Plaza Place, 2622 El Camino Real, Carlsbad, 438-2371. Bluegrass, etc., Hungarian, Saturday.

Beaches
Anthony's, 4120 La Jolla Village Drive, La Jolla, 457-5006. John La Doca sings popular songs and plays piano and organ from 6 p.m.-midnight, Tuesday through Saturday.

Aventi's Restaurant, 875 Prospect Street, La Jolla, 454-4288. Great Remo, musical performing pop, jazz, blues, and boogie, 7 p.m., every night except Wednesday. Aven, European music on the piano, 5 p.m., Wednesday, and 9 p.m., Thursday through Saturday.

Bahia Hotel, 908 West Mission Bay Drive, Mission Bay, 484-0151. Piano bar entertainment, Latin pop, jazz, Sunday and Monday.
The Beach House, 206 Pismo Court, Mission Beach, 484-4716. Randy Porter, jazz piano, 7-11 p.m., Thursday and Friday. Todd Hunter, jazz piano, 7-11 p.m., Saturday.

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Midnight to 4 a.m.

Reisen's Beach Club, 2010 Ocean Front Walk, Mission Beach, 486-2815. The Cardiff Rockets, reggae music, Tuesday.
Blind Melons, 730 Garnet Avenue, Pacific Beach, 483-7444. The Cardinals, rock and roll, Thursday. Four Foxes rock and roll, Friday and Saturday. The Redcoats, vintage rock and roll, Sunday and Tuesday. Keyboardist Wade Preston performs popular music, Wednesday evening and from 3:30-5 p.m., Saturday.

Buildings, 5048 Newport Avenue, Ocean Beach, 222-5300. Live music nights, call club for information.

Casey's Pub, 714 Garnet Avenue, Pacific Beach, 274-0523. Contemporary music, vintage rock and roll, Thursday through Saturday. Bob MacLeod, Sunday and Monday.

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Chuck's Steak House, 1250 Prospect Street, La Jolla, 454-5328. The Jackie Brenneke Quartet, jazz, Wednesday through Saturday. The Dime Piece Quartet, jazz, Sunday.
Dieter's, 7589 Fay Avenue, La Jolla, 459-4112. Roberto Valdes performs pop, soul, music and also plays piano, Thursday through Saturday.

Harley's, 7051 La Jolla Village Drive, La Jolla, 459-0541. Joe Henderson, with the Bob Horn Trio, featuring Bob Horn, Magnusson and Jim Pank, jazz, Thursday through Sunday. Don DeNiro, with the Mark Aguirre Trio, jazz and blues, Monday and Tuesday. Cedar Nelson and Billy Higgins, jazz, Wednesday.

Rubens Hotel, 4550 La Jolla Village Drive, La Jolla, 453-0000. Hank Easton's Eastern West Band, jazz, 5:30-8:30 p.m., Monday.

Chuck's Steak House, 1250 Prospect Street, La Jolla, 454-5328. The Jackie Brenneke Quartet, jazz, Wednesday through Saturday. The Dime Piece Quartet, jazz, Sunday.

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COMING TO THE SPIRIT
SATURDAY, NOVEMBER 4
ROUGH TRADE RECORDING ARTISTS
FROM NEW HAVEN, CONNECTICUT
MIRACLE LEGION
1130 BUENOS AVE • 21 & UP • 276-3993

OMNI SAN DIEGO HOTEL
Congratulations our top Service Olympic Champions who were recognized for their excellent service to guests and fellow employees:
Scott Swanson - Gold Medalist
Rick Rusbarsky - Silver Medalist
Martha Habib-Agahi - Bronze Medalist
And, the nine runners up:
Jon Staats
Chris Zabawa
Philippe Cisneros
Gloria Magdaleno
Teresa Turner
John Young
Dan McCarthy
Leonard Bess
Andrew Hobbs
THANK YOU!!!

9IX REGGAE MAKOSSA PRESENTS
REGGAE SPLASH
at
City Colors
Downtown's Premier Nightclub
In the spacious
OMNI SAN DIEGO HOTEL
Every Friday, 9:30 pm-2 am
NO COVER BEFORE 10!
Spinning the best of reggae sounds
Come out, Scorpios, and celebrate your birthday - Free cake!
Discount parking at the Omni Hotel • Free parking in Horton Plaza
910 Broadway Circle, downtown San Diego
Next to Horton Plaza • 239-2200 • 259-0803

street heart
rhumbogies
dr. chico's island sounds
big bang
big fins

IT ONLY HAPPENS AT
OLD del mar CAFE
2730 VIA DE LA VALLE DEL MAR 455-0920
MONDAYS
Spaghetti - only \$1.99
TUESDAYS
Prime Rib - only \$5.99
BEER DRINKERS' CARDHOLDER NIGHT
JOIN US FOR HAPPY HOUR Mon-Fri 4-6 pm featuring \$1.00 well drinks \$1.00 drafts \$1.00 chablis
HOME OF THE BEER DRINKERS' HALL OF FAME

City Rock CAFE
* DINING UNTIL 2 am FRI. & SAT.
October 25, 26, 27 & 28
Vintage Rock 'n' Roll
Halloween Party
Sat., Oct. 28
Entertainment! The Sophisticats
LUNCH • AFTER THEATRE • LATE DINING
Cocktails • 234-2040 • Dancing
Sun-Thurs. 11 am-midnight • Fri. & Sat. 11 am-2 am
Across from Horton Plaza parking
895 4th Avenue, downtown San Diego

City Rock CAFE
Hauntingly Special Halloween Party
Tuesday, October 31, 8 pm-1 am
Live Music Costume Contest
Cash prizes, dinner for 2
Special Drink Prices
No cover
LUNCH • AFTER THEATRE • LATE DINING
Cocktails • 234-2040 • Dancing
Sun-Thurs. 11 am-midnight • Fri. & Sat. 11 am-2 am
Across from Horton Plaza parking
895 4th Avenue, downtown San Diego

Kicks
Mission Valley's most exciting new night spot. Featuring live entertainment
CORTÉ
through October 30
BLUES OTHER BROTHERS
coming October 31
Friday - **FANTASY MASQUERADE BALL**
\$200 cash prize for best mask!
Saturday - **COSTUME BALL**
\$200 cash prize for best costume!
Sunday - **ELVIRA LOOK-ALIKE CONTEST**
Tuesday - **HALLOWEEN PARTY**
Games! Prizes!
San Diego Marriott Mission Valley
8757 Rio San Diego Dr.
San Diego, CA 92108
(619) 692-3500

Hilton Hotel, 1275 East Mission Bay Drive, Mission Bay, 275-4010. The People's Nones, contemporary, Friday and Saturday. De Frigid and the Interns of Love, vintage rhythm and blues, 11 p.m., Wednesday. De Chis Island Sounds, ska, calypso, and reggae music, 4-11 p.m., Thursday. Red Hot performs jazz during the Friday happy hour. Carlos Aguiar performs jazz music during the Sunday happy hour.

Hotel del Coronado, 1550 Orange Avenue, Coronado, 434-6111. Ocean Terrace Lounge, 80s/90s rock and roll, Tuesday through Sunday. Julie Sweet, contemporary music, Sunday and Monday. Palm Court, James Pardo, piano, performs 5 p.m.-midnight, Friday through Sunday, and 5-8 p.m., Monday. Jerry Nelson, piano, 5-8 p.m., Tuesday through Thursday. The Variations, contemporary 40s-60s, Sunday. Crown Room, Jerry Nelson, 6-8 p.m., Friday and Saturday.

The Hyatt Inn, 1441 Camino del Rio South, San Diego, 594-1441. Quinze Road, Mission Bay, 224-1214. The Dick Drew Trio performs jazz music from 8:30-11:30 p.m., Tuesday through Saturday, accompanied by vocalists Pablo Morante, Thursday through Saturday.

Joe Murphy's, 4302 Mission Boulevard, Pacific Beach, 270-3220. Private Domain, rock and roll, Thursday through Saturday. Rockers, vintage rock and roll, Sunday. Straight Up, rock and roll, Monday. The Redcoats, vintage rock and roll, Tuesday and Wednesday. The Rock Caster, reggae, funk, rock and roll, and jazz music from 4-8 p.m., Saturday. The Breeze, blues, Saturday. Saxophonist Johnny Vlas, plays boogie, blues, and rhythm and blues, from 4-8 p.m., Sunday.

La Avenida, 1381 Orange Avenue, Coronado, 435-0262. Nina Levine and Chava Rosen, musical variety featuring pop, blues, jazz, folk, bossa nova, and more, Thursday through Saturday.

La Mission Restaurant and Cantina, 1450 La Jolla Village Drive, 454-8888. Silvia and Salvador perform jazz, Top 40, and country music, as well as show tunes, sing in English and Spanish, beginning at 8 p.m., Friday and Saturday.

The Landing, 4250 West Point Loma Boulevard, Loma Linda, 223-9138. Norman Clifford and Company, contemporary, Wednesday through Saturday.

The Loft, 860 Garnet Avenue, Pacific Beach, 272-2341. Windows, jazz, Friday and Saturday.

McP's Pub, 1037 Orange Avenue, Coronado, 435-5280. Mike Keme and the Comedians, Rolling Stone-style blues and rock and roll, Thursday through Saturday. Live music, Sunday through Wednesday, call club for information.

The Mission Village, 120 Orange Avenue, Coronado, 435-3822. Randy Beaches, piano, performs Sunday through Wednesday.

Many Mays, 3595 Sports Arena Boulevard, Pacific Beach, 223-5886. Donatone rock and roll, Thursday through Saturday. Franco, rock and roll, Tuesday and Wednesday.

Ocean View Restaurant, 1330 Orange Avenue, Coronado, 435-0771. Counterpoint, with Ben Rado and Gary Little, performs classical guitar music, Friday and Saturday.

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach, 270-3222. The Rhumbogies, vintage rhythm and blues, Thursday. Rockers, vintage rock and roll, Friday. The Big Fins, vintage rock and roll, Saturday. Dr. Chico's Island Sounds, ska, calypso, and reggae, Sunday. The Sun Brothers, rock and roll, Monday and Tuesday. The Reactions, rhythm and blues, Wednesday.

Paradise Bar, 1935 Quinlan Road, Marina Village, Mission Bay, 223-2335. The Sun Brothers, rock and roll, Friday and Saturday. Prim, rock and roll, Tuesday.

Belly Up
Thursday, Oct. 26, 9:00 pm
... album of the year - New York Times
PETER CASE
ACOUSTIC
in guests
WALKING WOUNDED

Friday, Oct. 27, 9:30 pm
BORRACHO Y LOCO
in guests
LIMBO SLAM

Saturday, Oct. 28, 9:30 pm
An exclusive Belly Up presentation
JIMMY CLIFF
with guests
EYES OF THE WORLD

Sunday, Oct. 29, 9:00 pm
Local music showcase with
NO EXIT
RICK GAZLEY GROUP
HEALING ARTS

Monday, Oct. 30, 9:00 pm
MIDNIGHT SOUL PATROL

Tuesday, Oct. 31, 9:30 pm
15TH ANNUAL BELLY UP HALLOWEEN BASH
WITH
DEMON DOMAIN
\$600 in cash prizes for the best costume
1st \$300 / 2nd \$200 / 3rd \$100

Wednesday, Nov. 1, 9:00 pm
BORRACHO Y LOCO
in guests
LIMBO SLAM

Thursday, Nov. 2, 9:00 pm
JACK MACK AND THE HEART ATTACK

UPCOMING
Anson Funderburgh & The Rockets, Nov. 5
Jerry Jeff Walker, Nov. 9
George Clinton, Nov. 13
Taj Mahal, Nov. 16
THIS WEEK'S AFTERNOONS ...
CHICAGO MIX - Friday, 5:30-8:30 pm
ROB LONG - Saturday, 5:00-8:00 pm
SAVATY BROS. BAND - Monday, 6:30-8:30 pm
TOBACCO ROAD - Wednesday, 6:00-8:30 pm
Tickets available at
Off the Record
& the
Belly Up Box Office
481-9022
143 So. Cedros Ave., Solana Beach
481-9022
San Diego Reader October 26, 1989 29

Founder's, 6126 Albuquerque Street, Pacific Beach 92109. Serious Guitars, rock and roll, Thursday through Saturday, live rock and roll, Wednesday, call club for information.

Proctor, 1025 Prospect Street, La Jolla, 92037. The California Blues Band, blues and rhythm and blues, Friday, live rock and roll, Saturday, call club for information.

Putnam/Columbian Inn, 950 Prospect Street, La Jolla, 92037. Gullstrand Bruce Harvey performs Latin, jazz, and classical selections from 7:30 p.m. Thursday through Saturday, and from 11 a.m.-2 p.m. Sunday morning.

Raspelli's, 4230 West Point Loma Boulevard, La Jolla, 92037. The Six Ponies, surf-style rock and roll, the Hildemans, rock and roll, and Fifth Business, rock and roll, Saturday, heavy-metal night with the Electric Low High, the Thompsons, and Snake Eyes, Sunday. Fresh and earthy reggae, Monday. Conflict of Interest, Dumbie, and Left Coast, rock and roll, Tuesday.

The Rusty Pelican, 4340 La Jolla Village Drive, La Jolla, 92037. Light Years, jazz music, Wednesday through Saturday.

The Salinas House, 1970 Quivira Way, Marina Village, 92037. The Basement Blues, blues and rhythm and blues, Friday and Saturday, the Barry James Trio hosts a jazz jam session beginning at 5:30 p.m. Sunday.

Sandrag Louie, 270 North Mission Bay Drive, Pacific Beach, 92114. Ed Ellis and Tapeeta, rock and roll, jazz, rhythm and blues, blues, contemporary, and older music, Wednesday through Saturday.

Shoofers Lounge, La Jolla Village Inn, 3299 Highway Court, La Jolla, 92037. Parrot, guitarist, and vocalist Jon Sandford performs classic tunes from the 60s and 70s and originals also, Monday through Saturday.

The Spice Rack, 4333 Mission Boulevard, Pacific Beach, 92114. Don Pina, classical and variety acoustic guitar music, 6-9 p.m., Friday through Sunday.

Texas Tulebras, 4970 Voltaire Street, Ocean Beach, 92239. Thomas Courtney, blues, Thursday, Near Wagon, rock and roll, and guitar, Friday, the

Baby Dinosaurs, all-original rock and roll, Sunday, live music, Saturday and Sunday through Wednesday, call club for information.

Top of the Cove, 1234 Prospect Street, La Jolla, 92037. Bob Wright, performing Gershwin, Porter, Sondheim, et al., on the piano, Wednesday through Sunday.

Winebar, 1923 Bacon Street, Ocean Beach, 92239. Common Sense, reggae, Thursday; Shish, reggae, Friday; Little Women, reggae, Saturday; Bear Feet, rock and roll, from 4-8 p.m. Sunday, followed by a blues jam session at 9 p.m.; 3 Hot Cats, Loose Barbara Love Fish, and the Sharklins, Monday; the Roughneck Press, reggae, Tuesday; Iron Butterfly, rock and roll, Wednesday.

Your Palace, 3282 Governor Drive, University City, 92044. John Engren, piano music featuring classical, movie themes, and show tunes, 6-9 p.m., Wednesday through Friday, and 10 a.m.-1 p.m., Sunday. Ralph Serris, jazz piano music, 6-9 p.m., Saturday.

San Diego North

The Backband, 9122 Clairemont Mesa Boulevard, Clairemont, 92122. Melissa Lee, country music, Thursday; the Godfather, 8 Timmons, and Friends of Ghost, rock and roll, Friday; A Piece of Scagall, 8 Timmons, and Bishie Sexton, rock and roll, Saturday; Deborah Harry, rock and roll, Sunday; Bad English, rock and roll, Monday; the Beat Farmers, rock and roll, Tuesday; Bob McMahon, jazz, Wednesday.

Barney Shaw Fish, 567 Babua Avenue, Clairemont, 92122. Brian Baynes, older rock and roll, Irish folk, original songs, and contemporary music, Wednesday through Sunday.

Blue Bayou Lounge, 2527 Clairemont Drive, Clairemont, 92122. Chad Hart and Friends, country and variety, Thursday through Saturday; jam session, 6:30-10:30 p.m., Sunday.

Busby's, 9990 Mira Mesa Boulevard, Mira Mesa, 92135. The Mob, 70s, 60s, and 70s rock and roll, Thursday through Saturday.

The Carriage House, 7945 Babua Avenue, Clairemont, 92122. The Polar Ice Almost Live Show includes country,

oldies, and pop music performed on guitar, piano and horns, beginning at 8 p.m., Friday and Saturday.

The French Cafe, 9821 Carmel Canyon Road, Scripps Ranch, 92083. Jim Leary, country music, Thursday; the Godfather, 8 Timmons, and Friends of Ghost, rock and roll, Friday; A Piece of Scagall, 8 Timmons, and Bishie Sexton, rock and roll, Saturday; Deborah Harry, rock and roll, Sunday; Bad English, rock and roll, Monday; the Beat Farmers, rock and roll, Tuesday; Bob McMahon, jazz, Wednesday.

Gourmet Lounge/Den and Country Hotel, 500 West Circle North, Mission Valley, 92108. Janice Rock, pianist and vocalist, entertainers from 6-11 p.m., Monday through Saturday; Debbie Cleland, piano variety, 10 a.m.-2 p.m., Sunday.

Hidquarters, 7040 Miramar Road, Mira Mesa, 92135. In Theaters, piano variety, including music, Wednesday through Saturday.

Holiday Inn, Cricket's Lounge, 995 Hotel Circle South, Mission Valley, 92108. Kicks, rock and roll, Thursday through Saturday; live music, Wednesday, call club for information.

The Cargo Bar Is Jam Packed!!

And introducing Dr. Feel Good on Wednesday & Dr. Chico on Thursday

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
10:30 a.m. - 2:30 p.m. Enjoy a Jazz Brunch with San Diego's hottest jazz artists.	Join us for MONDAY NIGHT FOOTBALL Kickoff: 6 p.m. Draft Beer: \$5/Pitcher \$1/Mug Great Buffet in the Cargo Bar	Top Shelf Tuesdays The best brands in the house: \$2.50	LADIES This is your night!	Island Night with Dr. Chico's Island Sounds 6-11 p.m. Wear your beachwear and your first drink is \$1.	The Greatest Happy Hour in town: 5:30-8 p.m. with Reel to Real and KIFM Lites	Dance the night away on the Bay with San Diego's finest dance band: The People Movers 9 p.m.-1:30 a.m.
BRUNCH CALENDAR Enjoy the jazz sounds of Mark Lessman Oct. 1-15 Carlos Angeles Oct. 8-29 Bill Shreeve Oct. 22	Free Happy Hour Buffet (What a combination!)	Enjoy the easy sounds of Bill Shreeve Oct. 3-10	Featuring a FREE happy hour buffet!	Party at the Cargo Bar with your favorite tunes as prescribed by: Dr. Feel Good & the Interns of Love 6-11 p.m. All Drinks Half Price from 5:30-7:30 p.m. Other specials all night long! Drawing for a free Jazz Brunch for two.	Friday Late Night: Dance to all your favorites with The People Movers, San Diego's best band 9 p.m.-1:30 a.m.	Reservations accepted for groups of 10 or more.
Dr. Feelgood & the Interns of Love					The People Movers	
			Dr. Chico's Island Sounds KILLER HALLOWEEN PARTY! Hang out with a spirited crowd. Costume contest (grand prize: weekend in Las Vegas!), hors d'oeuvres, dancing, drink specials, magician and even horror movies. 8 pm-midnight, Tuesday, Oct. 31. Only \$12.95 per person.			

1775 E. Mission Bay Dr. San Diego, CA 92109 (619) 276-4010

THE SAN DIEGO HILTON BEACH AND TENNIS RESORT

NEW WORLD MUSIC & SOUND

FIRST ANNUAL

HOT CHOPS GUITAR COMPETITION

come and see san diego's hottest guitarists compete for thousands of dollars in rad prizes!!

When: **Saturday, November 1**
1:00 pm

Where: **NEW WORLD MUSIC & SOUND**

What: You wait'n for - register now!!
569-1944

first prize: **Ibanez** custom RG-550 guitar plus recording time at **Mix Masters** 24-track studio.

second prize: **Fandall** amplifier plus personal instruction by mike keneally of frank zappa and xtc.

third prize: DOD/!!! **DigiTech** gear and other cool trinkets!

come in and register!

PLUS ALL DAY SUPER DEALS ON EVERYTHING!!

DOOR PRIZES GIVEAWAYS

CALL FOR REGISTRATION INFORMATION

569-1944 **NEW WORLD MUSIC & SOUND**

4792 Clairemont Mesa Blvd. • Kearny Mesa
90 days same as cash with nothing down, or 7 years to pay for your goods!
New store hours - now open Sundays! Mon.-Fri. 10 am-7 pm • Sat. & Sun. 11 am-5 pm

Islands Lounge, 2270 Hotel Circle North, Mission Valley 297-1101. Mike Murphy comedy and music. Wednesday through Saturday. Raincheck. Contemporary. Sunday and Monday.

Kelly's Steak House, 284 Hotel Circle North, Mission Valley 296-2131. Piano Bar. Paul Grogg. Monday through Saturday. 5-8 p.m. Dale Pearson, piano variety. Monday through Thursday. 8 p.m. Margie Harmon. Friday and Saturday evening. David Hekikis. 8:30 p.m. Sunday.

The King Lute Inn, 5125 Linda Vista Road, Morena 291-6279. Bill Wood and Dr. J's Punks. Jazz. Friday. The Ken Kaiser Trio. Jazz. Saturday.

La Hacienda Cantina, Mission Valley Inn, 875 Hotel Circle South, Mission Valley 284-8281. Old Mexico. Comedy and music. Wednesday through Saturday.

La Pavilion Lounge, Town and Country Hotel, 550 Hotel Circle North, 291-7131. Lisa Taylor. Contemporary. Tuesday through Saturday.

The Library, 7420 Mission Gorge Road, Alond Gardens 563-0326. Al Thoms. Contemporary. Thursday and Wednesday.

Ru Correa, contemporary music on guitar with vocals. Monday and Tuesday. Kirti Becker, contemporary music performed on the piano. Friday and Saturday.

Marriott Hotel, 1237 Rio San Diego Drive, Mission Valley 692-3900. Chats Lounge. Donna Blackwood, piano variety. Tuesday through Saturday. Barbara Barbo, piano variety. Sunday brunch. Ricka Loughe. Cudi, contemporary. Tuesday through Saturday. The Blues. Other Brothers. 30 and 40 rock and roll and rhythm and blues. Tuesday and Wednesday.

Maxwell's Beef and Spirits, 9080 Kearny Mesa Road, Mesa Mesa 273-1960. Live music. Friday and Saturday. Call club for information.

The Navajo Inn, 8333 Navajo Road, San Carlos 465-7300. Front Runner rock and roll. Thursday through Saturday. Ricka Loughe. Cudi, contemporary. Tuesday through Saturday. The Blues. Other Brothers. 30 and 40 rock and roll and rhythm and blues. Tuesday and Wednesday. Call club for information.

Padre Gold, 7425 Linda Vista Road, 277-8684. Roy Chutina and Friends perform dance, song, and video music. Friday and Saturday evening.

Pai Jory's, 5147 Waring Road, Allied Gardens 286-7873. Pro Brighton's Preservation Band. Dressed jazz, swing and blues. Friday and Saturday.

Rudians Hotel, 1432 Camino Del Rio South, Mission Valley 280-0111. John Carr, contemporary music performed on the piano. 5:30-10 p.m. Tuesday through Saturday.

San Diego Nite Country and Western Showcase, 9522 Mission Road (corner of Black Mountain Road), Mira Mesa 277-8700. Various country music. Thursday through Saturday. You're the Star. audience participation recorded music presentation. Sunday and Wednesday. Michael Jones, one-man band, performs Monday and Tuesday.

Seven Seas Lodge, 411 Hotel Circle South, Mission Valley 293-2300. Larry, laugh, and sing along with Gary Narmont. Tuesday through Saturday.

Sandys, 10475 San Diego Mission Road, Mission Valley 563-0960. Crossover, jazz, 4:30 p.m. Friday. The Playboys. Older, jazz, blues and soul music. 9 p.m. Sunday. Strictly Business. contemporary dance music. Monday.

Smuggler's Inn, 402 Fashion Valley East, Fashion Valley 291-0130. Steve Dault. Jazz and contemporary music. 5-8 p.m. Wednesday through Friday.

Spirit, 1130 Barnes Avenue, Bay Park 275-3903. Various music. All are rock group. Fish and the Seaweed. Maria G. the Dark, and the Baitmen. Thursday. Imagining Yellow Sun. Jose Medina and the San Diego Philharmonic (comedy and music). Emotional Front. All Soul's Day and Sound Mart. Friday. Study Bar. Uninvited Guest. Offend. B. Wilde and No Justice. Saturday. songwriters showcase. Tuesday. Spinal Shock. Avery Deadbolt, and Requiem Blue. Wednesday.

The Stadium Club, 6063 Farmington Avenue, Mission Gorge 292-2386. Rockband, contemporary and older rock and roll. Friday and Saturday.

Stardust Hotel, 950 Hotel Circle North, Mission Valley 298-0511. Cruise Room. Hurt Tires. contemporary. Tuesday through Saturday.

Tie Lee/Hits Mea, 10787 Camino Ruiz, Mira Mesa 495-4461. Perfect Stranger. rock and roll. Thursday through Saturday. Take Your Pick. contemporary.

Tie Lee/Hits Mea, 10787 Camino Ruiz, Mira Mesa 495-4461. Perfect Stranger. rock and roll. Thursday through Saturday. Take Your Pick. contemporary.

The Abbey Restaurant, 2825 Fifth Avenue (corner of Fifth and Olive). Hillcrest. 201-4775. Vicki McNeary and Luba Popova entertain on harp and piano.

Wendy's Room, 6608 Mission Gorge Road, Mission Gorge 280-6263. Steve Cray. country. Tuesday through Saturday. Happers, country. Sunday and Monday.

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Avanti defines HALLOWEEN

Ultimate fun in a place where cobwebs & skeletons are normal... Best costumes are awarded... Fine food is appreciated... and live music is cheered on!

If you agree, join us on Halloween, October 31! Come in before 9 pm to avoid \$5 cover charge and enjoy our drink specials

875 Prospect St., La Jolla 454-4288 (corner of Prospect & Fay)

BLIND MELONS

at the Pier

ONE OF THE LAST GREAT BEACH BARS

Tonight Ladies' night with

SKETCH TONES
254 draft beer
7:30-9:30 pm for ladies

Friday & Saturday

FOUR EYES

Sunday - FOOTBALL - WIDE SCREEN - 2 SATELLITES
FOOD & DRINK SPECIALS - REDCOATS after football

Tuesday, October 31... **AN OUTRAGEOUS HALLOWEEN PARTY with the REDCOATS**
Costume contest, prizes, etc.

HAPPY HOUR: Mon.-Fri., 4-7 pm • 710 Garnet Ave., P.B. 483-7844

CANNIBAL BAR

Party with **THE FABULOUS MAR DELS** at San Diego's most MONSTEROUS HALLOWEEN PARTY Tuesday, October 31

THE FABULOUS MAR DELS
Star Fashions Fashion Auction
OUTRAGEOUS COSTUME CONTEST
1st Prize - \$100
2nd Prize - \$50
3rd Prize - Champagne Brunch for 2

MONDAY NIGHT FOOTBALL WITH NFL CELEBRITY BARTENDERS!!!
Monday, October 30 - Minnesota at NY Giants • Join our Celebrity NFL Players
Enjoy complimentary hot dogs & chili, \$4.95 pitchers of beer, \$1.25 wet drinks & draft beer & big screen TV!! Plus NFL giveaways!!

CATAMARAN RESORT HOTEL
3999 MISSION BOULEVARD 408-1881
FREE VALIDATED PARKING (Valid with Free Press)

COMING ATTRACTIONS:
JOE COOL & THE RUMBLERS - Thursday & Friday, November 2 & 3
DR. FEELGOOD & THE INTERNS OF LOVE - Saturday, November 4
THE NOSTALGICS - Tuesday, November 7

San Diego's premier new age painter PETER ROBBECHT
You can see Peter's original "Live" only in MORAYS lobby bar.
Wednesday-Saturday, 3:30-7:30 pm
Friday & Saturday, 9:00-midnight

Winston's beach club
Tonight, Thursday

COMMON SENSE
Reggae
Friday

SHILOH
Reggae
Saturday

LITTLE WOMEN
Colorado reggae/rock
Sunday

BEER FEAT 4-8 pm
SUNDAY NIGHT BLUES JAM
For information call 698-5960 • Music starts at 9 pm

Monday
ORIGINAL BAND NIGHT featuring
3 HOT CATS • LOOSE BARBERIC LOVE FISH • SHARKSKIN

Tuesday
HALLOWEEN PARTY
with the new reggae sensation
ROUGH NECK POSSIE
Costume contest • Howl at the Moon contest
\$200 in cash & prizes! Drink specials

Wednesday
IRON BUTTERFLY
with originals ERIC BRAUN & LEE DORMAN
Tickets at club

Coming:
11/2: CARDEFF REEFERS
11/10: SPIRIT
11/18: KILLER BEES

1921 BACON STREET • OCEAN BEACH • 222-6822

COMING IN CONCERT!
NORMAN CONNORS & MICHAEL HENDERSON
Sat., Nov. 4
2 shows - 9 & 11 pm
\$10 advance, \$12 at the door
Call about V.I.P. seats
Tickets on sale at Smokey's 563-0060
Featured on their famous "You Are My Starship" album

Tues., Oct. 31
BIG THROW-DOWN HALLOWEEN PARTY!
Cash prizes for best costume!
Free admittance before 10 pm. Drink specials!

CALENDAR

SUPER SUNDAY - Dance to live Oldies but Goodies, jazz, blues & soul with THE PLAYBOYS from 4-8 pm. DJ Galaxy Glenn & Dr. Brian Foxworth from 9 pm-2 am.

MONDAY - Mon. Night Football. Pool tournament. Winn prizes. 9 pm dance to the live music of STRICTLY BUSINESS.

WEDNESDAY - Ladies' night with drink specials from 9 pm-2 am.

THURSDAY - College Night. Drink specials and door prizes. Must be over 21.

FRIDAY - Happy Hour 4-8:30 pm. Live jazz with CROSSFIRE. 9 pm-2 am, dance to Top 40 & Oldies. Party on 'til 4 am.

SATURDAY - 9 pm-2 am, dance to Top 40 & Oldies. Open 'til 4 am.

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

Vie's & Embassy Productions
Are Stirring Up Some Fun

Halloween Tricks, Treats & A Costume Contest. In La Jolla
Tuesday, October 31st from 9 PM to 2 AM

\$500.00 In Cash and Prizes
Great Fun • Great Music • Great Drink Specials
Call for Door Charge & Additional Information

Vie's
7825 Fay Ave. Suite 101 La Jolla
454-5749

FOR THE PRIDE.

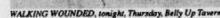
Budweiser

Simply the best hitter in professional baseball, Tony Gwynn became the first National League player since Stan Musial (1950-52) to win 3 consecutive batting titles when he confounded Will Clark in the final game of the year. In addition to being hitting king AGAIN, Mr. Gwynn has established himself as one of the finest defensive players in the game. Tony spends a portion of his off season instructing youngsters at the San Diego School of Baseball. It's Tony's spirit of competition and the thrills he provides that make Budweiser proud to have Anthony Keith "Tony" Gwynn as this week's "For The Pride" profile. Tony... for all you do, this Bud's for you.

Compliments
Coast Distributing Company, San Diego
Markstein Beverage Company, San Marcos

Moving
to its University store to
6555 El Cajon Blvd.
(next to G.C.)
November 1
We will continue
2 locations
of Rentals
• One at Guitar Trade
and the new one at
• 6555 El Cajon Blvd.
New # 582 2500
as of November 1
• P.A.'s • D.J.'s • Lights
• Amps • Keyboards
• Drums • & more!

Cafe Sevilla, 555 Fourth Avenue, downtown. 233-5979: Flamenco guitarist Jesus Soriano performs at 9 p.m., Sunday.



California Cafe Bar and Grill, 502 Horton Plaza, downtown. 228-5440. Scott Flesching, contemporary. Thursday and Friday, Bob Hamilton, jazz piano. Sunday, Jimmy Conzato, jazz. Monday, Mel Goetz, jazz piano. Tuesday, live music. Saturday and Wednesday, call club for information.

The City Rock Cafe, 895 Fourth Avenue, downtown. 234-2004. The Sophisticats, vintage rock and roll. Thursday through

Wednesday, Basti, featuring Sebastian Wilson, jazz. 8 p.m. Sunday, live music. Tuesday and Wednesday, call club for information.

Copacabana Restaurant, 2886 Pacific Highway, San Diego. 297-2672. Performing in different rooms: The Dario Pagan Latin Jazz Band, 8 p.m. Tuesday, Friday, and Saturday; with Judy Ames, Friday and Saturday; Jaime Moran and His South American Jazz Ensemble, Saturday.

100

Dance Club

Shards of Glass
An industrial gothic musical tribute
"If you don't cut yourself,
how do you know you bleed"

No Name Art Gallery Production presents
Phantom of the Opera Masquerade Ball
\$200 1st prize for best mask
Bring your own mask or we will supply one

~~91X~~ ~~91X~~ ~~91X~~ ~~91X~~ ~~91X~~ Night
By popular demand 91X moves to Saturday
Door prizes, giveaways, guest DJs and great music

Metro Manila "Buck Off" Night
Buck at the door, buck off all drinks and buck shooters

"Dave's Back"
Distinct Vibrations Production
Come and get your VIP card that entitles
you to no line, no cover any night of the week

Open Wed. & Thurs. 9:00 pm
Fri.-Sun. 8:00 pm
No cover 8-9/\$1 off cover with this ad
any night before 9:30. 1 per person
1051 University Ave. 295-2195

Best Costume\$100 CASH
Sexiest Costume.....La Jolla Marriott champagne
weekend for two
Most Gruesome Costume.....Brunch for two in our
exclusive Seagrill Restaurant

MAGICIAN • FACE PAINTING
Witches brew, joker juice, screaming shooters and other drink specials. Have your picture taken for \$5.
Free 8 x 10 to winners.
NO COVER BETWEEN 8 & 9 PM • \$5 COVER



LOWJACKET & Stanley Jordan

November 15, Wednesday, 7 & 10 p.m.
Mandeville Auditorium • \$16, \$14 & \$12
UCSD Box Office: 534-4559 & Ticketmaster



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**JOIN US FOR
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Mon.-Fri. 4-6 pm
featuring:
75¢ well drinks
50¢ domestic
75¢ imported
75¢ chablis

**HOME OF THE
BEER DRINKERS'
HALL OF FAME**

Over 88 domestic &

**This
Halloween,
Hang Out With A
Spirited Crowd!**



The best haunt for Halloween is the Hilton where a fiendishly good time awaits. Hot and cold hors d'oeuvres, the music of the People Movers, classic horror movies and even a magician will be there to entertain you. We'll have specials on Jack Daniels Wooters—with souvenir glasses—and a costume contest. You might even win a weekend for two to Las Vegas (including air fare), a weekend for two at the San Diego Hilton or some other bewitching costume.

The spirited Hilton Halloween party is just \$12.95 per person—so scare up a date and head for the Bay this Halloween.
8 p.m.-Midnight
Tuesday, October 31

THE SAN DIEGO HILTON
BEACH AND TENNIS RESORT
1775 East Mission Bay Drive
(just off I-5 near Sea World Drive)



CARGO BAR

New in Hillcrest!



Celebrate Halloween

with our
Grand Opening Specials
Sat. & Sun.,
October 28 & 29



Pat Metheny



Beach Boys



Bonnie Rait

\$1.00 off all "Top Ten"
New releases: cassettes \$7.99, CDs \$12.99
Don't miss Uptown's Cappucino Cafe
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coffee • juices • sparkling water
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Hours: Sun.-Thurs. 10-10 • Fri. & Sat. 10-midnight

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1130 BUENOS AVENUE
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THURSDAY, TONIGHT
Alan Hirschman presents
FISH 'N' THE SEAWEEDES plus
MARTY C. and
THE DARK with
THE RESTRAINTS

FRIDAY, OCTOBER 27
Tommy La, recording artist
IMAGINING YELLOW SUNS



the EMOTIONAL FRONT, new Hollywood Party with guest going out to the best costumes and the music of **JOSE SINALTRA & THE SAN DIEGO PHIL HARMONIC** along with **ALL SOULS DAY** and going with **SOUND BEAT** of 8pm

SATURDAY, OCTOBER 28
In their debut here
SHADY RAE... UNINVITED GUEST



and OFFEND with **B. WILDE** and the return of **THE LANDLOIDS**

TUESDAY, OCTOBER 31
OPEN MIC
NO COVER - EVERYONE WELCOME
Perform and get a FREE recording of yourself! Sign up 7:30pm Tues. for free act!

WEDNESDAY, NOVEMBER 1
LITTLE JIMI a Harbide tribute plus
DEAD BOLT and
A-WRY with
REQUIEM BLUE

TOMORROW'S Nov. 2nd REIN, LIVES, BOKAS & RIVIERA
REIN Nov. 3rd CATCH 22, DEAD REIN, 2 sets for you, 8 p.m.
Nov. 4th From New Haven, Connecticut
recording artist **MIRACLE LEGION**, with **HEAVY LOVE** BRASS, WINDS OF GHOSTS, and **SPECIAL SMOO**'s anniversary party, Nov. 18th from L.A. recording artist **SWAMP** JOMBIES, EGGPLANT

The Escape, 421 University Avenue, Hillcrest, 295-8282. Open mike night. Wednesday. 7:30 p.m. to 10 p.m. performers: the Holly Holman Band, Saturday.

Horne Park Plaza Hotel, 520 F Street, downtown, 232-9500. Gary Rich performs jazz and new-age music. Monday and Wednesday through Saturday.

Hotel San Diego, 239 West Broadway Street, downtown, 234-5532. At Dues: The Sugar Trio, jazz. Tuesday through Saturday. The Double Show, the Double, and the Double Beat rock and roll on Tuesday.

Humphrey's, 1011 1/2 Street, downtown, 232-3352. Pub on the 80s performs straight-ahead jazz on Tuesday. Halloween night.

Gabe's Grille, 2825 Fifth Avenue, corner of Fifth and Hillcrest, 294-4779. Craig Jones, piano variety. Thursday. Craig Jones, piano variety. Thursday. Craig Jones, piano variety. Thursday. Craig Jones, piano variety. Thursday.

1126 Fifth Avenue, 515 Fifth Avenue, downtown, 232-3352. Pub on the 80s performs straight-ahead jazz on Tuesday. Halloween night.

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Hamilton, Friday, Anne Conant. Saturday, Shep Messer. Tuesday, Ken Kaine. Wednesday, 7:30 p.m. to 10 p.m. performers: the Holly Holman Band, Saturday.

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McDougal's, 1225 Fifth Avenue, downtown, 234-4184. The Willie Joe Blues Band, blues and rhythm and blues. Friday: the Rhumbogees, blues and rhythm and blues. Saturday: the Rhumbogees, blues and rhythm and blues. Sunday: the Rhumbogees, blues and rhythm and blues.

Molly's, San Diego Marriott Hotel, 333 West Harbor Drive, downtown, 230-8909. Plunkin' Dan Greenburg performs classical music and show tunes from 6:30 p.m. Monday through Saturday. Rick Ross, piano music, 8:30 p.m. Sunday.

The 94th Area Squadron, 8885 Balboa Avenue, Kearney Mesa, 594-4777. The Paradise Club performs jazz and rock music. Wednesday through Saturday.

The Omni International Hotel, 901 Broadway Circle, downtown, 239-2200. Lounge piano variety with Kevin Nelson. Tuesday through Saturday.

Patrick's, 12, 428 F Street, downtown, 233-3077. The Brigham Preservation Band, New Orleans-style jazz, with song artist Carmo D., early evening.

Imperial House, 505 Kalmia Street at Park Boulevard, Hillcrest, 234-3555. Wayne Jett, jazz. Tuesday through Saturday. Wayne Jett, jazz. Tuesday through Saturday. Wayne Jett, jazz. Tuesday through Saturday. Wayne Jett, jazz. Tuesday through Saturday.

Princess of Wales British Pub and Restaurant, 1605 India Street, 238-3383. Singalong piano bar entertainment. Blues, Rhythm, comedy and rock and roll. Friday and Saturday.

The Red Fox Steak House, 2221 E. Canon Boulevard, 297-1123. Doug New, pianist, entertains with an emphasis on show tunes, beginning at 8:30 p.m. Wednesday through Saturday.

Reuben & Lee, 880 Harbor Island Drive, Harbor Island, 291-2805. Sing-along. Contemporary, Thursday through Saturday.

Jolly Roger, 807 West Harbor Drive, Seaport Village, 233-4300. Rhythm, contemporary, Wednesday through Saturday. Mike Moloney, comedy and music, 7:15 p.m. Sunday.

Route O'Grady's, 3402 Adams Avenue, Normal Heights, 284-7666. Live music. Wednesday through Saturday. Call club for information.

San Diego City College Theater, 1313 12th Avenue, downtown, 234-1012. Turna's Intimate Freedom Band, jazz. 8 p.m. Friday.

Sculpture Garden Cafe, San Diego Museum of Art, 1601 El Prado, Balboa Park, 232-7811. Bob Hamilton, jazz piano, noon-3 p.m. Saturday. Bob Hamilton performs jazz music on the piano, 2-4 p.m. Sunday.

Shel's Down Under, 500 Fourth Avenue, downtown, 239-8177. Phant Dorian performs Thursday. The Bermuda Triangle, tropical jazz, cabaret, and rhythm and blues. Thursday through Saturday.

The Pan Alley, 308 University Avenue, Hillcrest, 491-0400. Female impersonator Jimmy James performs Monday through Thursday. The Gipsy, with Andy Nathan, and Jon, perform popular and show tunes Friday and Saturday. The Weather Girls perform new music on Monday and Tuesday. Barry Craig plays the piano from 4-7 p.m. Friday and Saturday, as does Paula Lind. From 7:15 p.m. to the same night.

The Lark, 5002 Kapa Street at Mirna Boulevard, Bay Park, 543-1462. Notice to Artists: rock and roll. Thursday through Saturday. Streetbeat, rock and roll. Tuesday. Live music. Wednesday, call club for information.

Tom Ham's Lighthouse, 2150 Harbor Island, Harbor Island, 290-8100. Enuff, featuring Ken And, Barbara Jansen, and the Band. Blues, jazz and contemporary music. Thursday through Saturday. Donna Cox, contemporary. Wednesday through Friday, 4-7 p.m.

Tapes
\$6.99

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GREAT JAZZ ARTISTS AT DIEGO'S LOFT:
Friday & Saturday, October 27 & 28

WINDOWS
featuring
JOHN REKEVICS • ROB WHITLOCK
SCOTT PARRISH • DUNCAN MOORE

Live jazz every Friday & Saturday 9 pm-1 am
Admission \$5

DIEGO'S LOFT
860 Garnet Avenue • Pacific Beach • 272-1241

B STREET CAFE & BAR
425 West B Street, downtown • 236-1707

THURSDAY, FRIDAY & SATURDAY - VALET PARKING!

LIVE JAZZ IN THE CITY

AUBREY FAY

Thursday, October 26, 7:00-11:00 pm KIFM 90.1

Friday & Saturday, October 27 & 28, 8:30 pm-1:00 am

AUBREY FAY

Live jazz for early evening with **GEORGE MATOIAN**
Monday-Wednesday 6:00-10:30 pm

HALLOWEEN WEEKEND!
Halloween drinks • Costumes • Surprises

All weekend long!

WILLIE JAYE BLUES BAND
Friday, Oct. 27, 9 pm

RHUMBOOGIES
with **EARL THOMAS**
Saturday, Oct. 28, 9 pm

Happy Hour 4-7 Mon.-Fri.
\$1.75 well drinks • Complimentary hors d'oeuvres

McDougal's
Restaurant & Oyster Bar
1125 5th St. C. downtown
239-4194
Parking above the restaurant
discounted with validation after 5 pm

The Oh! Ridge 14th Annual HALLOWEEN BASH



"The Happening Haunt!"
Tuesday, October 31st
9:00 P.M. to Close

3 COSTUME CONTESTS*
\$50 Grand Prize (each contest)
7:00 - 9:00 - 11:00 P.M.
Fiesta Hour 4 - 8 P.M.

FEATURING:
• Monster Margaritas • Bloody Marys
• Ghastly Gules • Mission Valley's Best Taco Seafood Bar

875 Hotel Circle South
Mission Valley
298-8281

*If you win one contest you are not eligible to win again.

Wednesday-Saturday, October 25-28



Chain Reaction

Sunday & Monday, October 29 & 30

Mark Meadows and Class Act

Tuesday, October 31

Join us at the Harborside with **Rising Star** for our annual Halloween Party in the Sunset Lounge. Prizes for best costumes.

Anthony's Harborside
Acoustically rated as one of the finest showrooms lounges.
Larger dance floor • Wide screen TV
More room to dance and party • Free validated parking
Check it out! 232-4358

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APPEARING TONIGHT! WALKING WOUNDED THE BELLY UP!

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- Eclectic music
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- Only place open after hours
8:30 pm-5:00 am
(18 yrs.+ after 2 am)

No cover 8:30-9:30 pm

**HALLOWEEN
PARTIES &
COSTUME
CONTESTS**

PRIZES FOR BEST COSTUME

SAT., OCT. 28 & TUES., OCT. 3

1st PRIZE \$150 CASH
2nd PRIZE \$100
3rd PRIZE \$50

Club & 3rd place prizes
will be given in the
form of Club
Memberships
(cash prizes)

DRINK SPECIALS



JAZZ

JAZZ
by the bay

Humphrey's presents the best of "Late 19th" Jazz, as well as "Iron Duster" instrumental local bands perform on Humphrey's indoor stage!

Every Sunday & Monday in October
MARK LESSMAN BAND
Sundays 11pm-midnight
Mondays 9pm-late midnight

Complimentary happy hour drinks \$2.00 / Drink specials
NO CASH ON TAP!! SEE US

HUMPHREY'S

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**FRIGHTFULLY
GOOD TIMES!!**

**HALLOWEEN BASH
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**DANCING
PRIZES
FOR BEST
COSTUMES**

**25¢
DRAFT BEER**

Raise your spirits
at Club Caliente.
Dress to kill, and
you might win:

- **\$100 and a weekend for 2** at the Grosvenor Inn
- **\$75 and dinner for four** at Dos Amigos
- **\$50 and dinner for two** at Dos Amigos
(You must be present to win)

No cover
for those in costume.
Join us 8 pm until
midnight, Tuesday,
October 31, at:


CLUB
Caliente

**In Point Loma on the CORNER of
Rosecrans & Sports Arena Boulevard**

225-9090

TOWER RECORDS VIDEO

THE INNOCENCE MISSION




THEIR DEBUT ALBUM


FEATURING "BLACK SHEEP WALL"

PRODUCED BY LARRY KLEIN

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THE INNOCENCE MISSION

INCLUDES "BLACK SHEEP WALL," "WONDER OF BIRDS" & "YOU CHASE THE LIGHT"

The Innocence Mission are four musicians from Lancaster, Pennsylvania with an inventive approach to music, poetic lyrics that concentrate on detail, and a childlike openness to the world. Rolling Stone Reviews calls their debut album "mystical and sensual and enthrallingly captivating." To hear the Innocence Mission is to enter a world of wonder, love, hope and imagination. Once you're there, you won't want to leave.

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8.99 CD **6.99** LP/CASS

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

TOWER RECORDS VIDEO

MUSIC VIDEOS

VIDEO SALES & RENTALS!

TICKETMASTER

Trojan Horse, 6179 University Avenue.
582-1070: Scanners, rock and roll.
Thursday through Saturday; the Sneaker
Kings, rock and roll, Sunday, Tuesday,
and Wednesday.


The Country Bumpkin, 1862 Palm Avenue, Imperial Beach. 429-1161: Coyote, country, Wednesday through Saturday; vintage rock and roll artists Rockola perform on Tuesday evening.

Joey's, 415 Broadway, Chula Vista.
420-4628: '50s and '60s rock and Latin
music with Louie and Loose Change.
Wednesday through Saturday nights, and
the Bad Boys, Sunday through Tuesday

The Marisol Cocktail Lounge, 2638
Main Street, Chula Vista. 429-8045: Los
Regionales, norteño music. Thursday;

Thursday through Sunday (jam session beginning at 5 p.m., Sunday): A Taste of Country, country music, Sunday through Wednesday evenings.

WORLD MUSIC SERIES



THE
CROSSING
OF
ST. MICHAEL'S

NOVEMBER 17, FRIDAY, 8:00 PM
MANDEVILLE AUDITORIUM
G. 3, SE. 200, STUDENT UNION
TICKETS: \$10.00
CROSSING: \$10.00
CROSSING: \$10.00

THE
CROSSING
OF
ST. MICHAEL'S


NOVEMBER 17, FRIDAY, 8:00 PM
MANDEVILLE AUDITORIUM
G. 3, SE. 200, STUDENT UNION
TICKETS: \$10.00
CROSSING: \$10.00
CROSSING: \$10.00

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presents

the Waterboys

Thursday, November 9, 8 pm
CSD Price Center Ballroom
9IX & UCSD Box Office 534-4559
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merchandise sold outside of the venue is unauthorized and of inferior quality.



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Tonight
J-Bird Blues Band 8:30 pm
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High Society Jazz Band 8:30 pm
 The Town
 rock 'n' roll 8:00 pm

Friday
8 BANDS!
Saturday
Sunday
Tuesday
Wednesday

Ranch Party Bluegrass Band 5:30 pm
Halloween Party w/Neil & Wade 8:00 pm
Jeff Moore Duo rock 'n' blues 8:30 pm

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206-444-1111
Cocktails & Grille

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Now through Sat., Oct. 28
Join us Saturday nights for our all-night
Jazz Happy Hour beginning at 7:00 pm
FREE COMPUTER TRIVIA
EVERY NIGHT AT HAPPY HOUR!



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CONTINENTAL CUISINE MONDAYS MONDAY NIGHT FOOTBALL Giant 10' Screen Tailgate Buffet 12" veggie dishes 11" draft beer 75¢ schnapple RANDY PORTER SOLO PIANO after the game		CLARIO'S <i>and Steven Sidelman present</i> NOW APPEARING THE EXCITING  JOE HENDERSON with Bob Hamilton Trio featuring Bob Hagmann & Jim Plank Tonight through Sunday 9 pm-1 am		JAZZ NIGHTCLUB NEXT JAZZ GREATS  CEDAR WALTON & BILLY HIGGINS November 1-12		UPCOMING November 15-26 Hank Crawford & Jimmy McGriff November 29-December 10 Joe Pass December 13-30 Mose Allison COMING 1990 Kenny Barry Benny Golson Barry Harris Charles McPherson Kenny Burrell Red Rodney Art Farmer Hank Jones	
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NO COVER SUNDAY-THURSDAY • FREE VALET PARKING
 Atop the Summerhouse Inn • 7955 La Jolla Shores Dr. • 459-0541

Contemporary / Top 40

Don Allen: the Crown Room
 Bobby Amos: La Costa Hotel and Spa
 Brian Barnes: Harmony Stone Pub
 Randy Beecher: Mission Village
 Doug Bessner: Nix and Nix's, Maric
 Colander/Cashland
 Ron Bell: Kiosk's Restaurant, the
 Hitchhiker
 Jerry Berchard: Doc's Landing
 The Tony Caruso: The Henry's
 Denis Caruso: Anderson's
 Boley's Cornudas
 Chale Reactions: Anthony's Harbor
 Ray Chasen and Friends: Puffy Gold
 Norman Clifford and Friends: the
 Landing
 The Rocky Cole: The Inn at Del Mar
 Ray Correa: the Library, Hungry
 (Haworth/Burns)
 Ray and Leslie Correa: Hungry
 (Haworth/Burns)
 Denise Cote: The Henry's Light House
 Carol Curtiss: Doc's Landing
 David Daniels and Friends: Friends
 Lounge
 Delaney Sater: Club the Hitchhiker
 Dianna Shogher's: Cafe
 Steve Dault: Smuggler's Inn
 Don Deane: Harmony Stone Pub
 The Elements: the Satch Club at the
 San Diego Harwood Hotel, downtown

Ed Ellis and Tapestry: the Sandtrap
 Billy Fowler: the Flying Bridge
 Michael Gandy: Harmony Stone Pub
 Harmony Stone: Thru, Antonio's
 Restaurant
 Eddie Gold: the Escape, Bonaduck's
 Restaurant
 Horie Gold: Bonaduck's Restaurant
 Greg Hartman: the Flying Bridge, El
 Comodoro
 Ellen May: Jim's Hickory Wood
 Barbecue
 Hal Salt: Bonaduck's, Jolly Roger/Crossroads
 The Peter Jay Almost Live Show: the
 Corridor House
 Mike Lango: the Abbey Restaurant
 Gary Lehman: Doc's Creek
 Louie and Louie: Chang's, Jay's
 Silvia Louie and Chum: Nixes: La
 Avenida Restaurant
 Rick Marshall and the B Street Band:
 "The Insider"
 Missaigle Delgado: Bonaduck's Back Room
 Charlie Mares: Hamburgers
 Bill Melton: Carlos Murphy's La Jolla,
 The Lark/Mission Group
 Nathan, Andy and Jim: The Pen Alley
 Off the Wall: Amer Road
 One Fun Day: Ranchio Bonaduck Inn
 The Pier Group: Sterns/Huber
 Shoreside
 The Presidents: Louis Louie's
 Gary Rayson: Buster Dally's
 Rick Roche: Victoria, Bonaduck Hotel
 Rising Star: Fisher's, La
 The Rock: the Puffy Gold
 RPM: Jolly Roger/Support Village
 Shire & One La Costa Hotel and Spa

Sound Investments: Rancho Bernardo
 Restaurant
 Julie Sweet: Hootel del Comodoro
 Sylvia and Subadler: La Mission
 Restaurant
 The Year: The Lark/Mission
 Judy Taylor: the Hitchhiker
 Candy Tate: the Corridor
 Don Tarrant: Puffy's, the Flying
 Bridge
 Timeline with Ron Bell: the Hitchhiker
 Al Torres: the Library
 Bert Torres: Sterns/Huber
 Triad: Shogher's Bar and Grill
 The Variations: Hootel del Comodoro
 Brian Whitaker: Carlos Murphy's La
 Jolla, Mission Village, Ting
 Ramo's La Mesa
 Jannah Williams: The Lark/Mission
 George


Country / Country Rock

Headliner: Peter Jay
 Breakfast: Peter Jay's
 Char Carroll and Crossen: Let's Little
 Bit of Country
 Country Cousins: Circle D Camel
 Capotes: Country Ramblers
 Dakota: Country Lodge
 Gold's West: Quin Bar
 Good Times: the Parking House
 Restaurant
 Grand Central Station: El Country
 Restaurant

Harlan County Line: Countrygrove
 Restaurant
 Chad Hart and Friends: Blue Ridge
 Restaurant
 Greg Hartman: the Flying Bridge, El
 Comodoro
 Haywire: Whiggle's About
 Candy Tate: the Corridor
 Native: Viceroy's
 Around and Miller: the Headcase Bar
 Last Chance: Palomares Star
 Melissa Lee: the Hitchhiker
 Gary Lehman: Beaver Creek
 Bad Martin and Company: Shogher's
 Bar and Grill
 The North 40 Band: Let's
 Brooches: Club the Hitchhiker
 The Saverly Brothers: Billy El Tavern
 Pomeroy Club
 Seary Mary and the Noons: the Sand
 Bar
 The Shadow Riders: Don's East
 Linda Sherwood and Sunfire: Hootel's
 Shogher's: Peter Jay's
 Southern Comfort: Puffy Valley
 Restaurant
 Steer Crazy: Whiggle's About
 Sundance: Denny's Hill's
 Sustain: San Diego Nixes Country and
 History Showcases
 A Taste of Country: Chale Bar
 The Texas Band: Sunfire's Downtown
 Whipping Post: Fanny's
 You're the Star: San Diego Nixes
 Country Showcases, the Sogo-La
 Restaurant

Folk / Ethnic

Bluegrass: The Plaza Place
 Lounge
 Greg Hartman: the Flying Bridge, El
 Comodoro
 Live: Deladillo: Shogher's Cafe
 Don Deane: Harmony Stone Pub
 Paul Deane: the Irish Inn
 Doris Fernandez with Judy Ames:
 Conchabone
 Jim Garris and Pablo Mendez: the
 Puffy Gold
 Ken Hart: El Torito La Mesa
 Tom and Maria Howe: Ireland's Own
 Jammah: Nixes
 Little Soul: El Comodoro
 Los Regulares: Nixes Cocktail Lounge
 Louie and Louie: Chang's, Jay's
 Silvia Louie and Chum: Nixes: La
 Avenida
 Susan McHadden: the Irish Inn
 James Moran and His South American
 Jazz Ensemble: Conchabone
 Mountain: the Nixes Cocktail Lounge
 Vilma Orques: Gabriel's Grill
 The Paradise Street Band: Denny's
 Nixes
 Raggy Taggy: Denny's Nixes
 The Ranch Party: Bonaduck's Back Room
 Nixes/Country Avenue
 Ross: Gilly's
 The Sogo-La: the Irish Inn
 Sylvia and Salvador: La Mission
 Restaurant and Conchabone
 Roberto Valdes: Bonaduck's Restaurant
 Roberto Valdes and Friends: the Abbey
 Restaurant



THURSDAY
SDSU
COLLEGE
NIGHT

2 FOR 1

Buy one dinner or lunch entree
 and get the second one
 of equal or lesser value for FREE!
 Save up to \$17.95.
 Offer good Monday-Thursday -
 expires 11/2/89

FRIDAY
**BLONDE BRUCE
BAND**

THURSDAY
**DR. CHICO'S
ISLAND
SOUNDS**

Happy hour
all night
long!

FRIDAY
**BLONDE BRUCE
BAND**

Saturday
**DR. CHICO'S
ISLAND
SOUNDS**

Halloween Party Tuesday, October 31!
 with RITIDE and don't miss the SEXIEST COSTUME CONTEST!

Just a coconut's roll from Humphrey's.
 1901 Shelter Island Drive • 222-NUTS (6887)

ENTERTAINMENT
with MUSIC & FRIENDS

SPECIAL
GUEST STARS
& DANCING



The Landing's 4th Annual
**HALLOWEEN
PARTY**

Saturday, October 28 • 9 pm 'til
FREE FOOD AT MIDNIGHT

\$1000 IN PRIZES!
BEST COSTUMES CONTEST
 THE LANDING • 4250 W. Pt. Loma Blvd.
 Steak & Seafood Restaurant • 223-9158

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Ghoulie Halloween
Dance Music at
SLASH
-R-
CRASH
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from the makers of CLUB 100
**THIS
FRIDAY
NIGHT**



NEW CLUB
 Eclectic
 progressive
 sounds 10 & 4 am
 Special LIVE
 performance
 10 pm
WIRESTATION
 San Diego's
 avant electro
 dance band
 Please arrive
 early for this show
THE BLUE NOTE
 1250 Prospect St.
 La Jolla
 9 pm till 4 am

**DEPRESSED?
ANXIOUS?
ADULT CHILD OF ALCOHOLIC?**

Free Phone Consultation
 297-7377



Eva Lee, PhD
 Licensed Clinical Psychologist, 903041

Insurance/Sliding Fee Scale

Confetti invites you to go to

HELL

TUESDAY, OCTOBER 31
 Halloween Night

COSTUME CONTEST
 \$600 in cash prizes

DRINK SPECIALS
 all night!

Confetti

5373 MISSION CENTER ROAD 291-1184

BONITA 90.3 FM

Tonight, Thursday, October 26
 Ladies, especially for you,
 come check out the
"CALIFORNIA HEAT"
 Call the club for more information.

Tuesday, October 31
**Halloween
Bash and
Costume
Contest**
 with Z90 FM
 guest personality "Kelly"

\$1000 in cash prizes

Live entertainment with
 Notice to Appear
 FREE "Ghoulish" Buffet 7-10 pm
 Drink Specials
 Lots of prizes and giveaways
 courtesy of Z90 FM
 Tickets \$10 in advance/Doors open 7 pm

4014 Bonita Rd., Bonita
 (One mile east of 805) • 479-3537

Mony Mony's

Saturday, October 28

**PRE-HALLOWEEN
COSTUME
CONTEST!**
 \$175 in cash & prizes

ROCK & ROLL WITH EVEN STAR

HALLOWEEN NIGHT - TUESDAY, OCTOBER 31

COSTUME CONTEST
\$500 CASH & PRIZES

ROCK & ROLL WHITERANCE

5555 SPORTS ARENA BLVD • 223-5596

Halleman's
Cotton Patch

A San Diego Tradition
 Since 1947

PRESENTS
LIVE DIXIELAND JAZZ
 OCT. 27 & 28
 FEATURING
THE RED SHADE DIXIELAND TRIO
 8 TO MIDNIGHT

2720 MIDWAY DRIVE RESERVATIONS 223-7179

Food and Drink 11 a.m.-2 a.m. Daily, 4 p.m.-2 a.m. Saturday and Sunday

**\$1 WELLS
HALLOWEEN NIGHT**

No cover. Cash. prizes for best costumes.



EMERALD CITY

945 Garnet • Pacific Beach • 483-9920

**P.B.'s BEST LIVE
ROCK & ROLL NIGHTCLUB**

Thurs-Sat. Sun. Mon. Tues & Wed.

**PRIVATE
DANCE** **ROCKOLA** **STRAIGHT UP** **REFLECTORS**

Saturday afternoon 4-8 pm **RICK GAZLAY BAND**
 Sunday afternoon 4-8 pm **BLONDE BRUCE BAND**
14th ANNUAL HALLOWEEN BASH!!
 Tuesday, October 31
\$600 IN CASH & PRIZES!
 Drink specials all night • Costume contest starts at 11 pm

**LIVE ROCK & ROLL
7 NIGHTS A WEEK**
 4382 MISSION BLVD. 270-3220
 DAILY 11 AM TO 2 AM
 1 BLOCK FROM THE BEACH
**FOOD SERVED DAILY ON
OUR OUTDOOR PATIO**

JOE MURPHY'S
 NIGHT CLUB & PUB

Blues/R&B Reggae

The Basement Blues Salomon House
The Blues Club Band featuring
Booker T. Jones and G.E. Johnson's
Blues Club
The Blues Brothers Band, Joe Murphy's
Bortolotto's Blues Band, Salomon House
The California Blues Patrol, Preston
The Cavell Brothers, Belmont's at the
Beach
Common Sense: Whittier
Damon Courtney: Rose Boulevard
The Crown: Patrick's II
Dr. Chien's Island Sounds: Old Del Mar
Cafe, Old Pacific Beach Cafe, Hilton
Hotel
The Falcons: Patrick's II
Dr. Feigold and the Interns of Love:
Hollywood
Eunice: San Antonio and Beverly
Jamez: San Antonio
The Black Galaxy Group: Joe Murphy's
Richard Clark: Jimmy Noyes
George Goble: European Cafe
The Three James Bands: Surfside
Bismarck and Napa
The Willie Blue Band
McNally's
The J-Bird Band: formerly the King
Blues Band: San
Man's University Avenue
Rory Ray and the Swingin' Cats:
featuring A.J. Crook: Crook's
Mike Noyes and the Connections:
McNally's
Evert King: Kelly's Inn
Little Women: Whittier
Maschi: Agoura
The Jeff Moore Duo: Lake
Man's University Avenue
The Phishers: San Diego
Lee Ralston and Friends: Crook's

The Reactions: Patrick's II, Old Pacific
Beach Cafe
The Roundabouts: Old Pacific Beach
Cafe, Old Del Mar Cafe
The Roundabout: Patrick's II
Shilo: Whittier
Sue Job: Agoura
Taproot: the Sandbar Lounge

Jazz and Big Band

Judy Ames: Capistrano
Carlos Angeles: Wilson Hotel
Basil: City Rock Cafe
Barnett Anderson and Sandy Chappel:
Golf's Club
The Tom Burns Trio: the Encore
Sharon Anderson: French Cafe
The Bermuda Triangle: Suzy's Dream
Lodge
The Jackie Romagosa Quartet:
Chuck's Jazz House
Pro Brighton's Preservation Band: Pat
King's Park II
Holly Burke and Nancy Rose: Whittier's
Ray Chisholm and Friends: Pacific Gold
Coast Highway: Fat City/China Camp
The Rocky Cole Trio: the Inn at Del Mar
James Cortese: Horton Grand Hotel,
the California Bar and Grill, the
Porch Cafe
A.J. Crook: Crook's
Crescent: Sunday's
The Dick Drew Trio: Hyatt Island Bar
and Grill
Steve Death: Smuggler's Inn
Hank Scharf's Baritone Voice Band:
Embassy, Salsola, Jolla, Hilton
Hollywood Inn
Ed Ellis and Taproot: the Sandbar
Lounge
Eunice: San Antonio
The Barry Farmer Trio: the Salomon
House

The Fathammer Bands: Capistrano Hotel
Nobury Park II Street Cafe
The Aubrey Fox Trio: San Diego Harbor
Cove
The Double Fused Quartet: Chuck's
Jazz House
Franklin: Monterey
Mel Goot: the California Bar and Grill
Gail Goot and Friends: the Inn at Del Mar
Bob Hamilton: California Cafe Bar and
Grill, Horton Grand Hotel, Crook's
Harvey and 52nd Street: New Park
City/China Camp
Joe Henderson: Elmer's
The High Society Jazz Band: Lake
Bart/University
Holly and the Heartbeats:
Basil/California Cafe
The Holly Holman Band: Horton Grand
Hotel
Bill Hunter: Horton Grand Hotel
Todd Hunter: the Beach House
Daniel Jackson: Crook's
Jambay: City Cafe
Ken Kaler: Horton Grand Hotel
The Ken Kaler Trio: King Louis Inn
Eric Kerkling: Kelly's Cafe, Monterey
Cafe
Elliot Lawrence: Gabriel's Galle
The Mark Leaman Band: Humphrey's
Light Years: the Ruby Palace
The Bob Long Trio: U.S. Grant Hotel,
Hilton Hollywood
Fran Luskota: San Diego Harbor
Exterior
Fran Luskota and Robin Henrich: U.S.
Grant Hotel
The Joe Martin Quartet: Crook's
George Matias: B Street Cafe,
Basil/California Cafe
Bob McNamee: the Raccoon
Don Dee: McNamee's
Mark Meadows: Anthony's Harbor
Shep Meyers: Horton Grand Hotel,
Crook's
The Shep Meyers Quartet: the Hyde
Club/Marriott Hotel/Whittier,
Crook's

Larry Moore: Rhythm's Movement
Tom Ortega: Fish House West
San Palms: Crook's
The Plaza A Cappella Quartet: Crook's
Bandy Parker: the Blues House
Patricia: on the Bluffs 531 Fifth Avenue
The Red Shade Distilled: The Cotton
Patch Restaurant
Red to Red: Wilson Hotel
George Rene: Aquatic Restaurant
Janell Reck: Crook's
Seashawk: Made with Bob Ross,
Marshall Hawkins, Ray Gonzalez,
and John Harris: San Diego
Arcade
The Sugar Trio: Wilson Hotel
Tobacco Road: Crook's
Tori's Immediate Freedom Band:
San Diego City College Theater
Cedar Walton and Billy Higgins:
Elmer's
Joe Wilson and Keeping Company:
with Phil and Mike: Stonewall
Country Club
Winifred: the Loft at Diego's
Bill Wood and Dr. J's: Pater's King
Louis Inn
Hank Young and Wayne Jure: Gabriel's
Galle, Imperial Hotel

Piano Bar and Classical

Barbara Banks: Marriott Hotel/Mission
Valley
Randy Becher: Mexican Village
Fred Bonetti and George Bonaldi:
Hollywood and Music Bookstore
Dana Blackwood: Marriott
Hotel/Mission Valley
John Brown: Vacation Hotel
John Cahn: Radisson Hotel
Joey Chas: Dock's Cocktails, the
Hillhouse
Trevor Clarke: Princess of Wales British
Pub and Restaurant
Comas: World and Suite Bookstore
Country Club with Barn Ball and Gary
Tutti: Ocean View Restaurant
Patty O'Leary: Crook's
Don Ferra: Steve Rock
Scott Fleming: California Bar and Grill
Paul Glass: Jambay
Das Greenbush: Holly/San Diego
Varnet
Paul Gregg: Kelly's Steak House,
Dunkin
Bruce Harvey: Paterson's at the Colonial
Inn
David Heikkinen: Kelly's Steak House
Craig Jones: the Cambridge Inn
John LaDusa: Anthony's Lake
Mike Loney: the Abbey Restaurant
Bob MacLeod: La Valencia Hotel, Bahia
Hotel
Vicki McHale: Abbey Restaurant
Jerry Melnick: Hotel del Coronado
Rena Melnick: Ocean International Hotel
Don Meyers: the Escape
Larry Moore: Rhythm's Movement
Mike Noyes: D.J.'s Pub at the Marriott
Hotel, downtown

Comedy and Music

"Chuckie": Carlos Murphy/M.A. Jolla
Mike Noyes: Jiffy: Rhythm's Movement
Mike Murphy: Island Lounge
Old Hollywood: the Raccoon
Preston: Monterey
Rena Melnick: Ocean International Hotel
Don Meyers: the Escape
Larry Moore: Rhythm's Movement
Mike Noyes: D.J.'s Pub at the Marriott
Hotel, downtown



Mad Hatter's Night
Every Thursday
Wear a hat and get all well drinks or Pounder
drafts 25¢ - 7 to 8 pm, 50¢ - 8 to 9 pm
75¢ - 9 to 10 pm, \$1.00 10 to 11 pm
\$25 1st Prize for Best Hat!

Halloween Party
Tuesday, October 31
Live music and dancing - featuring
Frank Zappa's guitarist
Mike Keneally
and Drop Control
Cash prizes for best costume
and best sports costume!

Now open for Lunch & Dinner!
"The Place to Be"
To catch your favorite teams!
NBA & NHL Action
13 TV screens p.u. the Wide Screen
Football every night!
Corner of Mission Bay Blvd. & Garnet
270-0204



HALLOWEEN

Sat., October 29
COSTUME CONTEST
Cash Prizes, Gifts, Drink Specials & More!

Tue., October 31
\$1.00 DRINK SPECIALS
ALL NIGHT
Dancing 8:00 pm

8980 VILLA LA JOLLA DR. • LA JOLLA • 587-1993

**EUROPEAN
SPIRITUAL
CONSULTANT**

Work with crystal,
gem & metal magic

- Healing
- Reading
- Therapy
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Make your life better - call today

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Sat. night, Oct. 28
**EARTHQUAKE COSTUME
CONTEST**

\$100 Cash - 1st prize • \$50 Cash - 2nd prize
\$25 gift certificate - 3rd prize
Judging at midnight

Tues. night, Oct. 31
2ND ANNUAL HALLOWEEN PARTY

\$100 Cash - 1st prize
\$50 Cash - 2nd prize
\$25 gift certificate - 3rd prize

**California
EARTHQUAKE CAFE**

Mission Center Rd. (off Friars) • Mission Valley
297-3603

**THE
Casbah**

Tonight - Thursday
**THE
BEDBREAKERS**
Blues 'n' King Collin

Friday, October 27
**TOP JIMMY & THE
RHYTHM PIGS**
Blistering Blues, R.A. & with
SHARCKIN

Saturday, October 28
**BILLYKUB'S
HELLOWEEN
BASH**
Costume prizes
Drink specials
No cover

HAPPY HOUR PRICES & FOOD, MON.-FRI. 5:30-8:00 PM
2812 KETTER BLVD., 294-9033, MUST BE 21

**HOUDINI
SEANCE**

Psychic Demonstration \$10
October 30 & 31, 1988
Mid-City Theatre
or your location \$200
Magician Loch David Crane
222-3548

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WANTED**

In any condition -

- Frank Phillips
- Monophases
- Chronographs
- Audemars
- Cartier
- Fleets
- Vacheron
- de Constantin
- Henry/Old

We pay cash -

THE WATCH CENTRE
117 7th Ave., S.D. 335-6995

**WATCH REPAIR
RESTORATION**

Done on premises by
Swiss-trained certified
watchmaker.

HENRY M. FOLLIER

**THE WATCH
CENTRE**
117 7th Ave., S.D.
Union Bank Bldg.
235-6995



MIKE MURPHY
Wednesday-Saturday
HEARTBEAT
Sunday-Tuesday

Monday-Friday: **HAPPY HOUR** 4-7 pm • Free hors d'oeuvres
Friday: **FASHION AUCTION**

THE ISLANDS Haralei Hotel
2270 Hotel Circle North, Mission Valley • 297-1101

Club DIEGO'S

**MINI-SKIRT
CONTEST
RETURNS!**

Sunday, November 5, 1989

1st PRIZE - \$150
2nd - \$100, 3rd - \$75
4th - \$50, 5th - \$25

Pacific Beach • 860 Garnet • 483-6006

FOGGY'S NOTION

HALLOWEEN
SATURDAY & TUESDAY
OCTOBER 28 & 31st

8pm-1am

BLOODWEISER BEER ON TAP
99¢

BEST COSTUME CONTEST

1st PRIZE:
WIN A VCR AND
TOWER VIDEO
GIFT CERTIFICATE!

2nd PRIZE:
HAPPY HOUR PARTY
AT FOGGY'S NOTION

1st PRIZE:
WIN A COMPACT
DISC PLAYER!

2nd PRIZE:
DINNER FOR TWO ON
"INVADER CRUISE"

NEVER
EVER
A
COVER

3655 SPORTS ARENA BLVD., SAN DIEGO, CA 92110 • 222-2791

PARK PLACE

TONIGHT
THROUGH
SATURDAY

FLYWEIL

Today - All You Can Eat spaghetti feast, 4:30 pm • \$1.25

TONIGHT PARK PLACE PRESENTS
"The Thursday Club"

Food & drink specials • \$1.25 margarita
TONIGHT'S CONTEST: AIR GUITAR
with guest host PHANTOM ROCKER
Join us each Thurs. through November. Two winners chosen weekly.
Prizes will be held Nov. 16

FIRST PRIZE: Rhythmic V.I. Guitar
Compliments of Park Place & [unclear] at 805 S. Claremont Mesa Blvd.

Sunday & Monday, October 29 & 30
**DANCE TO
NOT GUILTY**
**101 KGB FM
NIGHT**
Wednesday, November 1
Win a beach cruiser or an antique bike courtesy of
BIKE SHOP III
Two stores to serve you:
El Cajon & Alpine

Tuesday, October 31
**HALLOWEEN COSTUME
BASH**
Best costume: \$100 first prize/\$50 second prize
Come party with FLYWEIL

LIVE ROCK EVERY NIGHT
1280 Fletcher Parkway, El Cajon • 448-7473

CURRENT MOVIES

All reviews are by Dennis Sheehan. Priorities are indicated by an asterisk and attributes by the black box. Current movies are for now recommended.

The Abyss — For much of the distance, tolerably — but true to the fashion of the times, overaggressively entertaining. Very hot out of the starting blocks very fast at making a U.S. nuclear sub to the bottom of the Caribbean, and quite exhausting in the rate at which one problem follows on another. But then there are those U.S. — Underwater Flying Objects, as some viewers dare them. What are they? What, moreover, could they be up to, down there on the floor of the ocean? And is that their normal stomping ground or have they alighted there from some distant planet? These alien play peekaboo at intervals throughout, but they are by and large irrelevant to the rescue operation, and are far too infrequently on screen, far too unknown as entities, to reasonably justify the Second Advent atmosphere of the finale. Certain visual cues, in observation of the life governing Pover's dogs, are perhaps meant to transport us into an extraterrestrial world: the colored lights on the alien's head in a 2001; the spindly and puffy-faced alien out of CLOSE ENCOUNTERS; the skeletal heling hand shot a finger or two reaching out and touching human digits in the E.T. posters. We must assume that these things are not so much sneakily plagiarized as proudly and openly

paraphrased. But other movies can't be expected to pitch in and do the bulk of the work. And it's a particular shame to see a comic incident that transpires in front of cheering onlookers in a public bar (in the pinball machine on which the rape here occurs — about as ugly a scene, in about as many different ways, as you'd ever care to see — an homage to ANATOMY OF A MURDER?) Scripwriter Tom Topik, author of NUTS, gets to grind his same anti-judiciary axe about putting an honest but "unsustainable" witness on the stand; and although the dubious moral character of the victim — "a low-class bimbo" in her own words — gives the case some useful stickiness, it also lets in some deplorable social

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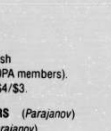
In conjunction with the San Diego Arts Festival: Treasures of the Soviet Union

The La Jolla Museum of Contemporary Art and the Museum of Photographic Arts present the

georgian FILM FESTIVAL

The films of five Soviet directors from the Republic of Georgia will be shown at Sherwood Auditorium at the La Jolla Museum of Contemporary Art.

Appearing in person to present their work will be

filmmaker	NANA JORADZE	
filmmaker	BIDZINA RACHVELISHVILI	
filmmaker	ALEKSANDR REKHAVISHVILI	
filmmaker	GEORGI SHENGELAYA	
and film critic	NATIA AMIREJBI	

All films begin at 7:30 pm and will be screened with English subtitles. Tickets are \$5 (general) and \$4 (LMCA and MOPA members). Tickets for Oct. 25, Nov. 1, Nov. 4 (2:30 pm), Nov. 8 are \$4/\$3.


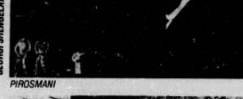




Week	Date	Film	Director
Wed.	Oct. 25	SHADOWS OF FORGOTTEN ANCESTORS	(Parajanov)
Wed.	Nov. 1	THE COLOR OF POMEGRANATES	(Parajanov)
Thu.	Nov. 2	THE STEP	(Rekhvishvili)
Fri.	Nov. 3	THE WAY HOME	(Rekhvishvili)
Sat.	Nov. 4	(2:30 pm) SYMPOSIUM with Rekhvishvili, Shengelaya, Amirejbi	
Sat.	Nov. 4	PIROSMANI	(Shengelaya)
Sun.	Nov. 5	JOURNEY OF A YOUNG COMPOSER	(Shengelaya)
Wed.	Nov. 8	THE LEGEND OF SURAM FORTRESS	(Parajanov)
Thu.	Nov. 9	ASHIK KERIB	(Parajanov)
Fri.	Nov. 10	LOMA: A FORGOTTEN FRIEND	(Rachvelishvili)
Sat.	Nov. 11	MY ENGLISH GRANDFATHER	(Joradze)

The La Jolla Museum is located at 700 Prospect Street in La Jolla (454-3541). For more information on the San Diego Arts Festival call 1-800-245-FEST.

Tickets also available at La Jolla Museum bookstore

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filmmaker
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PIROSMANI
filmmaker
GEORGI SHENGELAYA

THE LEGEND OF SURAM FORTRESS
filmmaker
NATIA AMIREJBI

ASHIK KERIB
filmmaker
NANA JORADZE

LOMA: A FORGOTTEN FRIEND
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MY ENGLISH GRANDFATHER
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Ed Gain
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North Park
Probably a twister
Arkansas about 25
a kid it all seemed
exciting. I remem-
ber mother running
the lawn furniture
That was at the be-
storm. I didn't get
nightfall, when m-
and I were huddled
together under near-
An owl had grab-
shutters and was
to get in — that w-

trapped in the net and have a basement house was struck and burned. About every couple was 13 in all died. We lucky. The twist was had been in storm never realized the in a twist or light what days and day do. You don't feel harm you do, but it have any man-made can do the type that nature can do much for granted \$7.99.

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Director

was living in
years ago. As
kind of a
watching my
the street as
new
coming of the
society until
two brothers
and bed
the blankets,
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the most

Annette Schnelting
Director of Alcohol
Education
USD
About six years ago
Rockies cross-country
were pretty high up
van and went skiing
mountains. It felt
really hard. The snow
tracks, and we could
way back. After win-
ings, we finally found
We were stuck.
We stalled, we were
there was no way out
there. There were lit-

lightning bolt
half mile
of neighbor
about
didn't hit us. I
freedborn but
sum of force
ing bolt or
raining. I was
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we don't see
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in Sun

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and Drug

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Michael McCormac
Salesman
Mission Valley
It was about ten years
ago we had these three
straight winters. It is
windy, about 70 miles
came at dusk. We had
was coming. It comes
thundersnow but it's
The weird thing is that
there was no damage
thundersnow. There
about a 20-acre area
around us. About 15
the start of it, it cleared
Everything was soaked

[illegible][illegible]

David Garrett
Public Works Maintenance Worker
San Carlos

It would have to be worse than when my daughter was born. He started feeling contractions an hour or two before he came from work — it was getting more frequent. The doctor said come on in, but he didn't go anywhere that he told us to go home. He was spending the entire night there. The next night after he came home, we had an intense contraction. We had

[illegible][illegible]

you've ever experienced?

By [illegible]

Alice Barrett
Customer Service Representative
El Cajon

I grew up in San Diego and careered reasons moved to Chicago for two years and we just came back here. Probably the most frightening thing I was brought to townhouse with my kids, tornado warning. Being a mother, I had no idea expect or what to do. It was coming down in sheets wind was blowing about 100 per hour. We had the

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HAIRCUT.....\$8.95
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Afraid the Insurance
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go Reader October 26, 1989

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<p>CLAREMONT Assembly 4 bdrm, bath in an upgraded 2 bedroom, 1 bath condo. Beautifully located, carpeted parking, rock Jacuzzi, pool, gym. \$91 square foot. \$74500. Call 574-9416.</p>	<p>CLAREMONT Excellent! brand new. Remodeled 2 bedroom, plus den. New stains, sub-panels, built-in oven and extra storage. 4881 Mt. LeSanto Drive. \$160,000. Call Hugo-John. 950-6231.</p>
<p>CLAREMONT Best lot, Mount Street, 4 bedroom, 2 bath, quiet, needs paint. Joanne, Century 21 First Choice, 278-1111.</p>	<p>CLAREMONT 3 bedroom, 1 bath with 1 carport. Nice lot. \$169,000. Pool, new paint, mirrored closet doors, open floorplan, to entertaining. Needs T.L.C. Call Pam/Mex. 579-3000. 525-0598.</p>
<p>COLLEGE 2 bedroom, 1 bath, 1 car garage. Nice starter home. \$102,000.00. Government owned. Broker, 279-2845.</p>	<p>CROWN POINT 1 bedroom with good income. Quiet street, close to the Bay. \$279,500. Great investment. Steve Claiborne, agent. 488-8312.</p>

San Diego Reader October 26, 1989 29

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use. Remodel
\$75,000. Paul
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CHEVROLET 5-10
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1985, 47077585 Silver, 6-cyl., 90-hp, w/ conditioning, air/cr. conv., 16 wheels, luggage rack. Only \$7288. Financing available. Performance Motors, 266-4411.



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<p>SPECTRUM SPORT 1000 actual miles. Automatic, leather interior, top new. Jeep Eagle. 2004-4151.</p>	<p>CHEVY 1-700 TRUCK 1986, 1000 miles. Black, 4-door w/ 3-speed. Cassaro, power steering, leather interior wheels. Only price \$5195. Ross Toyota. 2004-4100.</p>
	
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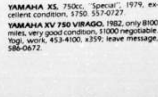
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San Diego Reader, December 30, 1986

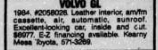
San Diego Reader October 26, 1989 43



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8" pot Parlor Palm

1 1/2-2 ft. tall
Indestructible
\$7.50



Giant Finger Philodendron

Grows indoors or outdoors
2' - 3' tall 8" pot
\$7.50

Corn Plant

2' - 3' tall
Grows in
a dark
room
8" pot
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6" House Plants

Parlor Palm, Pothos, White Flag
Chinese Evergreen & more
Reg. \$6-7 Now \$3.50



3 for \$1.00

Giant King
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3 Paper Whites in a bowl

3 bulbs planted in a
bowl. They will bloom
indoors by Thanksgiving.
Reg. \$5.00
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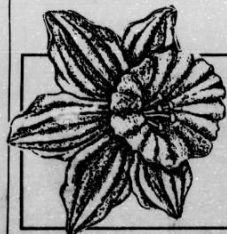
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18" diameter
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Grows in
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8" pot
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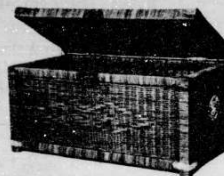
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