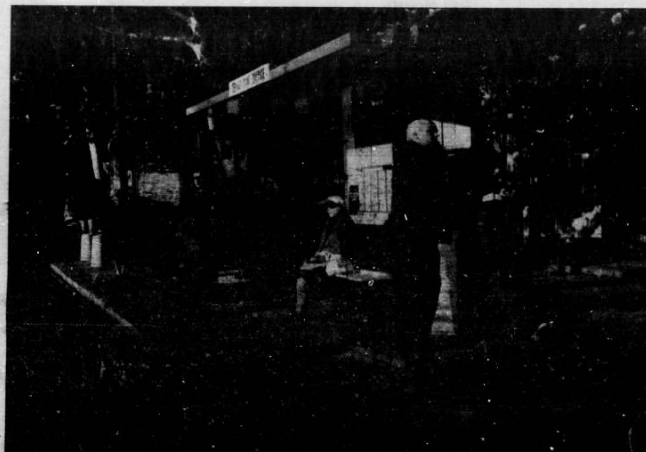


A child named Oded was born in San Diego County last month.
Also, Claribel, Jaber, Blade, and Irwin. Page 4

READER

VOLUME 18, NO. 44 NOVEMBER 9, 1987 SAN DIEGO'S WEEKLY



Best of
Show

Place Saint-Sulpice

Tom Jacobson

COUSE

Photo
graphy

NINTH ANNUAL
AWARDS EXHIBITION

Winning photos continue on page 20

NIGHTCAP AUTHOR WRITES DAILY

BY PAUL KRIEGER

Most writers would be euphoric if a major daily newspaper published a full-page story about their latest novel, complete with a four-color photo of the book jacket and a lengthy excerpt. Not William Murray. The Del Mar-based author is furious about the San Diego Union's October 11 story on his most recent novel, *The King of the Nightcap*, and he's making his anger known through a series of caustic letters to Union staffers.

Murray, who regularly contributes fiction to the *New Yorker* and occasionally writes for the *Reader*, touched off this literary firestorm in September when he declined to be interviewed by Union reporter Olga Briscoe. "I refused that I was being sandbagged," Murray says of Briscoe's interest in the novel, which uses a real-life locale — Tijuana's Agua Caliente racetrack — as the setting for his fictional story about doped-up horses, loan sharks, and low-life gamblers. The author didn't want his novel to be involved in Briscoe's factual feature story about Caliente, and he told her so in a four-paragraph letter that restated his refusal to be interviewed. That letter also authorized Briscoe to use 42-word statements from Murray that stressed, "Nothing in my novel is based on an actual event, and none of the characters are based on actual persons."

Briscoe charged ahead with her story, which discussed Caliente owner Jack Hawk Rhoad's dismay over the plot of Murray's novel. "He speaks badly about people involved with horses in general," Hawk is quoted as saying. Briscoe's story also commended that Murray's novel is denigrating to the Mexicans and recounts portions of

boy is and

the book is a collection of short stories, and the author is a native San Diegoan.

Murray's letter to Briscoe was not the only one he wrote. He also wrote to the editor of the *Union*, and to the publisher, the Hearst Corporation.

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Currents

An excerpt from William Murray's *The King of the Nightcap*

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with a professionalism obviously beyond Briscoe's reach, what the Mexicans themselves were saying, publicly and in private, about the murder, he wrote *Union* editors in a separate letter to the *Union*, a lawyer for Banam Books, publisher of *The King of the Nightcap*, asks the newspaper to pay a serial rights fee for its use of the book excerpt.

Murray has since mailed a third letter of his own to the paper, this one to editor Jerry Warren. It recounts how one of Murray's friends, who has business dealings in Mexico, was recently advised by a Baja state official that Murray "should beware of travel in Mexico."

"Should beware of travel in Mexico?" Deceitful how he's now "unable to work with ease and in safety in a country that I greatly admire and where I have done good work in the past," Murray wrote on October 27 letter to editor Warren by noting that "I am sick at heart at this situation, and I don't think that as a supposedly responsible editor, you and your colleagues should simply assume that it is going to blow away."

Union editor Jerry Warren responded last week to Murray's letters. Though Warren told Murray that the paper stands by its story, he said the *Union* will print a correction of two misstatements in the story. Warren's November 3 letter also apologized for the *Union*'s unauthorized use of an excerpt from *The King of the Nightcap*. The paper will pay a copyright fee to Banam Books. Murray says he is dissatisfied with Warren's two-page response, which he calls "weaselly."

lawyers for the National Author's Guild and the *New Yorker* to discuss other aspects of the story that displeased him, including the paper's use of the 207-word excerpt from the novel and reporter Briscoe's statement that Murray's *New Yorker* article about the murder of columnist Felix "finds several reasons why [Caliente owner] Hank could have ordered the killing." ("I simply reported,

in every form of human endeavor involving the movement of money, perhaps even at the *Union*," the letter notes, and accused Briscoe of "McCarthyism against its own." "The letter criticized the *Union* story as 'a literary and dishonest piece of work,'" denied the article's statement that his book portrays a Caliente controlled by the underworld ("...there are crooks

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CHECKS AND BALANCES

BY MATT POTTER

Last May, when County Supervisor Leon Williams celebrated his 20th year in politics, the ballroom at the Sheraton Harbor Island East was packed with wealthy donors. Ticket-buyers included big name real estate developers Ernest Hahn, Larry Lawrence, and Twifly Khoury (who was master of ceremonies), along with discount shopping

magnate Sol Price. Republican Senator Pete Wilson, appearing on five giant video screens, lavished good words upon his former city council colleague, and state assembly speaker Willie Brown called long distance to congratulate his fellow Democrat. A church choir, a dance band, and a video documentary about the supervisor's life regaled the crowd of 350.

"The net result was to show that I'm not running against him in next year's election," observes Bill Grote, Williams' campaign treasurer. "He has the support of the whole power structure. But the spectacular tribute, says Grote, cost considerably more than expected. The hotel alone ran more than

\$20,000 or so that Williams expected to deposit in his campaign kitty as net proceeds of the banquet was shaved to about \$6,000. Then Grote discovered another problem. Fourteen of the well-heeled guests, it turned out, had already contributed at least a portion of the \$250-per-person maximum amount permitted under the county's campaign finance law. The checks they brought to the dinner, combined with their prior donations to Williams since July 1986, exceeded the \$250 limit, and the amount over the would have to be returned. About \$3500 raised at the event was at stake, according to the treasurer.

"I said, 'Leon, we've got money here from these people who have already maxed out,'" Grote recalls telling Williams after discovering the situation. "Shouldn't I send the money back?" He said, "No, hold on. I want to see how the rest of the board feels about changing the law." So Grote says he held the checks, unopened, even though, according to the district attorney's office, the campaign ordinance requires that such contributions be deposited in a bank within three days of their receipt by the campaign. "I kept saying, 'This is a violation of the law' and Leon said it was a controlled committee and I'll take responsibility," I said. "I'm a little worried about the time limit, I don't know how long I can hang onto these things legally." He said

As a result, Grote says, the editor of the *Gay Times*, which was published last month, expressing his disappointment in the policy. Bill Mondigo, editor of the *Gay Times*, replied in print that his paper's policy in deleting HIV status from the personals was not a censorship issue but was instead an effort to encourage people to stop relying on the crutch of an antibody

interposed with two trailers (one an office for his wife), a truck, dump buggy, cistern, horsehoe pit, two campfires, two dogs, and two 12-packs of Meister Brau in a cooler with a block of ice. Admittedly he needs a good deal of space, Cox said if he had to pay for it, he could just as easily buy a federal lands permit for a few dollars a week and move to nearby Winterhaven or Imperial Dam.

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Supervisor Williams: Funds were all maxed out

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THE STATUS SEEKERS

BY NEAL MATTHEWS

Howard Hamby hit town six weeks ago after leaving San Francisco and traveling up and down the West Coast. Being gay and unattached, he made it a point to read the newspaper's personals wherever he stopped, paying particular attention to the personals in the classifieds. When he picked up the three San Diego gay papers, he was struck by something that set two of them apart from most of the others he'd read elsewhere: *Bayview* and San Diego *Gay Times* will not print the HIV status (whether a person has tested positive or negative) to exposure to the AIDS virus of those advertising for companions in the personals ads. The one paper that does publish HIV status is *Update*, whose personals are also the most explicit.

Hamby believes that he should have the right to publish in the gay newspaper of his choice the fact that he has HIV. Immunodeficiency Virus test came out negative. "I think the policy is ridiculous," he says. "I'm interested in bondage, and I'd like to find other HIV-negative partners, not so that we can have smooches, but so we can have the safest sex possible. Printing HIV status in an ad just

helps eliminate people you're not interested in. It saves a lot of trouble and embarrassment for both of you." Hamby wrote a letter to the editor of the *Gay Times*, which was published last month, expressing his disappointment in the policy. Bill Mondigo, editor of the *Gay Times*, replied in print that his paper's policy in deleting HIV status from the personals was not a censorship issue but was instead an effort to encourage people to stop relying on the crutch of an antibody

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test result and to discourage the discrimination and negative response received by many who are HIV-positive." In an interview, Mondigo stated that he would have no way of knowing whether someone was lying about his HIV status in a classified ad, "and I don't want to be party to someone risking his life." In the case of a reader mistakenly believing that he had not been exposed to AIDS. But what if an HIV-positive person wanted to meet others who had tested positive? "Here are groups you can join to meet other positives," Mondigo says. "That's vehicle's already there. Plus, even if you're positive, additional exposure to the virus is still detrimental. It adds another chip to your immune

system's armor." The AIDS epidemic has reached the point where gay-newspaper editors have to base editorial policies on the sexual practices of their readers. The editors of all three local gay papers believe that all gay people should assume that everyone they get friendly with is HIV-positive. This is a necessary (continued on page 6)

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JUST NAME IT

BY BRAC CALLEN

A child named "Odele" was born in San Diego County last month. October also welcomed Charibel, Jabert, Blade, and Irvin. Two babies named "Daisy Jeanette" were born to different mothers in the same hospital.

But these are the unconventional ones. Many parents, whether they know it or not, chose very common names for their newborns. A comparison of the October birth records in eight area hospitals (Kaiser, Coronado, Grossmont, Scripps in Chula Vista, UCSD, Tri-City, Mercy, and Palomar) shows several trends in San Diego County.

The Most Popular Girls

1. Jessica
2. Brittany
3. Ashley
4. Stephanie
5. Brenna and Sarah (a tie)
6. Amanda
7. Chelsea

Amateur Baxter is one of two birth certificate clerks at Kaiser Hospital. She visits parents before they are discharged with their new babies. She fills out forms for the hospital and also for the county. But that's only part of her job. Baxter estimates that three out of ten parents are still undecided on a name when they enter their hospital room. "A lot of them ask me, 'Well, what do you think?'" Some

There's new part of Baxter's job that she finds troubling: visiting the parents of a stillborn baby.

parents have picked out a name but don't know how to spell it. They consult Baxter. She is more than willing to offer an opinion, especially if they've picked a name that may haunt the child later on. Baxter still remembers the man who wanted to name his son "Cumbard." "The mother refused to give me the name," she recalls. "I gave them a couple of days [to decide] and said I'd call them at home. The mother said, 'If he

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answers the phone, don't get the name from him." When Baxter called the family back, she spoke to the father. He had changed his mind and deferred to his wife's choice. The baby would be called "Kevin Scott."

Baxter also handles calls from parents who have changed their minds. After a week at home with the baby, they decide that the name doesn't fit. Or maybe they named the baby, under duress, after a particular relative. She has to tell them the bad news: the county has already registered the name, and changes now require a court order. To avoid this complicated (and expensive) procedure, Baxter advises uncertain parents to leave some blanks on the birth certificate form. The county allows names to be added (but not subtracted) for up to one year.

There is one part of Baxter's job that she finds troubling: visiting the parents of a stillborn baby. She has to give them the option of naming their deceased child. "The mothers usually try to be strong," says Baxter. "The fathers are the ones who really break down. It's very hard for me to see a man cry." Sometimes, after she leaves the grieving parents, Baxter looks herself in her office and has a good cry herself.

Many parents pass through a book of baby names before they make their selection. But some apparently turn to an atlas, a biographical dictionary, the Bible, or their television sets. The following examples were found among the 230 names collected

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Casper. Melchior. Balthazar? cold.

Short ribs. Sheepshank. Lancelot? Colder!

Conrad. Nicholas. Rumpelsthead? You're warm.

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CITY LIGHTS

CHECKS

(continued from page 5)
he'd talk to the registrar and take care of it."

A few weeks later, Grote says, Williams changed his mind. "It was considered politically inexpedient to raise the maximum. He talked to a few people and finally decided it was a bad idea," according to Grote. "So Leon said 'return the money.'" When Grote filed Williams's finance report at the end of June, he disclosed that he'd been keeping the checks "pending Mr. Williams's attempt to obtain county legislation which might allow use of the held contributions."

Since then, Grote says, the appropriate refunds have been made. "I had to kind of invent this [refund process]," Roger Overholser, a deputy district attorney charged with enforcing campaign finance laws, says that, in general, possible violations would be classed as misdemeanors but that "a lot of times you can't really show they are knowing and willful." Williams says he didn't examine the campaign finance statement before signing it. "I don't remember all the details. That was a long time ago."

For his part, Grote notes that he made a full disclosure of the situation. "The fact that I revealed the whole thing is an indication that

we are not trying to hide anything," he insists. But the volunteer treasurer, a college friend of Williams's who owns a small store near Julian, says he's growing somewhat wary of his 17-year stint as the supervisor's campaign accountant. "I like to be involved in this darn thing as little as possible."

JUST NAME IT

(continued from page 4)
from San Diego County hospitals:

Military, Literary, and other Themes

Julius Caesar
Romeo
Fidel
Wyatt
Dante
Merlin

Rock 'n' Roll, Sports, and Soap
Elvis
Kareem
JR

Travel Destinations

Asia
Iran
Israel
Montezuma

The Good Book

Noah
Jeremiah Joshua Isaiah
Balthazar
Isaiah

In the quest for uniqueness, some parents give an unusual spelling to a traditional name. Others pick an uncommon name that has no proper spelling. So they make one up. The following spellings were also called from October's birth records.

The Alternatives

Brianna, Briana, Branna, Branne, Bree Anna
Ashley, Ashlie, Ashly, Ashlee
Cindy, Scandy, Cynsi
Jasmine, Jazmin, Jazmin, Jazmin
Nicholas, Nickolas, Nikolas, Nicolas
Tiffany, Tiphani, Typhanie
Corey, Kory, Kory, Korie
Allissa, Alyssa, Alyssa, Eliza, Alyse

Some years ago, anyone could walk into the county recorder's office and scan the list of birth certificates. This index is now closed to the public. (So is the index at the county health department, where new births are officially registered.) One concern is the confidentiality of adoption. The county puts a special code on the records of adopted babies, according to Vera Lyle, the county recorder. Another reason the index was closed was to stop people from obtaining false identities. All they

needed, Lyle explains, was a name off a tombstone. Then they filed for a copy of the dead child's birth certificate. With this they could obtain a driver's license and other



pieces of identification. "It was quite a business at one time," she said.

Picking one name is difficult enough. Choosing two names — first and middle — further complicates the matter. And giving birth to twins ... well, new parents in San Diego County need to the task last month.

The Unlikely Pairs

Janey and Shwade (twins)
Adrian and Adina (twins)
Vanna Hama (first and middle)
Jenny Jansen (first and middle)
Janis Perra Jaine (first, middle, and last)

THE STATUS SEEKERS

(continued from page 5)
because gay sex in the bushes and public bathrooms hasn't abated much, according to gay leaders,

and safe sex — using a condom at all times — is not yet a universal practice. "Using rubbers is a turn-off to a lot of people," remarks Nicole Ramirez, a local gay activist and columnist for *Update*.

"It's quite a change, and a lot of people can't adapt. Some refuse to use condoms altogether," Murray says that if he read a personal ad that said the solicitor was HIV-negative, "I would laugh. How do I know he's going to be negative next week? The next time he's asked, maybe he'll be positive. The definition of safe sex now is to assume everyone is positive."

Mark Conlan, editor of *Bravo*, which doesn't print HIV status, comments, "It's been said many times that the three most common lies are, 'I love you,' 'The check's in the mail,' and 'Don't worry, I've had a vasectomy.' In the gay community, it's 'Don't worry, I'm HIV-negative.'" Conlan says he would feel "morally culpable" if a reader contacted AIDS from someone who had lied in *Bravo*'s classifieds about being HIV-negative. He has questions about the validity of testing, since researchers differ on how soon AIDS antibodies appear in the blood after exposure to the virus. Some say three weeks, others say three years. His reluctance to print HIV status is an extension of his skepticism toward AIDS testing.

"The desire to know your partner's status is a kind of evasion on your part," Conlan says. "Only you can prevent AIDS. It doesn't matter what your partner's status is. Plus, HIV testing is anonymous, by law. The person's name isn't on the test results, so how do you know it's your partner's test? It's a piece of information so widely unverifiable I don't feel comfortable having it in the paper."

Update, which advertises itself as the oldest and largest gay newspaper in Southern California, stands alone among local publications in many respects, including its classifieds policy. Editor Pat Burke strongly disagrees with other editors on the issue of publishing AIDS test results in personal ads. "I can't think of a single reason not to print HIV status," Burke says. "If someone wants to publish his own status, I don't think I should censor that."

As for the veracity of the ads, Burke can't be bothered with trying to determine if an advertiser is lying about his HIV status. He points out that all classified advertisers must list their full names and addresses and sign a form before their ad is printed. "We can't be interested in psychanalyzing our advertisers," he declares. "You start to do that, you're in deep shit."

Burke's classifieds manager, Luke Owens, says he edits out ads on hostility and solicitations for underage kids, but that's about it. "My personal feeling is people should be able to say if they're positive or negative. The vast majority of people who quote HIV status in the personals are positive. And if you say you're negative, most potential partners will ask for proof anyway."

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Full	\$189.00	\$259.00	\$279.00
Queen	\$209.00	\$279.00	\$299.00



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Size	Frame only	w/6" futon	w/8" futon
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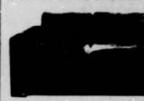
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STRAIGHT FROM THE HIP

By Matthew Alice

Dear Matthew Alice:
As an Aussie in San Diego, I've had occasion to mail letters to (and receive letters from) Australia, and the letters magically arrive, thanks to the postal services of the two countries. But I've only paid one country. What's the financial arrangement between the two countries regarding work done, or costs? If the U.S. Postal Service reimburses Australia Post for its work, how is it calculated?
Terry Jones
Sydney, Australia

Dear Matthew Alice:
Suppose that I'm in Honduras and send a postcard to a friend in Burundi or that I'm in Paraguay and mail a letter to Mauritania. How would these pieces of mail between countries that have few if any regular air or sea links be routed?
George Kelly
Del Mar

We may have our social and political differences, but postally speaking, most of the world is one big slaphappy family. Even as we speak, Washington, D.C. is laying out the canned ham and Jell-O salad for the 1989 quinquennial get-together of the Universal Postal Union, an international coordinating body made up of representatives from the postal systems of 170 member countries. (And if Mary and Pluto ever join, they won't even have to change the name.)

The UPU, formed in 1875 and now based in Bern, Switzerland, as part of the United Nations, essentially turned the globe into one massive postal territory, with comparable standards, rules, procedures, and transportation routes. Historically, the union had no provisions for reimbursing the various national postal services for delivering mail sent from other countries. But about 20 years ago, the UPU instituted what's known as terminal dues — an unfortunately ominous name for the annual reckoning of who owes what to whom for handling overseas mail. Each year, every UPU member adds up how many

pounds of international letter mail, parcels, and special deliveries were sent to and received from each of the 169 other countries. They compare notes and reimburse anyone who handled more of their incoming mail. If the U.S. sent, say, 50 million pounds of mail to Australia in one year and Australians only sent 40 million to the U.S., we'd have to reimburse Australia for handling 10 million pounds of our mail domestically. The rate of payment is established by the union and is calculated by weight for most classifications of mail.

All these statistics for the U.S. are accumulated in our UPU office in New York. We get outgoing-mail records from the various international carriers and incoming information from postal personnel at U.S. ports of entry. At the moment, we keep track of the number of bags of mail we send out, obtain sample weights from a number of bags over a certain period of time, calculate the average of those weights, and use that as a uniform per-bag poundage for our year-end accounting. But one of the topics to be

discussed at this year's conference is a requirement that countries weigh every bag of outgoing and incoming mail so the annual tally of pounds sent and received is precise. As for George's question, the delivery time may be slow, but there's hardly a spot on earth that is too remote to be reached. If you can get there in the first place (let alone buy a postcard there), so can the mail. The four countries in your hypothetical are hardly out of air, land, and sea contact with the rest of us. In fact, all four are members of the UPU — as are such bustling nations of Burkina Faso, Nauru, Comoros, Tuvalu, Wallis, Futuna, and East Timor.

Each country will have its own method of handling mail domestically, depending on its resources and requirements. You might have to get the postcards by mule from your remote patch into the nearest village, but sooner or later, they will be funneled into an established (if circuitous) delivery system under the supervision of the UPU. There are U.S. postal restrictions on package mail to and from Cuba, North

Korea, and Kampuchea. And forget about sending express mail to Albania or Togo. But in general, don't worry, George. If you're planning a stay in the remote reaches of Vanuatu, you can still make your credit card payments from the comfort of your hut.

Dear Matthew Alice:
Do species of snakes in the same family ever bite one another and die from the poison? How about between families? Maybe snakes in general don't bite each other.
Dick Kuck
La Jolla

Snake biting snake is not unheard of, but it's apparently rare (though the best watched, of course, are those in captivity, whose behavior may not mirror that of snakes in the wild). Occasionally, two snakes are seen heading for the same item of food and taking a chop at one another, but it's the exception. Poisonous snakes do have some immunity to venom. The more closely related the species are, the more immunity they have. It would take much more rattlesnake venom to kill another rattlesnake than to kill a mammal of equal weight.

Herpetologists believe the average intraspecific squabble is settled by what's called a combat dance. The disputants twist around each other until one is somehow judged to be the top dog. Perhaps it's like kids choosing first-ups in baseball, where they alternately grab a bat handle until one of them can't hang on to it anymore. The snakes aren't talking, so we'll just have to assume they know who's won. Interestingly, any biting that might occur during a combat dance is more likely to be between nonvenomous snakes.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 80863, San Diego, CA 92138.



Illustration by Rick Conroy

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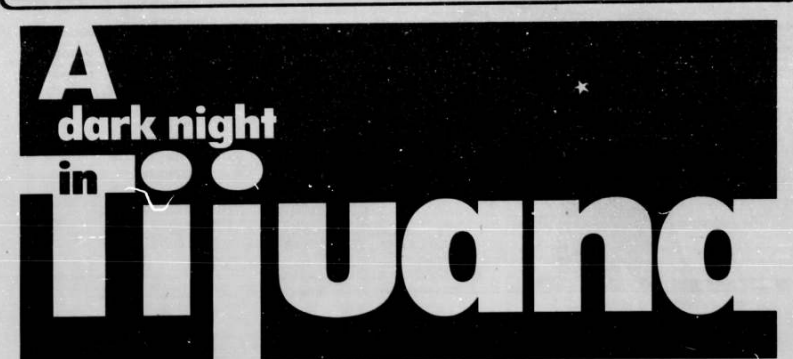
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"That's like the oldest strip joint down here. I used to sneak in here when I was 15, 16."

"No. We would. I do that."

"I don't like that." She pointed at the recorder with her chin. "It's more better you turn it off!"

I turned it off, and Marabella told me she would be working all night until about 5 a.m. She charged \$40 for "one time." Or more if... she indicated the possibilities of special requests. I said, "Well, I'm working too. Maybe we'll come back later. It was nice to meet you, Marabella. Elena." Fernando and I stood, and they both got up without saying anything or looking at us. They went off in two different directions: Elena to the back to change and go

And what she was drinking? It was that same charcoal red stuff I had seen at TJ Tiller's. "Sex on the Beach," she said and smiled both proudly and shyly at the same time.

I asked the remodeler where he hung out in TJ these days, besides Rio Rita's.

"This place is changing so fast, there's always a new club every time you come down here. I just walk down the street and whatever's happening . . ." he shrugged.

Any one place he recommended over another? "Well, since I'm from the old school, Mike's and the Aloha Club. Then

watched a belly dancer in front of the Greek place, and then a guy came out and danced like Zorba on the sidewalk. He placed a chair on top of a table, then a carafe of water on top of the chair, and proceeded to lift the whole thing, table and all, with his teeth. He spread his arms out and danced gracefully in a small circle. My teeth hurt to watch him.

We milled around for another hour or so, watching the Mexican yuppies, and decided they weren't any more interesting than American yuppies. "Come on,

(continued on page 14)

San Diego Reader November 9, 1989

Tijuana

(Continued from page 13)

Fernando: Let's go down to Coahuila. What time is it?

"Well, the Plaza Rio Tijuana isn't the heart of Saturday night in Tijuana. Pasadena, I don't even recognize this place as Tijuana."

"Yeah, it's pretty nice."

We grabbed another cab, went back to Revolución, and ended up at another topless bar, La Bomba. We didn't have to descend into the place, just push aside some gray, leather-like curtains.

Cigarette smoke hung in the air like curdled, grey milk. Music, Mexican disco, heaved and thrummed into the room like some fascist, brainwashed Muzak. A woman onstage tottered on high heels and launched braided, pale thighs over the heads of sailors and Mexican police.

marking their time. Doing The Big Wig, like guys doing short time in jail or soldiers on a 24-hour pass in Bangkok or Clonago.

Why did everybody in this town look like he was waiting for something?

The host of the evening, a gray-haired Merry Widow of a Mexican gentleman, ushered Fernando and me to the very best seats. Raised a little from the tables on the floor, a good view of the dancers, up away from the rabble. "Tequila y dos cervezas, por favor." A hooker named Claudia came over and said she'd like a tequila too. She showed me her breasts. "Very nice," I said. "Sort of globular without being too ponderously pendulous."

"Yeah," she agreed. "Peechur!" She snapped an imaginary lens up to her eyes with her fingers. "Polarsoids, 'Ole saber?"

"Teaser. No take." I tried to keep appreciatively, gave it up, and drank my tequila.

I saw the Old Gringo, The Old Muff Diver. The same guy from the Unicorn, stuffing bits into the dancer's G-string. He had moved up the street in a progression of joints, still nuzzling, doggedly following his way through the hatches of womanhood on display in town, on a mission from some

joyless demon inside himself. Claudia left. She heard me when I said I wasn't springing for Pasidn insatiable. Polarsoids, or "Fucky Sucky." Again \$40.

A couple of guys were seated next to us. Navy. I figured. One guy was a very spiffy dresser. Charcoal jacket and matching shirt buttoned to the throat. "Hi!" I greeted him.

"How's it goin'?" "Want some of this tequila? I got a bucket of it, but Claudia didn't drink hers, and I'll be blind if I drink all that."

"No, thanks. I don't drink that stuff. Got a beer?" "Yeah, I got a beer too. But that's mine. I whipped out the little recorder with the red, suffering light. "You in the Navy?" I asked him.

"I couldn't say." "You're not sure?" "What difference does it make?" "None. What's your name?" "I can't talk to you."

"I'm with CID: Central Intelligence Division." "Oh, well, you look like a CID guy. Nice clothes. You're thinking the CID would get guys that don't look like... CID guys."

"Look like CID?" He seemed pleased. "Shit, yeah. No offense, but you definitely got that look."

"Yeah, I guess so. My name's Darryl." He extended his hand. "I won't use it. Your name."

"Right. Right. Call me something else." I shook it and said, "I won't use it. Your name."

"Okay. How about Desmond? Could you call me that?" "No problem. Poot! You're Desmond."

"Good. Good." I asked Desmond about Tijuana and how he liked to tour the town on his time off. He ran a commentary on the dancers and how he couldn't talk about the other stuff. Panama and Noriega, sensitive stuff.

"That's okay. Des, I'm not interested in that." "That dancer up there, Lucy. She's nuts about this."

"Yeah, she gives you those looks, man."

"I mean she really likes me. You know? Don't you love it?" He grinned. "Yeah," I said. "Yeah, I do." I grinned back, but it wasn't the same grin.

Walking over to the police station on Eighth Avenue, Fernando and I threaded our way through squad cars parked at angles in the middle of the street. No traffic could move down that block. The police municipal vehicles composed a herringbone gridlock. Cops leaned against their cars or carried out prisoners up the station stairs. Some cops sat on a bench along the sidewalk, leaning against the station wall or against the columns rising from the edge of the sidewalk. Here, they laughed, played pocket pool, smoked Del Prados or Fiestas while they dealt with arrestees, prospective inmates.

I walked over to a cop on the sidewalk. He had some scars at the corners of both eyes, probably from boxing. Boxing is very big down here. He was laughing, though. So I introduced myself and asked him if he'd talk to me for a minute. His nameplate said his name was Raymundo Guzman.

I asked him what kind of problems he sees down here on Saturday nights. "You got a problem?" His smile disappeared, and he looked much meaner.

"No, I have no problem. I'm just curious. I'm thinking of writing a book. What kind of stuff do you see on Saturday nights... or any night?"

"Oh, it's a very hard job. Especially Saturday, even the other nights. You know the drunk people fight and use the knives." As if in illustration, two cops guided a handcuffed prisoner to the station door. He was bleeding from cuts on his arms and face. They didn't stop to bargain. He was going in. Period. "You have robberies too?"

"Armed robbery?" "Yes. But knives, not guns. Mexicans like knives better. They're cheaper, more personal. I'm talking about personal robberies."

"Homicides?" "Of course. Drunk people in the bars. I told you. Somebody gets drunk, they don't like someone, they have a knife..." He shrugged.

"How about Zona Norte, Coahuila? Is it dangerous?" His smile was back now. "That's where we get our best problems."

One a.m., and we're heading south again on Revolución. A line stretches for half a block. Mostly young Mexicans. All of them waiting to get into Las Pulgas. It means "the fleas." I had seen more people between the ages of 15 and 25 tonight than I had in a month.

Fernando and I spoke about Tijuana as a Mexican city. "It's not a Mexican city," Fernando was saying. "It's an American city. We call it San Diego's other cheek."

He slapped his rump. "This place wouldn't exist at all if it weren't for the U.S. for San Diego."

Learning for support against another vendor's cart was a joke doing that gravity-defying nod only junkies can perform. His clothes were stiff with fat. His head down as if he were a tath heater trying to heat the taco cart. His knees buckled, he swayed, but he never fell. Fernando was still talking.

"Tijuana is basically an American product. Like Chrysler... or Cheez Whiz."

About the popularity of disco in Mexico, Fernando said, "Yeah, it's definitely not norteño or cumbia." The latter style is from farther south, around Monterrey. The difference is in the percussion, the number of drums, and whether or not there's an accordion. Accordions are norteño's earmark.

But Fernando had a bizarre scrap of one of Tijuana legends to recount. It was told about several different discos, depending on who you asked.

"It was around the time of John Travolta, and Saturday Night Fever, and all that. It seems there was this guy who looked exactly like Travolta — in that white suit and everything. He was dancing really hot with this girl. They cleared a space around them, just like in the movie. All of a sudden, the girl notices and everybody else sees that this Travolta-type guy has one rooster-claw foot; the other foot is a goat's hoof... and he's not dancing on the floor. He's like up in the air. The girl screams and flips out. She runs away into the bathroom; but when her friends follow her in there, she was gone. No one ever saw her again. Disappeared. They looked the doors so the guy couldn't get away, but he disappeared too. I heard it was the

(Continued on page 16)

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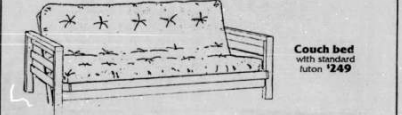
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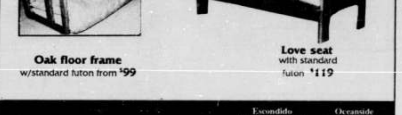
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San Diego Reader November 9, 1989 15

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Tijuana

(Continued from page 14)

Alhambra Club? Fernando grinned for maybe the third time in the evening.

There are few Americans down in Zona Norte. I didn't see one for the rest of the night. Fernando and I spent the next two hours in the Delicias Bar, Copacabana, La Churra, and La Adela.

Basically, Coahuila is where you go if you want to get laid or meet up with a poloero. You can dance with the whores for a dollar, though I tried it with one older woman. She looked 50, but she was probably not much older than me. "You go upstairs? Ba boom? Ba boom?"

"I just want to dance. I like the music."

"Ah...". She looked disgusted and waved me away. No time for dancing.

There was no romanticism here. The idea of being in some third-world bastion of amorality and exotism, like Caro or Calcutta, was hard to maintain with the smell of urine and tequila, perfume and cigarette smoke from the almost uniformly chain-smoking hookers. It just seemed crowded, desperate, gaudy, and sad. In Richard Rodriguez's book Mexico's Children, he calls Tijuana "...a metropolis crouched behind a horridly kitsch curtain."

He adds that "Tijuana's history is a matter of matchbook covers and cocktail napkins."

Vincente Fernández, Mexico's most popular singer, crooned from almost every sound system within blocks. All through the night, the taco vendors worked beneath bright racks of lights, chopping meat, tossing handfuls of onion and cilantro onto folded tortillas fried on portable grills with a tizzles, rapid rhythm. Along the border fence, a few blocks away, restless shadows paced the fence beyond the tramped fence, silhouetted starkly by La Migra's new klieg lights. It was reminiscent of World War II movies like *Stage 17* or *The Great Escape* or news footage from the Berlin Wall in the '80s. Everywhere, people slept on the cracked, trash-strewn

sidewalks, in doorways, in cardboard refrigerator or washer/dryer boxes.

Children cried. Fernández crooned, drunkly babbled, young men flushed with cerveza shouted too loudly at the whores who continued to chain smoke and look on all of it with inert expressions or a quick smile that would flare like a match flame and go to ash again in the time it took to inhale.

Fernando and I walked up, away from the carnival-in-hell atmosphere. We sat in the bar at the Hotel Nelson until 3 a.m.

Fernando spoke to me in his low, soft voice about how, two weeks ago, he had broken up with his girlfriend of two years. Ah, that explained the look. But by now I was

meaning that look too, only mine came from the parade of poverty and the lingering image of those klieg lights and silhouettes along the border that I could still see when I closed my eyes and held the bottle of beer to them, rotating its cool surface over my forehead.

"She was 19 and she was always on me about hanging out with my friends and stuff. She always was making me promise that I'd be true to her and I was, man. Absolutely. Now she found some guy."

He went on a little about his feelings for her and I sympathized. I told him I probably couldn't have been true to someone at 19 if I lived. At those moments, this probably didn't help much. He spoke about his childhood in Tijuana.

"I remember my dad got me a bicycle one time, but my mom wouldn't let me keep it because it would only get stolen in Tijuana. She made me keep it at my grandma's in San Diego. I didn't get to use it too much."

"Sometimes I would ditch school and go to the border and help the ladies with their bags, groceries and stuff. Help them carry them from the border back into town or whatever. I'd make \$15 or \$20 a day sometimes."

"We used to spy on the prostitutes in the neighborhood. Me and my friends would hang around them, cut we lived some of them. And then when they'd get some business, you know, they wanted us to go

away, but we wouldn't. This one night, this door we really liked. We didn't want her to go away, update with the guy. So she would give us all a kiss on the mouth so we would disappear. We would climb up on the roof in the place next door and open up these wooden windows, like a trap door on the roof, and we would peek in and watch. Sometimes they'd catch us and yell at us, get all embarrassed and cry."

His parents worked in a laundry in San Diego. They both had green cards, but when Fernando's younger brother was born, his mother quit to stay home. "They were gonna take her green card away cuz she wasn't working. They wanted her to get a passport. So we had to move real fast. We moved to National City, and I didn't like it. Everybody had cars. Nobody walked or rode bikes. It wasn't like being in a neighborhood anymore. Nobody liked me because I was a 'Tusano'."

Fernando and I parted company at about 3:30. I crawled back to the Adela Hotel and furnished with my key in the lock. Voices, radios, someone arguing, a dog howling outside, and traffic noises, taxi horns all lulled me to sleep. It was just like New York. I didn't even take off my shoes, and I let the light on.

I woke up at eight o'clock. My tongue felt like lead. I was wrapped in sandpaper, and my head rang like a room full of

telescopes. I stared for a minute at an oil painting print hanging out of its frame, buckled from water damage. It was a snow-covered mountain scene with fallen aspen trees over an icy brook. Other aspen trees stood to one side, their leaves a fire color. It hurt my eyes to look at them. A bare lightbulb, still blazing, glared over me.

After standing under the cold shower for a couple of weeks, I got dressed, left my key at the desk, and walked out into the chaos of Fourth Avenue, under the merciless Baja sun.

I tried some coffee at the Cafe Palacio, but I had trouble chewing it. After listening to a couple of sad Mexican songs on the radio, I got up and followed a flow of people dressed in Sunday finery. They were all heading to the Cathedral de Guadalupe on Avenida Benito Juárez. Next to the vaulting, twin-spired church

was the school where Fernando went as a kid, when he wasn't ditching. I walked up the steps, through the crowd, and dropped my hand in holy water at the entrance. I crossed myself and entered the church. I hadn't been inside a Catholic church for maybe 20 years. The cloying smell of women's perfume and incense made me nostalgically dizzy.

The church was jammed with people, standing room only in the back. The priest said the Mass in Spanish, and it was close enough to the Latin I remembered to send me further down memory lane. The priest faced the congregation. He held a chalice toward the ceiling. Bells rang at the altar.

Everyone stood. I could see fresh flower arrangements at each pillar from front to back. Gold-leaf paint trimmed the roccoco work on the columns. Another bell rang, and everyone sat. Four young men, acolytes or altar boys with well-combed, fashionable haircuts, passed baskets, and most everyone contributed something.

I leaned on my feet where I stood. The air seemed close and lacking oxygen. At one point, everyone turned to the people nearest them and smiled, shaking hands. I shook hands with several strangers. This was a new one on me. When did they start doing that? I stayed only a few minutes. I felt like a fraud.

I got in a taxi and told him, "Linéas a San Diego, por favor."

He chatted away happily in Spanish that was too fast for me and dropped me off near Colonia Libertad. I walked past shops with plastic tarp roofs and gutters, burned-out junk cars stalling sightlessly through broken windshields like the corpses of extinct, metallic saurians.

Entering the U.S. through the customs building is like entering some spartan, proletarian shopping mall. I got on the trolley and headed back to San Diego. We passed the Exxon Wal-Mart on our way through the shipyards.

My roommate met me at the door as I shambled past him. "You look like shit. How was Tijuana?"

"Bargains galore," I mumbled. "Everything must go... act now... one size fits all... the sale never ends."

"So what's the angle on T.P. What's the word?" He hesitated on knowing.

"Whores," I said and collapsed on my futon. My roommate gave me a puzzled look and closed the door.

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Artist's conception

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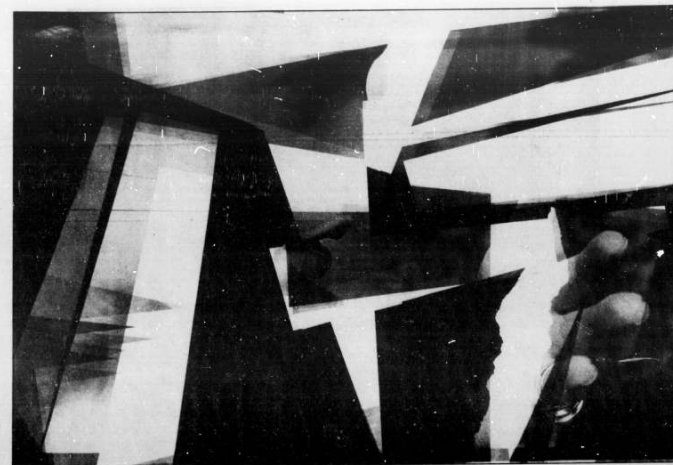
The Museum of Photographic Arts, the Gallery Store, and the Reader would like to thank San Diego County photographers who submitted entries to this year's contest. A total of 880 entries was received from 345 entrants.

All entries were judged by Mark Klett, who selected 35 for exhibition. Eleven of these are color images, 15 are black and white, and nine are mixed media. The ten prize-winning entries are presented in this issue of the Reader.



The complete exhibition can be seen at the San Diego Art Institute in Balboa Park through December 3.

Special thanks to British Airways, Omnicolor, and Precision Lab. Color separations donated by American Color.



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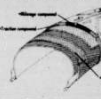
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NINTH ANNUAL
AWARDS EXHIBITION



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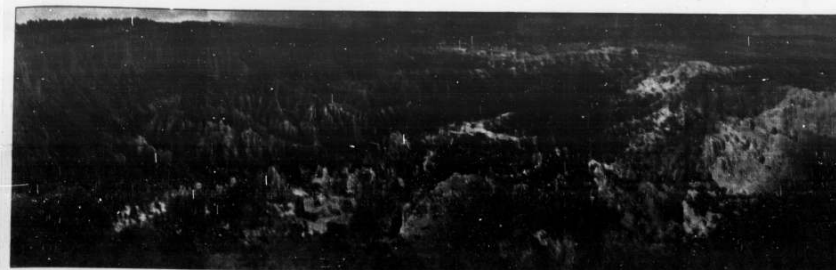




First Award
Suzanne Mannon MacGuineas

Trailers, Everett, Pa.

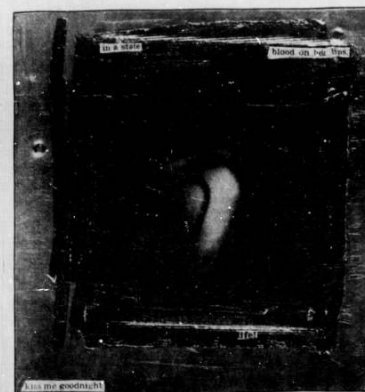
COLOR



Second Award
Pamela R. Wetsch

Bryce Point, Bryce Canyon National Park

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First Award
Margarat Nee

Kiss Me Goodnight

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Honorable Mention
Pamela Kozminska

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Photography

NINTH ANNUAL AWARDS EXHIBITION

BY JOHN D'AGOSTINO

It occurred to me while watching Albert Lee perform last week that a number of guitar-fortune hot-shots have their own wacky hands on the side. The interrelated motivations for these undertakings seem to be a desire to recapture the unadorned fun of making music, to dispense the pragmatic and commercial considerations of performing, and to provide an outlet from the pressures of the music biz.

Occasionally, a player's side hand becomes his career focus, as in the case of David Lindley's gang of boozers, El Rayo-X. Sometimes the pressure valve rusts shut after much of the steam has escaped. This would seem to be true of Adrian Belew's Silly Putty Beale-band the Bears, who are in protracted hibernation while Belew reinvents his solo career full-time. I don't know what fate holds in store for the Biff Baby All-Stars, but Lee certainly seems happier performing with them than with any of the Big Stars w.l., regularly employ him.

Lee's serendipity was on display again Friday night when the Biffers played two shows at a jam-packed Belly Up Tavern. It's almost a given that such avocational projects afford a virtuoso the opportunity to pry the star off his dressing room door and to lose his identity in the just-guns camaraderie that exists among relatively unknown musicians. But after a few years of bar-hopping with the All-Stars, Lee still seems graciously bemused, maybe even bewildered, by his cohorts' antics. As much as the quintet's considerable music-making abilities, it must be that edge of spontaneity, or of not knowing what someone's going to do or say next, that holds Lee's interest.

The band takes its name, by the way, from Sterling "Biff" Ball, its bassist and resident mental-wind outpatient. For this gig, he wore a migraine-inducing black-and-white shirt, horn-rimmed sunglasses, and a white cap turned backwards to hide his bald pate. Ball might be the only bassist to do a creditable

On the Hot Side



Albert Lee

albeit silent Jack Nicholson impression during a song. Ball's brother Sherwood is the second guitarist. While he appears more "normal," Sherwood registers only a needle-nose shy of Biff on the goon-o-meter.

"I've been asked to announce that Albert Lee can't be here tonight," he deadpanned before the band began its first set. This came as a major surprise to the crowd, which

"634-5789" Or the "country" in Larry Williams' 1957 rhythm and blues chestnut "Bony Maroon." Or the "jazz" (?) in Roy Head's 1965 pop-blues novelty "Treat Her Right." Somehow, the All-Stars did. But in spite of such lobotomies on familiar oldies—which paint these guys as eclectic and mildly eccentric—there is not a frivolous pursuit in the most fractured of covers, they remain

Biff Ball's brother, Sherwood ... appears more "normal," [but] registers only a notch shy of Biff on the goon-o-meter.

grained in disappointment. It was no less a surprise to Lee, who was standing next to Ball when he made the announcement. Before they'd played a note, the band spent a few minutes tuning their instruments and checking equipment, after which Biff approached the microphone. "Thank you," he said sincerely. "We're going to take our first break, but we'll be back a little later." Confused looks crossed the faces of those unaccustomed to the band's shenanigans.

Such bewilderment was not restricted to between-song patter. The All-Stars' repertoire is just like turn-of-millennium, and some of the band's interpretations themselves need interpretations. Name another group that can locate the "dues" in Wilson Pickett's 1966 soul hit

true to the spirit of the material they so obviously revere.

Evidence: a jump-country reading of Lloyd Price's 1957 ode "Just Because." Lee's vocal delivery honored the wry twists in Price's lyrics, but the band's half-hearted rendition obliterated any subtlety. Here, Biff Ball and drummer John Ferraro were the main culprits, giving the tune with an electric prod of cloying-clacking rhythms and quick-as-a-wink accents. Lee and Sherwood Ball rode this runaway train until it reached full speed, at which point they jumped off to trade guitar solos that showered sparks on anyone within earshot.

If Ball isn't shown in Lee's league in terms of technical facility, his own league is nothing

to sneeze at. Changing notes almost from one improvisatory passage to the next, Ball carved out some tasty country-blues phrases that proved he could be the starting quarterback on most teams. But not on this one. When it came Lee's turn to strum, he unloaded a hailstorm of bends, slurs, transitional riffs, and hammer-ons that sounded like an "advanced" level guitar instruction tape on fast-forward.

There's nothing modular about Lee's solos; they're at full speed right out of the blocks, and they don't slow down for the flag. A lot of frayed pickers play as though they're getting paid by the note, but their solos seem more like eruptions than expressions, as if they've been told to play every trick they know in 16 bars. But as quick and slippery as Lee plays, he wastes nothing. Each snake-lick seems a complement to the last and a setup for the next, so that there's a symmetry and a logical flow to what sounds like spontaneous combustion.

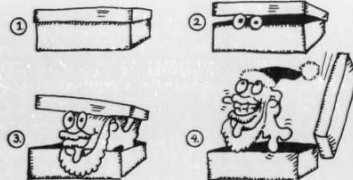
When Lee deftly pulled out of his romp, the Belly Up crowd erupted in cheers and applause.

The All-Stars' first show was a consistent, constantly entertaining parade of oldies and near-oldies that included creative covers of obscure Mark Knopfler tunes and material that Lee has performed with his famous "employers" (over the years, these have included Waylon Jennings, the Everly Brothers, Rosanne Cash, Eric Clapton, and John Fogerty). As befits the nature of these "serious hobby" bands, the star kept a comparatively low profile in deference to his able crewmembers. But in the case of the Biff Baby All-Stars, at least, the front man's generous sharing of the spotlight is as sensible as it is beneficial: these guys can play.

Keyboardist Jimmy Cox, in fact, might be Lee's match when it comes to melding technical flash, idiosyncratic style, creative scope, and ragguish spontaneity. On the set's last number—one of those Warp-3, country-boogie instrumentalists that are Lee's trademark—Cox surveyed barnhouse, honky-tonk, pop, and ragtime piano styles in a whirlwind solo that would have seemed a blur if his double-handed runs weren't so clearly articulated.

But shadows can't hold someone of Lee's talent for long, and he emerged from his momentary backup role to answer Cox's challenge with a solo that would convince even a skilled guitarist to take up the tambourine. Lee's fingers moved like a up-dancer on ice, shooting this way and that while maintaining a melodic equilibrium that kept the core tune in sight. After his beautifully developed, mad-dash solo, Lee's crinkled grin indicated that he'd enjoyed the spirit as much as the act of booting and hollering. When the pace concluded, Biff Ball stepped forward. "That's our part of the show," he smirked. "We stick around for the Biff Baby All-Stars. I hear they have a real hot-hot guitarist." Indeed.

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BY JEFF SMITH

Last week, San Diego Theatre went peripatetic, as two dramatic events required their audiences to leave the comfort and security of the house seats and venture through the fourth wall — in both instances back to a past alive with contemporary issues.

Because of its unique staging demands, Maria Irene Fornes's *Fefu and Her Friends* is so rarely produced that UCSD Theatre's current production — problems and all — is worth a visit this weekend. Set in a New England country house in the spring of 1955, the play is ostensibly about a gathering of old college chums to do a fundraiser for the arts. Soon, however, Fefu (and Fornes) shows us that there are other, graver subjects at hand, the most central being the degree to which each of the eight women has submitted to male domination. Julia, for example, has become physically and spiritually crippled and pines almost constantly to her male "guardians" to keep her alive. Fefu's husband Philip, never seen on stage but a menacing presence throughout, has said women are "invisible."

And the seemingly strong, independent Fefu, surprisingly, agrees. She claims that like a stone in damp soil, women live parallel lives: one smooth and clean, the other "slimy and filled with fungus and crawling with worms."

And she adds, "if you don't recognize it, it eats you."

The play is about that recognition. Except for Fefu, who fires a (loaded?) rifle at her husband, when we first see the women together, they appear "normal" enough. In an interview, Fornes called them "nice middle-class girls from Connecticut." But the next time we see them together, we have learned a great deal about them, more than even they know about each other. The reason is that the play's four middle scenes take place at the same time, in different parts of Fefu's house. At the Warren Theatre, the audience is broken into four groups. They move, in turn, to four locales: a parlor, a kitchen, an upstairs bedroom, and a dressing room. What was public, that smooth and clean surface, is now private — what the dominant male code, but certainly not Fornes, would call the women's "dark" side (her play, in fact, seeks to illumine that "darkness").

We eavesdrop on conversations the other women weren't meant to hear (that Paula and Cecilia are ex-lovers, for example, or that Julia is much more sexually bruised by a kind

Walking Through



Devin Allen, Maria Irene Fornes

of collective male demagoguery that we first imagined). In the play's final scene, the group is back together, and suddenly what would have been little, meaningless gestures in the initial scene take on larger significance.

Written in 1977, *Fefu and Her Friends*, is of interest both thematically and formally. To il-

lustrate the breakdown that can occur in women dominated by men and mothers, Fornes also breaks down the traditional relationship between the audience and the stage. The aim is to get closer to Fefu's friends than the usual old threshold her relationship permits. As we move from room to room, we don't participate in the dialogue. We are still observers, but in a much more intimate, personal way. The characters show and tell us things we've never seen or heard from the far side of the proscenium. And though the four groups of spectators see the four scenes connectively,

even though we are no longer there, Mary Larson's set for the UCSD production makes excellent use of the Warren Theatre and environs. For the opening scenes, the audience sits not in house seats but in individual chairs, many stiff-backed enough to prompt longings for a good stroll. The playing areas range from the two-level stage — nicely detailed and pleasing in geometric design — to nearly dressing rooms and a patio in the rear of the theater. In this regard, the set has to be more than merely a set; it must also include pathways for the four groups of

spectators moving to the various spaces without gridding along the way. Larson's set and costumes appropriate for the period solve the demands of the play skillfully. As do Lawrence Coker's sounds and R. Mark Ochsberg's lighting.

Physically the production was right, but the acting on opening night had a staid case of the jitters, rare for a UCSD show. The timing was a click off, and several members of the cast appeared uncertain with their roles early on (Maria Catherine Coleman's direction of the group scenes that begin and end the play was less effective than her work with the individual ones). That Fefu's rifle refused to fire when fired was no confidence builder either. Once the audience was mobilized, however, and except for the focus-stealing sense of being headed from scene to scene, the novelty of Fornes's approach and the importance of her theme came through. *Fefu and Her Friends* is one of those plays in which nothing seems to be happening and yet everything is happening. Its uniqueness lies not merely in its ambulatory staging but also in the ways Fornes parcels out information in fragments, in effect creating a jigsaw puzzle that only becomes recognizable when the final piece is set in place.

On January 8, 1992, John D. Sperdick, then publisher of the San Diego (anti-) *Union Tribune*, and other local power-that-be did an incredibly un-American thing. They had the city council pass the San Diego Anti-Free Speech Ordinance, which banned any public speaking, lecturing, discussion, and even singing in a 50-block area around Fifth and E. Known at the time as "Soyuz Ben Rose."

The predominantly homeless orators, they claimed, were inciting violence. The denial of free speech brought down visitors to San Diego, but few tourists. Many were Wobblies (Industrial Workers of the World) and "the waste material of creation," according to a *Tribune* editorial, itself inciting violence: "Hanging is none too good for them?" At the height of the protest, the Kansas-born anarchist-orator-writer Emma Goldman came to San Diego by train with her manager Ben Reitman. That night, he was kidnapped by vigilantes and taken to the Pecosquitos area, where he was beaten, tarred and feathered, and branded "I.W.W." The police took Goldman to the Santa Fe Depot, put her on a train, and told her never to return.

November 2 is *El Día de los Muertos* in Mexico, the "Day of the Dead," when departed friends and relatives are honored.



Welcome Back, Emma

Last Thursday, Bartlett Sher's Plus Five Performance Group, in concert with a collection of visual artists led by Deborah Small and dramatist-historian William Weeks, brought the dead to life by recreating the scene of Goldman's 1912 arrival. This bold, funny performance piece, moving in ways no one imagined, was called *Welcome Back, Emma*. As in *Fefu*, the audience moved from locale to locale. But in this instance at least half the group were members of the Plus Five team, and the set, designed by various architects over

the years, was downtown San Diego. Roughly 100 people greeted Emma (Carla Kirkwood, who also wrote the script), Ben Reitman (Ken Ellis), and Calvera ("Basil," played by Tom Gorman) at the Santa Fe Depot when their train, the 5:35 from Los Angeles, rolled in. After being greeted by Mayor O'Connor's press secretary, Paul Downey (played in an unflattering manner by actor Bill Barisak), Emma and the group moved up Broadway to various historical sites. Before the new Koll Center, a Soviet bear named

Shamaska (Brad Thompson) provided a overcast Mastercard and jangled the Fabergé eggs without the requisite severity. Before the Spectacle Theatre, John D. "Smokedogs" Sperdick came to life, stage and all, and demonstrated a breathtaking narrowness of mind. The group then moved to Horton Plaza, across from the U.S. Grant Hotel, where Goldman stayed, on to a corner at Fifth and E, and finally back to the fountain at Horton Plaza, where Reitman was tarred and feathered and Mayor O'Connor (Cynthia Burdeshaw) gave a speech. Recalling a night she spent among the homeless, the script had the mayor say, "As I sat in the bushes with two undercover policemen, I thought, 'What San Diego really needs is an Arts Festival!'"

The central theme of *Welcome Back, Emma* was: "Has Anything Changed?" According to Goldman-Kirkwood, in 1912 San Diego was an anti-union, censorious of free speech, and dead to the needs of the homeless. From a soap box at today's Horton Plaza, Goldman pointed to the labor-relations struggles at the San Diego Union and *Tribune* as evidence that union-busting still exists. As for free speech, the Plus Five team tried to run a full-page \$8000 ad announcing its upcoming performance in the November 2 issue of the *Union*. The newspaper refused to run the ad — evidence, said Goldman, that San Diego is still as much a "business of censoring speech that offends the powers that be" (for an insightful, harrowing look at this issue on a global level, read Herbert I. Schiller's *Culture, Inc.: The Corporate Takeover of Public Expression*). The *Union* did, however, print a full review of the performance.

Goldman-Kirkwood also drew a parallel be-

tween this month's Soviet Arts Festival and the 1993 Panama Exposition in Balboa Park. Both were elitist events, she said, that favored tourism and the city's image over the "underserved sections of the San Diego community." And three members of the latter brought not only an unforgotten note of reality to the surrealism performance piece, but after 77 years, they also brought free speech back to Soap Box Rose.

When the group reached 5th and E, many street people came to the rear of the gathering to see what was going on. "Buncha smiling kids," one observed. "Speak about it!" roared another. The heckling upset the actor on the soapbox. He forgot his lines and began reading from his script. "No read!" shouted James Marquez, an American Indian. "Speak from the heart!" Marquez and two other men — an Anglo Vietnam veteran who didn't give his name (who showed what was left of badly wounded legs) and a black man with no front teeth named Marcel (or Marshall) — demanded the right to speak. To his credit, director Bartlett Sher gave them the stage. Marquez, who said he "trough it was" and has to "fight every day on these streets," spoke of the need for compassion. The Vietnam vet, who didn't think much of "liberals," angrily spoke of promises not kept and of life as a "forgotten" homeless man. And James Marquez — from the heart — of Jose. When *Welcome Back, Emma* concluded at Horton Plaza, after Cynthia Burdeshaw had lampooned the mayor and small groups were starting back to their cars at the Santa Fe Depot, Marcel gave this evening of comparing the past and the present its final exclamation point and a future. He shouted, "Remember us tomorrow!"

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The Bear

BY DUNCAN SHEPHERD

The Bear, no untouch in labelling, is indeed about a bear, and not about an Alabama football coach or a menacing nation whose nickname changed briefly to the Evil Empire. Directed by Jean-Jacques Annaud, and adapted from a novel by James Oliver Curwood, it is set in the British Columbia of 1885 (with the Tynian Alps of the present day playing the role acceptably). A man, bear, scrubbing in the rocks for honeycomb, starts things off by bringing down a lethal landslide on her own head. Her uncomprehending cub spends some time sniffing and whispering, and tugging away at some of the pebbles around the body, until he's distracted by a butterfly on a string — the silent flying object outside of the lens in a Bela Lugosi film that a symbol, I seemed to hear the voice of my tenth-grade English teacher whispering to me, of the mother's departing soul. Life goes on, and next day there's a frog to be chased through the tall grass; funny footage, in the Disney nature-film tradition, of the impressive little cub imitating his quarry. The next bit, going where Disney never dared, is even better: a

dream scene of psychotic frog coveting in the cub's sleep. Not any of the heart-tugging little squeals and whimpers on the soundtrack, not all of these put together, succeed in humanizing the cub (or animating the film-makers) as much as this single glimpse into the creature's inner life — this one, and a subsequent "bad trip" after a snack on poison mushrooms. One night has some queeries

with the depiction of the dream world, but in a matter such as this it can surely be said that it's the thought that counts. But then some actual humans come into it, with their lovingly handled and beautifully photographed rifles, and then the titular bear whom these hunters are stalking, a mighty Kodiak who pokes his nose right up to the camera lens, munches on some mushrooms,

belches, gets mildly annoyed at a squirrel for dropping a pine cone on his head, gets very annoyed at the hunters for shooting him in the shoulder, takes his vengeance on their horses and their shaving mirror (a symbol, my tenth-grade English teacher nagged at me, of seven years' bad luck), and receives some medical attention from the motherless little cub. A bond is formed.

Certainly, the pressing exigencies of the plot slow down the pace much more than would the laziness of a free-form nature documentary. And (excepting the doubtful authenticity of the dream scenes) it is chiefly as a documentary that the film claims our attention: the bear's fishing expedition, for instance, which seems surely to exclude marine life from the film's preboreal assurance. "All scenes depicting injury to animals have been simulated" ("Sugarcane" picks up: "Fish are animals too.") Even when the bear is most obligingly following out the dictates of the script (as female bear snuggles along, the male probes over a couple of trees to prove his virility, and the two of them regale the cub with a live demonstration of where he came from), we spend an inordinate amount of time wondering "How'd they do that?" This is not the ideal focus in a fiction film. (Much preferable is "Why'd they do that?" — as, notably, in those dream scenes.) Accordingly, the most interesting possible movie here seems not to be the one called *The Bear* but rather a hypothetical one called *The Making of The Bear*. In a word, a documentary.

Four Adventures of Reinette and Minabelle (the Rat last week) provides another lamp of evidence in the thickening dossier on Eric Rohmer as a Dirty Old Man. A dysfunctional dirty old man, if you will, a maniac to no extent except maybe the thrill-seeking flimflam; just an urbane and courtly old gent who likes to surround himself with clean young girls, so that near the end of his seventh decade he might listen indulgently to their bright and confident chatter, watch them a little wistfully in the pursuit of not to nothing: changing a bicycle tire, for a start, and in the process giving a glimpse of bare knee or upper breast as they hunker over the punctured wheel, exercising a "superbly" unassisted and spaghetti-dish

arms on a portable air pump. Ah, *c'est charmant, n'est-ce pas?*

Minabelle (Jessica Ford) is an ethnology student, somewhat the slacker of the pair, more of a sullen fashion-model type, with a slightly dulling and effacing amorality. Reinette (Joffe Miquel), a self-taught amateur painter somewhere on the outskirts of de Cirkos and Delvaux, and totally innocent of cosmopolitan concepts like "survivalism" and "ethnology," is the more individual, a dimpled bobby-sister with dark eyebrows and a long jaw, an equally ready sniler and snobber, the playing of capricious fate. It is particularly her little finger, not either of Minabelle's, around which the director's most secure wrapping. (But when, oh when, is this "way" and "sophisticated" social chronicler ever again going to take on someone nearer his own size? Rohmer's sixteenth feature film, neither an installment of his Moral Tales nor one of his Comedies and Proverbs, but a completely separate and independent entity, is just enough less contrived, just enough less protracted (chopped up as it is into four bite-sized anecdotes), just enough less philosophizing and moralizing, that it emerges cumulatively as that much more pleasurable than usual. Or, come to the point: that much more unobstructed a girl-watcher's lookout. The main snag in this regard is that it was made

by Rohmer in his periodic tightwad mood, so ten he shoots in bloom and blows up to 3.5, with the result that the image seems to be dusted over with a layer of grit. An old gaffer should have better care to keep his bullets clean.

Dragage Cowboy (starting tomorrow at the Guild) looks like something the cat dragged in — a scruffy but not unappealing little movie, by Gus Van Sant Jr., about a two-man team of dope fiends who burglarize pharmacies to feed their habit. Its main tenor of amorphous, improvisational realism, its intermittent eruptions of high style and experimentation (the Wellesian camera angle, the hallucinatory montage updated from 1940, strangely similar to a bear cub's bad dreams), its bumbling approach to comedy — all this is signifying rather than really convincing, effortful rather than really effective. Each of the three cited tendencies clashes with and chips away at the others. The comedy in itself, for instance, is at times mildly amusing (just when the gang leader is missing his dead dog, Poodle, a rash of dog, "God commercial breaks out on television; and just when a corpse materializes in the motel room, a sheriff's convention fills up the rest of the place), but always at a high cost to the "un-

varnished" realism.

In the latter vein, the slickness of the locales, never overstated, certainly not understated, is perhaps unassailable. But the sight of Kelly Lynch (Miss Breast Implants 1989) trying to look at home in them, trying to show she can growl with Meryl Streep any day, is another matter. Matt Dillon, meanwhile, seems to have become progressively a better actor as age has added a certain pathos, a certain pathos, to his hardly altered adolescent self-consciousness: he may never again be a heart-throb, but he can always be a temple-throb. A more problematic performance, perhaps the perfect embodiment of the movie's avowed pursuit of realism and its continual overshooting of it, is that of William Burroughs, novelist and drug guru, as a junkie ex-priest. He certainly brings with him an air of authenticity (nice way of saying he looks a proper wreck), but every syllable out of his mouth marks him as a non-actor, an imposter. A sort of slummer, a Mystery Celebrity. This is mainly because every syllable out of his mouth is marked by an unidirectional rhythmic step. Never much of a one for restraint, he seems to want to expand the dimensions of a cameo role, expand his number of minutes on screen, simply by re-punctuating it: "Mr. Cot. I've been. Sy. Ten. Attic. Ly. Space. Gunned. And. Demon. Ized."

Welcome Home (scattered around town last week with no fanfare) is to be the last movie from the late Franklin J. Schaffner, best remembered by most people perhaps for *Patton*, but best remembered by me for an oddity called *The War Lord*. (I once had occasion to ask Charlton Heston whose cockamamie idea it was to lift the climactic passage of *For Whom the Bell Tolls* and plant it down in the Middle Ages. Fortunately I omitted the word "cockamamie" from my question; it was Heston's idea.) About the best to be said for *Welcome Home* is that it will make a better last movie than *Ms. Giorgio* or — a later one never distributed at all — *Lincoln*. It lays out a truly vehement new metaphor for the sense of alienation of the Vietnam vet: as MIA returns home after seventeen years to find himself officially deceased, his mother actually deceased, his wife remarried, and a son fully grown whom he has never set eyes on. The working-out, however, of this back-from-the-grave situation is medium-grade afternoon soap opera. (The wife's new husband walks through the front door one day and finds her with a box of old photos on her lap and — gulp! — Elton John's "Your Song" on the phonograph.) Kris Kristofferson has a brief excuse here than elsewhere to sound as though someone is sitting on his chest.

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The Ultimate Reality

BY JONATHAN SAVILLE

The two major dramatic offerings of the current Soviet Art Festival here are the Maly Theatre's production of *Brothers and Sisters* at the Old Globe and San Diego Rep's production of *Slingshot*, a Russian script (by Nikolai Kolodny), with a Russian director (Roman Vyktyk) and American actors (*Brothers and Sisters*, a brilliantly performed six-hour naturalistic drama about collective farm problems, has received general approval. *Slingshot*, in contrast, has evoked a good deal of outrage and incomprehension, frequently playing to half-empty houses, and tending to lose a significant portion of its already small audiences during the intermission. Some people have objected — presumably on moral grounds — to the play's story, which is about a love affair between two men. Others have been offended by the resolutely non-naturalistic style of the acting and staging, which challenge a lay audience's comfortable aesthetic expectations.

There is nothing much a theater critic can do with the instantly bigoted or slothful other to let them go their way in peace. In addition to these angry nay-sayers, however, there have been numerous serious theatergoers, unaffected by vulgar social prejudices, and sincerely willing to confront reality and theater in a new way, who have found themselves bewildered by what goes on on the Lyceum stage, yet who instead of resenting the experience ("How dare a work of art puzzle me?") would like some help in understanding *Slingshot* better, both as a tribute to the impassioned and talented artists who have brought the play to us, and as a means of self-education. It is to them that this review is addressed.

It should be said, first of all, that everything that may appear puzzling in this production is due to the director's bold poetic imagination. The underlying script is a perfectly logical depiction of an emotional relationship in a social context, adhering to all the solid, familiar conventions of such plays. Ilya, in his 20s, has been crippled in an accident and has isolated himself in his apartment "in a large Soviet city." He is bitter, angry, vindictive, he spends much of his time drunk, cursing everything and everyone; and his chief relationship with the outside world is of petty destructiveness, as he sits on his balcony and uses his childhood slingshot to break his neighbors' windows.

Into Ilya's life there comes Anton, a young do-gooder who lives in the same apartment building. Anton wants to help the unfortunate older man, and persists in his kindnesses even against Ilya's almost endless resistance. Gradually, Ilya's defensiveness dissolves; he opens himself to the young man's affection; and he falls in love with him. It turns out that Ilya and Anton have a great deal in common, emotionally. Neither has had any significant sexual experiences with women, both — unknown to themselves — have strong homosexual impulses; both the crippled man and his overly cheerful and optimistic visitor have a deep darkness in their souls, an agonizing solitude, a longing for death; and both are obscurely reaching out for an intimate human contact that would give them a reason to go

Mary Forcade, John David Bland, Jon Mathews (from to back)

on living. In a night of happy drunken friendship, fueled by Ilya's homemade beer, they make love. This single sexual contact affects Anton with a panic of guilt and self-loathing. He cannot handle Ilya's passion; he cannot handle the intensity of his own feelings; and, above all, he refuses to accept identification with a form of sexual behavior condemned by his puritanical society. He rejects Ilya's love and abandons him, with the word to lead "normal" life with

... the power of love
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even under the most oppressive circumstances ...

wife and children and never to see his male lover again. Ilya, left alone once more (though now with a far richer emotional and spiritual life), vents his anger against the young man in a renewal of his earlier style of cursing; but the love he has discovered in himself overcomes the hatred, and he finds he can win Anton happiness, even though there can be no happiness for himself. Having grown to this state of selfless love, he has come to the end of his life; he accidentally or intentionally falls off his balcony and is killed.

A few months later, Anton returns. The young man has realized that he too has been irresistibly grasped by love, and he has come back to live with Ilya "forever." It is too late, of course — too late for this world, at least, for in a dream-vision that ends the play Ilya and Anton are reconciled with the assurance that they will be together again in the afterlife.

In all this, there is nothing that an American audience of the 1980s can brand as obscure or even garish. For a Soviet audience (though the play has not yet been staged in the Soviet

ing the playwright has drawn from his material is absolutely clear and thoroughly grounded in both Christian and secular psychology: the power of love to liberate the suffering spirit, even under the most oppressive circumstances, and the love — held by faith or by hope — that love is stronger than death. Of avant-garde dramatic techniques such as those we saw in the Rep's recent *Albanian Ship Show* — the randomization of action, the lack of intelligible plot, the fragmentation of character, the double vision on the meaning of existence and on the validity of any system of moral value — there is not the slightest trace.

The apparent difficulties in the Rep's *Slingshot* come not from the script but from the layer upon layer of poetic suggestiveness with which the director has clothed it. Vyktyk's method here is distinctly emblematic, in the best meaning of that abused term: an intentional revision of accepted theatrical techniques in order to bring the truth of the dramatic material more intensely before the audience's mind.

As Vyktyk employs it, the method has two components differentiating it decisively from the manner of theatrical realism. In realism, there is an unbreakable division between the truth according to objective reality and the cautious, skeptical attitude toward subjective experience. Objective reality is accessible to any sensitive eye; it closely resembles what one would notice peering in at one's neighbor's window (without, like Ilya, breaking the glass); it obeys all the laws of nature, as understood by science; and it consists principally of the overt behavior of individuals, and of the observable traits of social classes. Subjective experience belongs to dreams, fantasies, unconscious conflicts, states of mind, which can be known to the observer only by their outward signs by what a character actually does (expressible by what he must be feeling), or by what he actually tells us about his inner life this recounting of a dream or fantasy (for example). The inner world of subjectivity — according to this naturalistic world view — has no validity in its own terms; it is not true until the observer has converted it into comprehensible elements of a single, unified, definable, measurable, natural reality. Ultimately, dreams, fantasies, feelings, intuitions, the cries and whispers and of the heart, the ecstasies and despairs of the soul (and the very soul itself) are really no more than idiosyncratic and subordinate parts of the material world, different from other objects only in that they are hidden from immediate vision.

In Vyktyk's method, however (and the Symbolist tradition out of which it comes, including such early-twentieth-century Russian Symbolist playwrights as Blok, Bryusov, Bely, Kuzmin, and Andreiev, and such Russian as Meyerhold (Verbitsky)), the stage is permitted to show us subjective reality as solid, valid, true. Indeed, subjective experience may be boldly represented on stage as objective even. A character need not recount his dream; we are shown the dream taking place. A state of emotion, within the character's soul, can be depicted not only by what the character does and says but in the physical elements of the staging. The set, the lighting, the sound design, the style of the actors' movements — all may reflect not what one would see if one peered in at the character's window but what one would experience if one entered into the character's soul.

Furthermore, the reality-status of any given element in the staging cannot be fixed by any pre-existent system, but varies from moment to moment according to the emotional and spiritual center of the action. Objective social observation melts into subjective fantasy, without any unmistakable guidance to indicate a change in mode. The subjectivity itself, as it is objectified on stage, may proceed from the inner experience of one character, or of another, or of both in unpredictably varying degrees, or from the soul of the author, or from the inner life of an overall, a spiritual reality larger than any individual one, but just as subjective.

Nor does any of this function merely as an aesthetic device. The method, by its very presence, makes a statement about reality as it is: that the realistic theater, and in this stage the young man Ilya's changing feelings about his young visitor, are the poignant consequences, in which Ilya rises from his wheelchair and becomes free and handsome and happy, are the objective enactments of his transformed feelings as he falls in love; the masses of torn paper that eventually litter the

perence is itself the ultimate reality, or the conduit of the ultimate reality, and nature, history, and society are to be understood in its light, rather than the other way around.

Just as the Symbolist method breaks down distinctions between objective and subjective and between each other. A chair, from a point of view, is a chair and nothing else. We may speak of it as analogous to a vehicle, or to a God (who provides us with a foundation), or to an emotional conviction (on which we firmly plant ourselves), or to the inescapable heaviness of our material nature (from which we cannot arise). But these are devices of language that, while stimulating the imagination with added meanings, do not change the essential reality of the chair.

As a Symbolist represents reality, however, a chair may in fact be a chair, and at the same time it may also be — really be — a throne, a vehicle, God, or anything else given resonance by the context. The meaning of any object, any circumstance, any person, is not a single, solid, definable truth, limited to one area of existence, but a series of penumbras, of radiating circles of light, that may be extended from brute matter all the way up to pure spirit, in the process passing through all levels of human desire, perception, and concern.

These are the procedures (with their inherent values of reality) that Vyktyk has used in staging *Slingshot*. Consider the interplay of objectivity and subjectivity. Ilya lives in an apartment somewhere in the Soviet Union. But what Vladimir Boyer's set shows us is not a realistically observed Soviet apartment but a set of movable wood-frame walls covered with paper, paper which in the course of the play is punctured, ripped apart, torn to fragments. This is not the external world of Soviet domestic architecture that we see, but the inner emotional world Ilya has erected around himself, his self-isolation, his desperate effort — both conscious and unconscious — to make himself invulnerable to society's supposed contempt for his paralyzed legs and his hostility toward his dimly sensed sexual deviation.

But this defensive structure is made of paper. In comes Anton, with his tenderness, his heartfelt proffers of friendship, his refusal to let the young man be isolated in his room, his explosive, with the loud bursts and rips of tearing paper as Anton breaks his way into Ilya's vulnerable feelings. What we see on stage and hear, and experience as powerful physical action is what Ilya is feeling, and the inner and outer consciousness of the objective, physical representation gives us a more immediate sense of what the feeling is like than any dialogue might do.

Similarly, the later violent implosion of the paper walls enable us to experience Anton's furious rebellion; after the sexual act, the lighting that greets his successive entrances, varying from neutral white to diabolical red, gives visual reality to Ilya's changing feelings about his young visitor, and the poignant consequences, in which Ilya rises from his wheelchair and becomes free and handsome and happy, are the objective enactments of his transformed feelings as he falls in love; the masses of torn paper that eventually litter the

stage represent variously the demolition of Ilya's bitter isolation by his growing relationship with Anton, and — later — the ruin of all his hopes when Anton rejects him and leaves him; and the dramatic alteration of the set toward the end of the play, when the departing wings and leaving Ilya alone in emptiness, is the exact objective correlate of Ilya's state of mind and heart, the defensive system permanently gone, the soul facing the reality and inevitability of its solitude, yet now at last free of all encumbrances, free to abandon the vale of tears and to seek solace in death.

While some of these stage effects are dictated by the director's urge to give physical,

religious meaning itself. They are not illustrations of a truth known in advance, but the unique means — the concrete experience of individuality in the most extremely hostile social environment. The question remains whether even a symbolistic audience can perceive these meanings without such a systematic critical analysis as the one I've tried to sketch out, or whether the Rep's *Slingshot* is in fact just too hard for normal theatergoers. Quite honestly, and without any special pleading, I don't believe it's hard at all. The passionate, beautiful, superbly physical and lyrical acting (John David Bland as Ilya, Jon Mathews as Anton, and Mary Forcade in the small role of Larisa), the inexhaustibly imaginative, overwhelmingly dynamic power of the staging, the clarity and directness of the script, and the emotional truth that pervades every aspect of the production ought to be able to reach anyone who opens himself to the experience. It is only the process of opening oneself that may seem hard, but once one has taken the leap everything else comes easily.

Why stage the play this way, instead of as the real psychological drama?

visual reality to the characters' emotional experiences, others belong more to the Symbolist project of seeing through particular experiences into deeper and deeper levels of meaning. It is this association of related ideas that provides the imaginative principle here. Ilya is imprisoned, by his physical injury, by his fear of being hurt emotionally, by his reluctance to accept his need for human contact, by his tacit denial of his own sexual nature. The paper walls are one sign of this imprisonment. But imprisonment is a terrible fact of Russian history as well. For most of this century (to speak of the last), the Russian people can be said to have been imprisoned by their own government. Many Russian citizens have been literally imprisoned, and have died behind bars. The playwright's own parents were prisoners in Soviet labor camps. So imprisonment, and the longing for release, and the hope, and the hopelessness, and the terror — all have a wider, deeper resonance than the personal emotional life of one crippled man. Hence, the elevator director has seemed to bring Anton on stage (presumably from his own floor in the apartment house) arrives with the accompaniment of the chattering and grunting of prison gates, immensely magnified, as Ilya's private suffering, immensely magnified, is the suffering of his whole nation.

It is in that elevator that, at moments when Ilya feels the destructiveness of Anton's hostility, the young man is shown bathed in red, as though the elevator and its passenger have come up from hell. But he is not merely a metaphor in Vyktyk's staging of *Slingshot*. Hell is real, and so is heaven, the spiritual realm, and the spiritual revelation is the matrix in which the action of imprisonment and liberation takes place, both personally and historically. Anton comes like an angel to save or like a devil to destroy; he also comes like Christ, descending into hell to redeem hell and suffering mankind with his blood; and in this staging the young man is angel and devil and Christ, even while he remains an individual human being, with his own emotional problems, living in the unique society of the modern Soviet Union and conditioned by its tormented history and its conflicted values.

The religious level of meaning is far more complex than any simple one-for-one allegory, for the specific personalities and problems of the characters in the play transform the

low, the revolutionariness of — love, and the redemptive power of love — all driven to their most extreme, as they struggle to manifest themselves in the most extremely hostile social environment.

The question remains whether even a symbolistic audience can perceive these meanings without such a systematic critical analysis as the one I've tried to sketch out, or whether the Rep's *Slingshot* is in fact just too hard for normal theatergoers. Quite honestly, and without any special pleading, I don't believe it's hard at all. The passionate, beautiful, superbly physical and lyrical acting (John David Bland as Ilya, Jon Mathews as Anton, and Mary Forcade in the small role of Larisa), the inexhaustibly imaginative, overwhelmingly dynamic power of the staging, the clarity and directness of the script, and the emotional truth that pervades every aspect of the production ought to be able to reach anyone who opens himself to the experience. It is only the process of opening oneself that may seem hard, but once one has taken the leap everything else comes easily.

How can we do this? We must forget logic, and allow the emotions of the play to create their own logic. We must forget categories, and allow different levels of reality to merge with one another. We must let the non-rational elements of the production — the set, the lighting, the sound, the actors' movements — create meaning without the fuzzy interference of the intellect, which so dominates our rationality to reduce art and life to rational formulas. We should assume — and in this case the assumption is warranted — that the director is not so much as we, that they have something to give us that we don't yet possess, something that will not conform to us in our present comfortable knowledge and belief but will move us onward to something truer.

And, most of all, we have to forget the narrow, limited world view of theatrical realism — the world view that informs *Brothers and Sisters*, for example, but which even such great masters of realism as Ibsen, Chekhov, and Strindberg covertly or openly abandoned. It is only our habitual expectations of what a play ought to be like, expectations conditioned by the sed-stifling dominance of the realistic mode on our stages and our movie and television screens, that keep us from accepting our own intuitive reactions to a production like *Slingshot* and from allowing ourselves to know as ideas what we feel as facts. The Symbolist way of seeing reality, Vyktyk's way, is actually more modern, more natural, and more in conformity with the way we experience the world, than the logical systems of scientific education and our realistic theater force us — against our better judgment — to impose on the multiform flux of life. To be open to art of this sort, do not need to be instructed in some new-fangled aesthetic but simply to be ourselves — our true selves.

In such a state of openness, readiness, and willingness to be shaped by the work of art, sympathetic theatergoers can easily dispense with the kind of critical essay. Their own humanity and the inspired intelligence of the artist, like two wings in conjunction, are quite sufficient to lift them above any "puzzles" in the breathtaking production as the Leon and to show them everything as clearly as in the simple light of day.

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QUARTER NOTES

BY JONATHAN SAVILLE

DEREVO

As their contribution to the Soviet festival that has so enriched our cultural life, Sush presented a Leningrad "performance group" — what I would call a modern dance troupe of a special kind — named Derevo ("Tree"). The five dancers, along with their sound accompaniment (a single, virtuosic percussionist aided by vocalizations by the dancers), offered a work without a name, lasting just under an hour, but — to me at least — seeming much longer.

This work, made up of a series of episodes involving different combinations of dancers, had no evident literary story; it did not interpret a pre-existing musical score in dance and it avoided all formal arrangements of physical movements that might give independent aesthetic pleasure. Its aim was pure emotional expressiveness, and the emotions expressed were almost exclusively of a painful kind.

Discomfort with one's body, with space, with physical reality altogether, was the dominant leitmotif. A woman hobbled about on high heels, unable to adjust. A man moved with the distorted limbs and agonizing awkwardness of someone suffering from severe brain damage, yet stubbornly pushing his deprived, imperfect body along. Another man did futile battle with a chair he wished to sit on: objects in the world represented here proved inevitably hostile to human needs and desires, and the chair kept slipping away from him, casting him off, collapsing beneath him, flinging him to the ground. A woman was wrapped in a tight tunic so as to seem armless; two women and a man were held, uncaring, dehumanized. When several of the dancers appeared together, they wandered in a spastic, disjunctive manner, each with his or her own tics and twitches, their faces

expressing total blankness or profound despair or a grinding, inescapable, chronic pain of body and spirit, so that the ensemble tended to resemble the mad patients of the asylum of Cherebins in director Peter Brook's *Mao's Last Days*, with that particular stylized version of the physical signs of psychosis.

There were two exceptions to the general reiteration of signs of disease, anguish, suffering, and the antagonistic relationship to the world. One of the men, with long hair and a chop black suit, shirtless, contrasted with the others in his violent but controlled and directed vitality, his rapid, nervous movements, his outbursts of rhythmic frenzy, the

resemblance of what he was doing to more traditional forms of dance. His manner, his stance, his movements, were strikingly horse-like, as though such energy and grace were possible only in an animal, human beings being doomed by their irreconcilably mixed nature to the twisted, the effortful, the ugly. This horse-dancer engaged in an episode of skittish touching with the man who had been discomfited by the chair, the two of them like two horses suspiciously investigating each other, but with the more human that is, the less comfortably natural) of the two afraid to accept and absorb his partner's liberated animal energy.

The other affirmative note appeared in a solo by one of the men, in robe and paper crown, moving with the uncoordinated but cheerful movements of a small child, smiling with glee, carrying a red plastic cat's-head as a toy, and emitting wondrous cries in the manner of a satisfied infant. This, evidently, was a representation of early innocence and ignorance, when we feel ourselves to be the kings of our little worlds, when our awkwardness does not disturb us because we do not know it is there and because our growing



Derevo

body sense that they will ultimately triumph over it, before we find out the truth embodied in most of the rest of Derevo's dance piece: that life is dreadful, that we

animal vitality of the horse-dancer did, because it was beyond the capability of any human. The final episode showed a different aspect of human

... unbearable suffering, unbearable cruelty, unbearable hopelessness ...

always lose, that we will never feel at home anywhere, above all in ourselves. So even these moments of charm and amusement contributed, by contrast, to the overall pessimism, just as the

childhood. A near naked, bald male dancer, like a helpless infant, his muscles painfully knotted, his body stunted and deformed (like all the others) with splashes of white paint, lurching, crawling, slid,

solitary in his solipsistic reality, until finally, all power and hope spent, he subsided to the floor, in the fetal position. The lights gradually dimmed; someone opened the balcony doors giving on Eighth Avenue, and by the very end the only light on the silent, motionless, deformed homoeculus, this quintessence of man, was the sallow sodium vapor from the street lamps, and the only sounds were the intermittent cries of the scrounging street people who frequent that area. So much for Man, created in God's image, and destined to subvert the earth.

This dance piece of the Leningrad company belongs to that large body of 20th-century art seeking to give artistic formulation to unbearable suffering, unbearable cruelty, unbearable hopelessness. I think of documentary movies on the Holocaust, the plays of Samuel Beckett, D.M. Thomas's novel *The White Hotel*, the paintings of Francis Bacon, Berg's *Wozzeck*, Reinhardt's *Lehr*, the exquisite aesthetic desecration of our horrible era. All these works are of far higher artistic quality than what Derevo showed us last week — they are superior in technique, in imagination, in discipline, in rhythm, in creative intelligence, in their deployment of the modern sensibility's only defense against the unbearable, the faculty of irony — but they do not surpass it in its relentless negativity, its determination to confront the awful truth without flinching.

I did not find anything explicitly Russian in the manner of Derevo's work or its content, although it would be absurd to suppose that the hopeless suffering depicted here was unconnected with the agony of Soviet history — that agony which we pay is now at last coming to an end. For all its honesty, I must confess I felt myself uttering the same prayer in regard to Derevo's performance, though I have done my best to describe it without prejudice.

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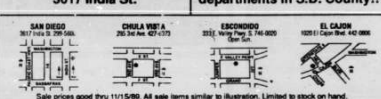
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LETTERS

(Continued from page 1)

serving "the cause of the Soviet propaganda machine."

4) Father O'Callaghan complains of being "molested by the visiting Patriarch." However, the Orthodox Church of America bishop for this area, Bishop Tikhon, is aware of the event, and the Bishop's deacon is directing the choir for the Neper.

The association is an official group with no jurisdictional authority, and neither the Patriarch nor civic officials are obligated by "protocol" or church policy to obtain unanimous permission from all local clergy.

I feel the key to Father O'Callaghan's real view is his statement that the ecumenical service "is not fundamentally an act of worship but a political act."

It is unfortunate that his outdated political perspective of the Soviet Union is detracting from an enriching cultural exchange.

including the religious core of that culture. Please know that Father O'Callaghan does not speak on behalf of Eastern Orthodox in San Diego. We have one Faith but a wide spectrum of political views. It is important not to confuse the two realms.

Win Meier
El Cajon

A Reader Writes

Although I am seldom inclined to write letters of either complaint or commendation, I am indeed moved to offer you my congratulations on your issue dated October 28. The title "Book Kings" was possibly

clever, and the articles certainly fulfilled the promise of material of interest to all bibliophiles in the San Diego area.

Your tribute to Walther's book was deserved and long overdue. They are as much an institution dedicated to the preservation and promotion of the printed word as the San Diego Zoo is to the preservation and propagation of animals. The proof lies in the fact that San Diego has locally supported both entities for many years.

Perhaps most intriguing for the bibliophiles among us was the collection of interviews revealing who is reading what. There is little doubt that what books a person chooses to read can provide a great deal of insight into the character and mentality of the individual.

Helen S. Renowitz
Clairemont

Bearing Down

The review of the Fabergé egg exhibit "Government Work," October 19 by Dave Hickey in last week's *Reader* was a wonderful piece of writing. I hope you assign him to critique other cultural and aesthetic subjects.

Most reviewers of art keep their observations within aesthetic parameters. But art exists within a real-world context, a world in which time, money, material, and careerism bear down on whatever spirit, emotion, and personal intention the artist might wish to communicate.

So, thanks for the lively, real-world writing of Mr. Hickey. *Irene Greenberg*
Scripps Ranch

Call A Few Friends

My journalism and I were pretty strongly attacked in "Letters" (October 19). Apparently others would like the job of reporting news and would sentence me to do public relations for Fidel Castro. I would like to make the following observations:

1. Rosa Viter called me a "pompous, ignorant slime who obviously knows nothing about what he speaks." Come on, Rosa. I appear to be the one who speaks about that which you don't know. Look at all the nasty things you called me, and you don't even know me! Maybe you should do a little homework, call up some of my friends. I may be pompous now and then, but an ignorant slime?

2. Mark Castorini called me a "naive and glibbed 'naïf' idiot" and asks, "How stupid can he be?" At least I am conscientious and try to research all sides of an issue. Are we better off trusting people (like you, it appears) who make accusations without conducting a single interview?

3. Rosa accuses me of "wandering the contras, and Mark says my little article on contra drug smuggling was a 'cheap shot.'" Rosa says she was a contra for three years and never heard about drug running. Mark says Senate committee reports are not a measure of the truth. Hey, I didn't make this stuff up! Neither did the Christie Institute. They've been taking sworn depositions from these people for three years. The Senate Foreign Relations Subcommittee (both Democrats and Republicans — not exactly a radical bunch) didn't make it up either. Are they to be blamed

because the CIA Central American Task Force Chief testified, "As respect to drug trafficking by the resistance forces, it is not a couple of people. It is a lot of people?" Come on! We're reporting what these people have said under oath. Maybe they're all lying. You can believe what you want, obviously.

4. At the risk of sounding pompous, I bet that neither Rosa nor Mark have read this Senate report (VA F762; 2:30-100-85). I highly recommend it.... It's only 169 pages.

5. I don't think it's good journalism to ignore evidence because it doesn't fit one's private pet scenario. Place it, damn it, because the CIA has been involved in drug trafficking to finance anti-Communist forces. That doesn't make the Sandinistas a bunch of heroes. I haven't suddenly become a fan of Fidel Castro. Is this what you want, journalism with a closed mind? I have two suggestions. Open your mind! And cut the name calling!

Steve Saut
San Diego

No Exemptions

The sin of omission can vary often as being as reprehensible as that which is defined as that capacity to extend or project oneself onto or into another's life in a way that is not the other's but the only poor one lacking this invaluable skill. The problem is that he is in the position to be heard by many.

And to my mind, a published critic who lacks empathy is more dangerous than I wish to imagine. I would venture a safe guess that Donald Sutherland, Susan Sarandon, and Brando, all well

known for their commitment to human rights issues, would hardly accept the dim and indifferent review they're met with from this San Diego writer (Brando has contributed his earnings from the film to the South African freedom movement). That this film, which has the power to burn a hole in one's conscience and will remain impressed on the mind's eye far beyond its screen time (although not on those who might be dissatisfied from seeing it after reading his words), has received such careless coverage is cause for our concern.

It is also a sad thing to note that, according to Shepherd's "critique," rating system, *A Dry White Season* receives a single star, while the entire *quartet*, *unquestionably*, is a "topical" film *Millennium*, for instance, earns three stars.

This kind of journalism constitutes not only a lost opportunity to further the cause of the freedom fighters of South Africa, it perpetuates, however unwittingly, a kind of consciousness which demands that certain individuals should strive at the expense of others. Can we excuse Shepherd from the charges made by saying that he might not understand the power of language? That he is perhaps unaware of the intensity of the horrors taking place every day in South Africa? Or even that he might not care? I think not. I believe there is no cause for this irresponsible rhetoric to be in print. We must remember the context, the purpose, and the need for films such as this. For it stands to reason that in a world torn apart by racism and violence, the work of the critic cannot be exempted from the larger world context. As we begin to

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The Weather Retort

The article "Under the Weather" by Abby Butler Greer (October 12) would have been more interesting if it had been more careful of its facts. While many of the observations were of some interest to those of us who are weather aficionados, there were a great number of factual errors in the article. Doesn't the *Reader* have an editor? For example, on page 13, San Diego's highest temperature ever was listed at 110 degrees when it was, in fact, 111 — perhaps a small error, but still one in an article about a science which requires as much exactness as is possible. For a second, the author on page 16 says that San Diego's climate is "the same as Italy on the Mediterranean Sea." This is a very misleading statement — while San Diego is classified as a Mediterranean climate, the parameters more closely resemble those of stations on the north African coast than they do those from Italian stations. Therefore, San Diego has about the same averages of temperature and precipitation as does Benghazi (in Libya), while winter daytime temperatures here average 12 degrees warmer than in Rome; similarly, Rome has almost as much rainfall (34 inches annually) as Seattle while San Diego's annual fall is only 9.32 inches.

The *Reader* needs to check up on its authors a bit more carefully to assure that they do their homework. *James L. Hughes*
San Diego

Sweeping Changes

I would like to take issue with your article "Take Back the Territory," of September 28 in "City Lights." Besides several inaccuracies, the tone was definitely negative, almost hopeless, and certainly not the type of article needed by a community of not just two dozen businesses as stated in the article, but over 50 businesses of all types that constitute the G Street Arts Corridor.

I have had my studio here for over four years and was quoted in the article as a "photographer who left his studio to push his brown," part of our afternoon sweeps that make our presence obvious, build camaraderie, and as a side benefit, cleans the sidewalks.

Certainly there have been changes in the street scene over the past couple of months. It's unfortunate that these poor addicted souls have chosen to live such pitiful, desperate existences. As Stanley Freed stated very objectively, "They're so concerned with meeting their own personal needs that they're really oblivious to what's going on around them."

I'm here every day. I really get asked to buy. I've never been accused, neither have my clients, though the scene at times can make one uncomfortable. I did have my vehicle broken into once, but then again it's been broken into five or six times in front of my home in Normal Heights.

I regret that some false-hearted people are thinking of moving and choose to be closed five days a week while everyone else is open five to seven days a week and doing fine. And yes, there are disastrous things occurring, those same things

happen at the beach also. That's life in the big city.

The real story here is not the crack that is dealt around downtown but what is at a neighborhood has done to confront this issue, the way that the police have cooperated so fully and responded as well as their overworked resources allow, the way we have organized over the past three months, not the one month as stated inaccurately, the help and willingness of the Guardian Angels who patrol at night, and the power you feel when you confront a very threatening-looking group dealing and smoking crack, asking them to deal somewhere else, had having them respond nicely. "Oh, okay... sorry, man."

These people need help! It's tragic that our society has created such a lucrative underground economy by making drugs illegal. The economic distortions as indicated in the article by the crack dealers \$600-\$900 earnings in one afternoon are obvious.

When is our super-wealthy society going to take responsibility for its human fallout? Yes, what I have seen in front of my studio frightens me, because the future social consequences of this neglect are going to be visited not just upon our generation, but, witness the cocaine babies, even more horribly upon our future. I don't want them to be a cliché, I don't want them in my neighborhood.

Fortunately, the future of our

(Continued on page 36)

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(continued from page 25)
 neighborhood and of downtown is very bright. With the changes that are being made right now, this problem will more, but someone else's neighborhood who is not so capable of organizing to confront it.
 Dennis Jones
 Downtown

In Defense Of Devo
 Dear Mike Kessinger, Reader:
 In the September 28 issue of the Reader, you wrote a short column

about Devo. One question asked was, "Doesn't Michael Jackson have a great idea, so I will answer your question and give you a few bits of new to chew on as well."
 First of all, Devo was the fathers of new-wave music, during the late '70s, when bands didn't have an image to rely on, when most bands copied each other and other bands were just lost.
 Devo, short for de-evolution, are innovators of their own time. They began and still continue to create their own ideas, and they follow

through with those, not giving a shit if the public buys it or not. They are not Michael Jackson type of band. Devo plays what they want to play. If some people say they don't like Devo's material, so what? They're doing what makes them happy, and that's all that counts. There are millions of Devo fans around the world who feel that way.

You're wrong with the quote, "Most people thought Devo was never cool in the first place." When Devo came on the scene, before that first Saturday Night Live show appearance, they were the biggest marketable music item that year. That appearance turned the rest of the U.S. on to Devo.
 The public has never deserted Devo. If that were true, they would have faded just before 1982, before the release of *Oh No! It's Devo!*
 Also, that "mechanized, technological stink" is what still attracts

new and old Devo fans. A Devo fan sees in Devo an image that no band can ever duplicate, which sets it aside from any band on the scene today. A lot of bands suffer from "trendy-ism," but Devo never has.
 And finally, Devo was never utterly ignored. Where did you get that bit of misinformation? A country-music magazine? *Playboy* magazine? Devo went on a world tour soon after the release of *Real Devo*, which indicates that they were through a slight "de-evolution." Who are you to decide what is Devo's most likable material this decade? Who made you drag queen, bitch of smut? Before you pick on another band who didn't sell out to the public, you should find out more information about that group.
 Chris Hall
 San Diego

Great Strides
 Under the leadership of Peter Gouss, Director of Special Education, and Bob Calhoun and Jack Fieck, Assistant Directors, the San Diego Unified School District has made great strides in integrating students with disabilities on regular school sites. Thanks to Mary Lang ("City Lights," October 19) for describing how schools can address both sound educational programming and civil rights for individuals with disabilities.
 Terry M. Scott, Ed.D.
 Special Education Program Specialist
 San Diego Unified School District

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Seeds of Georgia

BY ELEANOR WIDMER

The Restaurant: Piret's La Jolla Village Square
The Location: 8657 Villa La Jolla Drive, La Jolla (455-7933). Entrance to the rear, next to Bullocks.
Type of Food: Georgian
Price Range: Fixed-price meal, \$22.50
Hours: Phone for future Georgian offerings

When it comes to food, it can be used with impunity that Major Maureen O'Connor "doesn't know from borscht." Therefore, in June 1989, she called Piret and George Munger and asked them to organize, supervise, participate in, and be present at all the food functions involving the chefs from Georgia for the Soviet Arts Festival. Before Piret Munger had finished saying "de," she was swimming in meetings with city organizers, people involved with food, and those concerned with the entire festival.

Everyone agreed that it should be a citywide affair, not intended for the elite. They didn't want private parties, state parties, garden parties, or evening dances. The major push was for Super Powers Sunday, held October 22 in Balboa Park, which was attended by some 50,000 San Diegans. From June to early October, the Munger put in 2 to 3 hours a day; during the festival itself, it was nonstop, 10 to 12 hours daily.

For the Munger, the task was to arrange culinary events from October 22 to November 12 and to make certain the products the chefs needed were available.

The five chefs who do the cooking are supervised by Georgi Gorgodze from the Ministry of Trade. He speaks perfect English, holds a master's degree in art history, is in charge of 11,500 government restaurants, and is a geographer and jazz buff. He was assigned to discover how few San Diegans realized that Georgia was a separate republic and that its cuisine was not bland and smooth like Russian, but fiery and alive with resources from Turkey, Iran, Pakistan, and Afghanistan.

The translators available to the Munger spoke Russian, not Georgian, and many of them didn't know kitchen terms or vocabulary relating to cooking. This made for some confusion and many snags. Work in the kitchen would often come to a grinding halt because the Georgians didn't realize that Americans



plan every step ahead of time. Suddenly the foreign chefs would ask for ten pounds of ground walnuts that no one seemed to have been told about.

Julia Child has aptly pointed out how flour differs from country to country and, in Europe, from province to province. In the United States, we tend to have homogeneity of products. The Georgian chefs couldn't bake their bread, which is placed on the side of a sandor oven, because our all-purpose flour doesn't respond the way coarser flour does. Oddly enough, 25-pound sacks appeared to be coarser milled than commercial five-pounders, and ultimately that had to make do.

While preparing about 500 dinners at the UCSD faculty club, the chefs used up 400 pounds of walnuts, which they pulverize and use in sauces. The Munger has also been frantic to obtain grape cuttings and mesquite because the Georgians won't broil meat or broil over briquettes—it burns too hot, and they didn't like the effect of the smoke or the ashes on their food.

Another request, for dozens and dozens of pomegranates, seemed to amaze everyone. Why pomegranates, they asked, and what would the chefs do with them? Their amazement about the need for pomegranates amused me. When I was no older than three, I learned the art of skinning the outside shell and then peeling the white membranes to obtain

don't conform to our Western concept. Vegetables are shredded or puréed and possibly bound with egg whites (all the recipes and spices are kept guarded, so as well as about the binding agent is only an educated one). Beers and spinach are placed on bread, complete with pomegranate seeds. We also had an ecstatic taste of grey Beluga caviar brought here by the chefs. It bore no resemblance to the black caviar often served in restaurants, salty stuff that's pressed weeks after it's been harvested. I had heard that at previous dinners prepared by the Georgian chefs, people had complained that the food had been allowed to grow cold. Not so; most of it is supposed to be cold.

The eggplant with walnut sauce looked gorgeous because elegantly shaped Japanese eggplants had been used, but I had to pass on it as well. People who like hot Indian news enjoyed this incendiary eggplant, and one of my friends devoured my share as well as his own.

My favorites were the classic lamb shashlik (grilled lamb kabobs) served with sliced onions, pomegranate seeds, and a molasses fire sauce, which I ignored. The salmon in walnut sauce was spicy but tolerable and quite pomegranate.

All around us diners were talking about New York's Russian Tea Room, but that would be like comparing French provincial food to that from the hills of Pakistan. Classic Russian cuisine is subtle. Georgian is straightforward without too many gradations in flavor; some textures are coarse. We concluded with chocolate and pomegranate ice cream topped with the ubiquitous pomegranate seeds.

When we started our meal, Georgi Gorgodze came over to our table. He admitted that he was very pleased with the reception to the food. "If someone had told me that I would be cooking for 50,000 people with the help of the U.S. Navy (for Super Powers Sunday), I wouldn't have believed it," he laughed. "But we used their kitchen, they helped us, and everyone loved it." He stood there beaming.

After our meal, I sought him out at the rear of the restaurant, where Piret's chefs and his own were still cooking skewers of lamb over a smoldering white fire. I kissed him Russian-style three times: right cheek, left cheek, and right again. He responded by kissing my hand. He asked me whether I knew Paula Wolfert, the cookbook author (*The Art of Moroccan Cooking*) who visited Georgi in his native land during the preparation of her new cookbook on Georgian food. So we have that book to look forward to.

As a result of this festival, many people in San Diego will want to sample both Russian and Georgian food. The Georgian chefs will be here through November 12. Should you be inclined to sample the Georgian cooking at the Lone Star Barbeque on Fifth Avenue, I regret that I do not recommend it.

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The Reader's Guide to Restaurants is compiled by Eleanor Widmer and represents a selective listing of recommended San Diego County and Tijuana dining establishments. Individual restaurants will appear once or twice a month. Price estimates are based on the latest information available for a complete meal per person, exclusive of drinks and tip. **Low:** below \$8; **moderate:** \$8 to \$15; **expensive:** more than \$15. Please call restaurants in advance for operating hours, reservations, and other specific

BULLY'S NORTH 1404 Camino del Mar, Del Mar 755-1660. Especially during summer, this beachfront is the most colorful and is jammed with the bronzed crowd which makes the place exciting. Food is as same as at other Bullies', but the high intensity of the view is continuous and lunch is served from 11:40 a.m. Steak and prime ribs are favorites. **Open daily 10:30 a.m. to midnight.**

EL PASAJO AZUL 5785 Camino del Mar 645-4400. A Spanish-themed restaurant, El Pasajazo, is priced Mexican; breakfast, served from opening to closing, extended snacks (sandwiches and menus) as well as chicken mole, chigales, homemade tamales, and green-chili burritos, are the mainstay of this cafe, which opened in 1936. Congenial atmosphere and good service. Closed Mondays.

FORNIAIO CUCINA ITALIANA 1555 Camino a Mar, Del Mar Plaza, Suite 301, Del Mar, TE 755-8575. Located in a stunning Mediterranean setting with an unobstructed ocean view, Il Forniaio offers dining outdoor and indoor seating. The ambience, with its piazza and open kitchen, is chic and sleek. The food is visually gorgeous but not sensuous; many items fall short of their mark. And food served on cold plates in tepid condition are major misfires. Best bet: stuffed focaccia, angel-hair pasta with tomato sauce, grilled shrimp, baked scallops, and the Il Forniaio salad. You're on your own for the nightly specials. Full bar and take-out. Even with reservations, the wait may be long. Same extensive menu for lunch and dinner. Open daily, breakfast

REMAINS AT THE TWIN DINE 29th's Caricature Boulevard, Caribbeed 725-4131. If you have nostalgia for the chicken dinners that used to be served at the Twin Inn, you may experience them again at Nermans, which has renovated the main dining room, known as the Sea Grill. Brunch, served from 9:30 a.m. to 2:00 p.m. on Sundays, includes country-style fried chicken, plus a large buffet. The other six days, the Grill offers a variety of fresh fish, mesquite broiled and served with vegetable. Soups or salads are à la carte. The menu includes ribs and steak. While the food is competent, the high-peaked room, with its turret and turn-of-the-century air, does much to enhance the price/performance. Season, as in any place, so it's best to

ETER CHANG'S 1441 Encinitas Boulevard, Encinitas, 942-5150. You have to look carefully to discover the location, but the natural-style Chinese cooking [no MSG or starch in the sauces upon request] has a French influence and is uniformly splendid. The all-you-can-eat lunch buffet (Monday through Friday) is one of the few worth recommending. For dinner, try sautéed shrimp, chicken in plum sauce, string beans, mushrooms, vegetables. Mr. Chang will prepare dishes on request. Open daily, lunch buffet weekdays, regular menu on Saturday and Sunday, and dinner All-you-can-eat buffet, Monday through Saturday. Low to moderate.

ARVIN'S AT THE TRACK 514 Via de la Vite, De Mar 481-8300. This beautiful fish, seafood, and beer restaurant is manned by its individualized service and a huge and excellent salad that comes with a entree. The California-style cuisine includes seafood and a three-fish special. This restaurant is a lot

seafood house that's built directly on the beach of San Diego cuisine. You may have your fish and seafood as plain as possible, but you'll also find mahi mahi with pineapple salsa, sea bass with fresh tomato salsa (hot), or halibut with raspberry dill sauce. The Café Triton upstairs provides low cost items. Vietnamese style spring rolls, beer sausage



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Your choice of any 1 of the following entrees:

Broccoli Beef	Almond Chicken
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Szechuan Beef	Garlic Sauce
Yu-Hsian Beef	Sweet & Sour Chicken
Yu-Hsian Pork	or Pork
Shih's Chow Mein	Curry Chicken

Dinner for 1-5

Your choice of any 1 of the following entrees:

Yu-Hsian Shrimp	Shrimp with Lobster Sauce
San-Tong Shrimp	Fried Shrimp with Hot Garlic Sauce
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All dinner specials come with Fried Rice, Fried Noodle, Eggroll, Egg Flower Soup

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SHIH'S

CHINESE RESTAURANT
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You can make a meal from the extensive hot pepper list, or try the mixed sushi plus one combination item done at the tappan bar, of which the most expensive is lobster and steak. Huge portions enable two people to share one tappan dish. **Peas and food:** Lunch, Monday through Friday, dinner nightly from 4:30 p.m. Low to expensive.

MONDOLIAN BEEF HOUSE 1996 East Valley Parkway, Escondido 480-7074 Without a doubt one of the best bargain restaurants, the Japanese or Chinese all-you-can-eat buffet offers raw fish, chicken, beef, and a variety of skewers, which you cook at the hibachi at your table, and you may have drink-ups, items from the sushi bar, cooked dishes and dessert. Same number of items available

ing center that will remind you of Beverly Hills, *Wine Trunk* has a lovely interior: good foods and pastas and a fine chine dish called chicken Vesuvius served with roasted potatoes. That's the highlight in terms of price, preparation, and presentation. It's different breeds, especially focaccia, are served loving, lavish portions. For those who seek it, kosher roasted chicken is available. Open daily, Lunch Wednesday through Friday, dinners nightly from 4:30 p.m.

LA JOLLA

ALFONSO'S OF LA JOLLA 1251 Prospect Street, 454-2232, the outdoor patio and inside dining room are lively, crowded, noisy, and festive. 79

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La Jolla

To midnight, Friday and Saturday. Low to moderate prices.

DESIGNER'S CUISINE OF INDIA 8131 Peach Street, #402 1522. If you've had Indian food in its native land, you know it's not just a bland, bland, bland, bland affair. And if you're not from India, you may not prove excited. But if you want a taste of India where the food does make some concessions to American taste, then Designer's will serve your purposes. Appetizers, such as pakoras (fried vegetables deep-fried in lentil batter) and vegetable samosas (fried pastries filled with vegetables), are a good start. The main courses, for example, fry chicken sals (similar to lamb chops), pork, or, if you like fiery dishes, lamb. Vegetarians will be pleased with unusual offerings. Closed Monday. Dinner only. Tuesday through Sunday. **D**


DIRECTOR'S GRILL RESTAURANT 7580 Jay Avenue, La Jolla. 439-1143. The best buys here are the early-hour dinners, served between 4:00 p.m. and 6:00 p.m. every night except Sunday, at \$4.95.

GEORGE'S AT THE COVE 1250 Prospect Street
454-4244. The stunning view of the cove from the main dining room, the upstairs terrace and bar, and the patio area facing Prospect Street provide ample choices for dining. Menus change daily according to availability of products, and while spoiled fish and seafood predominate, beef, veal, and lamb are also prepared for dinner. But the fish and seafood are the highlights. Classy sit-down brunch on Sunday; new cafe menu in the upstairs bar. Open daily; lunch and dinner. Lunch: low to moderate; dinner: moderate to expensive.

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Fri. & Sat. seating be
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CORNER RESTAURANT 5941 La Jolla Boulevard, 496-8088. The visual games it plays, the setting and gluing dining room with art, its table setting with tapered candles, and the food present, delicious soups and salads, and nightly specials do well here. All items are a la carte and costs would speed if you get carried away. If you call before 5:30 p.m., you'll get an answering machine. Closed Monday. diners only. Tuesday-Saturday, 11 a.m.-11 p.m. Sunday, 11 a.m.-10 p.m.

ARMITAGE OF LA JOLLA 7768 Via Avenue, Elm Press Hotel, 494-1152. If you're searching for a restaurant that provides a sense of grace as well as

scamp is a clam dish, some of the best is scamp PJ. Carter's said, not to be missed clam soup (supper dishes), scamp fra diavolo (jumbo shrimp in a spicy tomato sauce), and rack of lamb. Pasta dishes with fresh tomato sauce fare better than those with cream sauce. The menu includes hot and cold appetizers, salad, soups, pastas, veal, seafood, beef, and chicken. Post-sundrings, attentive service, and a taste of Italy will provide you with an evening of pizzazz. Open daily, lunch and dinner. Moderate to expensive.

PIZZA JOIA 701 E. 9th Avenue, 456-6066. Open daily, lunch and dinner. Two expert chefs will provide you with a splendid dining experience. Ask to be seated upstairs, but table placement anywhere is bound to be pleasant. Not to be missed are the five-star mozz. mozz. plate, raw chow

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72

Reader November 9, 1989 39

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San Diego Reader November 9, 1989

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Yu-Hsian Beef	Sweet & Sour Chicken
Yu-Hsian Pork	or Pork
Shih's Chow Mein	Curry Chicken
Vegetable Deluxe	or Moo Goo Gan
Kung Pao Chicken	Szechuan Chicken

Dinner for 1 \$5⁹⁵

Your choice of any 1 of the following entrees:

Yu-Hsian Shrimp	Shrimp with
San-Tong Shrimp	Lobster Sauce
Broccoli Shrimp	Fried Shrimp with Hot
Curry Shrimp	Garlic Sauce
House Shrimp	

All dinner specials come with Fried Rice, Fried Noodles, Egg Foo Shing, Chow Mein or Hot Sour Soup, Hot Tails and Fortune Cookies. No tax on number of people. Offer good with this ad through Nov. 25, 1989. No soup on go-ins orders. Food to go. Visit & MasterCard. Closed Monday.

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Curry chicken	Beef & mushroom duck	Beef & broccoli
Tempo pork chicken	Roast duck	Mixed vegetable
Orange chicken	Hot spicy shrimp	Meat platter
Lemon chicken	Shrimp Padano	How sai chikam
Mangolian chicken	Beef broccoli	Sweet 'n' sour pork
Sweet 'n' sour shrimp	Beef chow mein	Chow san chieh
Vegetable chow mein	Crispy beef	Pork chop steak
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San Diego Reader November 9, 1989 39

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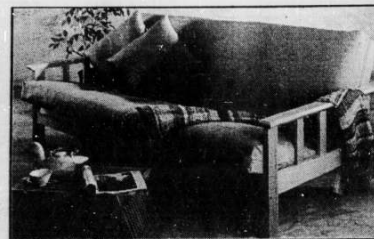
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SECTION TWO

EVENTS THEATER

MUSIC & FILM



Scene from *Metastasis*

BETWEEN ARTIST AND MACHINE

In the movie *Deson Seed*, based on a science-fiction novel by Dean R. Koontz, a super-computer determines to take its creator's wife away from him in the first recorded instance of interbreeding between computer and woman. The legend of the *Coleman*, Mary Shelley's *Frankenstein* novel, and modern obsessions with artificial

intelligence merge in a tale of horror, in which human beings cease to be masters of their own culture and machines take over. Which brings us to UCSD's Center for Music Experiment and a series of concerts it is offering this weekend. "Virtual Memory" is an ensemble of composers and performers who bring together original video films, sound compositions associated with computers and synthesizers, and conceptual and practical transformations of traditional performance practices. Their concert will include a low-tech science-fiction movie —

Tenore, by Alan Pille and Rick Bluff — produced on

videotape, with a musical score; a composition for keyboard and voice — *Here and There*, by Robert Thompson and Victoria Bearden — performed on a special player piano controlled by computer (the *Duklaster*), both through a floppy disk and an external link with a computer-synthesizer; and a collaborative work — *Metastasis* (*Revised, Afterthoughts*), by Bearden, Thompson, Gloria Park, and Sheila O'Rourke — involving video, computer music, and conceptual images based on a Japanese novel.

Another concert involving some of the same composers will

(continued on page 2, col. 1)



"High Ground," David Base, 1989

WRITING WITH PAINT

David Base the painter always wanted to be David Base the writer. Discussing his current show at Crescent College's Hyde Gallery, he calls light, color, composition, and brush technique "the grammar of painting" and explains his style with terms like "narrative content," "metaphor," and "dreams."

The show consists of about 30 oil and acrylic paintings, which Base called for more than 1200 he has done since the early '70s. The 41-year-old Virginia native has taught drawing and painting at Crescent College since 1984. As a young man he did try writing but quickly decided that his strengths were "visual." Still, the inspiration for his painting — his "ammo," as he puts it — comes from "literature for its narrative content and theater for its dramatic scene possibility." The literary influences he cites are diverse: Raymond Carver,

Flannery O'Connor, Mary Cassatt, Thomas McGuane, Charles Bukowski, Max Frisch, Kobo Abe, and the stylized tales of Kahlil Gibran. "Almost all the authors I like deal with relationships or conflicts that are hopeless," Base says. "They'll never be resolved, there's nothing really to resolve. Someone said to me once, 'You paint a good man in trouble.' And I thought, yeah, that's right; this is a man in trouble, or people in trouble, and the solutions to their problems are not really available." (continued on page 3, col. 3)

MUCH OF LES

Independent filmmaker Les Blank's anthropological documentaries frequently focus on regional music and food as a means of exploring the rich diversity of American folk culture. A prime example is Blank's *Always for Pleasure*, a look at the Mardi Gras in New Orleans: its distributor suggests that red beans and rice be prepared in the theater (accompanying the on-screen action) so that viewers may appreciate the film not only through sight and sound but also through taste and smell.

On November 15, local film patrons will have a chance to appreciate another of Blank's food presentations when the La Jolla Museum of Contemporary Art hosts the San Diego premiere of his new film *I'd Eat 'em If I Were to the Dance*.

The film offers a lively and entertaining history of Cajun and Zydeco music from the first recordings to the development of West Coast Zydeco music. In interviews and live performances, the film highlights musicians such as Michael Doucet and Beauséjour, Queen Ida and her Ben Tenny Zydeco Band, Clifton Chenier, and Marc Savoy. Following the film, Blank will be available for questions and will serve up Cajun gumbo.

Blank's films reveal no condescension toward their subjects and were driven by a desire to preserve each of the ethnic identities depicted. Blank often begins with deceptively simple premises — a study of Cajun with a space between their front teeth in Cajun-toothed *Women* or a look at the polka in *In Heaven There Is No Beer* — and gracefully moves to explorations of larger, more complex issues of life, death, and survival. He combines an observer's eye with a self-effacing presence that encourages his subjects to open up.

I Were to the Dance kicks off a seven-week museum film series entitled "Les Blank: Folk

Biographies" celebrating Blank's 20 years as an independent filmmaker. The series includes such recovered works as *Burden of Dreams*, which documented Werner Herzog's obsession to complete his problem-plagued *Fitzcarraldo* as well as such lesser-known films as *God Respect Us When We Work but Love Us When We Dance*, which recorded a 1967 "love-in" in Los Angeles.

Blank received degrees in English literature and theater from Tulane University and only decided on a filmmaking career after seeing Ingmar Bergman's *The Seventh Seal*. He did graduate work at USC's film school and in 1967 founded his own company, Flower Films. In addition to working on a documentary about Cajun cooking and another film about Hawaiian music and dance, he also is the current "filmmaker in residence" at San Diego State University.

The other films in the upcoming series are *The Blues Accordion* by Lighthouse Harkins, *A Walk-Speak Life and Speech Is All*, to be shown November 22; on November 29, *Dry Wood, Hot Pepper*, and *Del Monte Corn*; December 6, *Chasin' Frontiers* and *Always for Pleasure*; December 13,

(continued on page 2, col. 1)



Scene from *Garlic Is As Good As Ten Mothers*

APPRAISEWORTHY

In the fall of 1988, a North Carolina family phoned Emily Jenkins and asked her whether she would look at two of their 18th-century chairs that they thought should sell for about



Excerpt from Emily Jenkins' Appraisal Book

\$1000 each. Jenkins, who has been an appraiser for about 15 years and writes two syndicated columns on the subject, gladly obliged. When she saw the carved Chippendale Philadelphia side chair, she estimated the set would fetch at least \$50,000. She sent them to Sotheby's in New York, and in January of 1989 the chairs together sold at auction for \$82,500.

The point of this story is not how you can cash in on inflated prices in today's market, nor whether your house may reveal priceless treasures, but according to Jenkins, how important it is to use an impartial appraiser. Jenkins, who has two degrees in English literature, didn't realize she was embarking on her life's work when she took a part-time job in an antique store in Chapel Hill, North Carolina. Her husband was attending law school, she had two small children, so she thought this work would not be too taxing. Both her Massachusetts grandfather and

(continued on page 2, col. 1)

MUCH OF LIES

(continued from page 1)
Charlie Is As Good As Ten Mothers, God Bless Us When We Dance, and In Heaven There Is No Beer?
 December 20: *Burden of Dreams* and *Werner Herzog Eats His Shoe*; December 27: *Gap-Inch*
 Women, *Stardust Medicine for the Heart*, *Cigarette Blues*, and *Spirit Wings and Fly*. All screenings begin at 7:30 p.m. at the La Jolla Museum of Contemporary Art. For more information call 454-3541.

— Beth Accomando

BETWEEN ARTIST AND MACHINE

(continued from page 1)
 devoted chiefly to the Duklaver, with piano and synthesizer controlled by computer, and with even the compositions themselves generated by computers according to mathematical-musical software programs. Characteristic of this approach is Bidlack's *Dedication 1*



(*Sensitive Dependence*), which consists of a dozen 12-note canons, their temporal relationships derived from a set of mathematical ratios, and the musical material generated on computer according to differential

equations applicable to chaos theory. Another composition, by Douglas Service, is based on random graphic patterns, also generated by computer. What one sees — and hears — in all this is the confrontation between artist and machine, between the human mind in its

most complex function (creating works of art) and the mathematical-logical procedures of computers. Now the computer can generate sounds, through synthesizers, it can play conventional keyboard instruments such as the piano; and it can produce the formal, structural material out of which the musical compositions themselves are made, through the application of mathematical formulas. The formulae these composers seem to prefer have in them elements of the unpredictable — random values, or nonlinear dynamic systems in which there are sudden, radical changes in the direction the results take, with the formation of complex, organic-seeming patterns resembling snowflakes, lightning flashes, or the branching structures of ferns. It is as though the computers are driving the machines further and further toward a simulation of freedom, arbitrariness, creativity, mind — that is, to those mental faculties that have traditionally belonged to the composers themselves. And what if the demon seed acquires its own will and decides that being the

composer's servant is not enough, that it wants passion, love, sex with the composer's wife, and the power to reproduce itself? In fact, the troubled, perhaps threatening, relationship between man and machine hovers in the background of much of this current style of musical experimentation. Tomorrow, the science-fiction video to be shown at Virtual Memory's concert, is about a spaceship and what happens when people no longer know how to fix the machines they have invented and seem no longer to be able to live (or write music) without.

The intermedia ensemble Virtual Memory will offer its program twice on Friday, November 12 — at 7:30 and 9:30 p.m. The other, related program, titled "Duklaver Discovery, Part III," will be performed on Saturday, November 11, at 8:00 p.m. All the concerts will take place at the Center for Music Experiment, located in the Matthews Academic Administration Complex on the UCSD campus.

(After entering the campus on Gilman Drive, turn at the credit union on Russell Drive and go to number 408 within the MAAC.) For further information, phone 534-4383.

— Thomas Arne

APPRAISEWORTHY

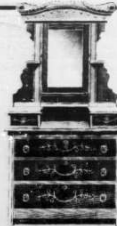
(continued from page 1)
 father had collected antiques. Jenkins soon realized how great a need there was in the South for professional appraisers. Too often she watched unscrupulous dealers make low bids on items they later bought for themselves and sold for great profit.

At a financial sacrifice to her then-young and impoverished family, she went to Washington, D.C., to attend an appraiser's conference. When she asked a

question of one of the men, he turned to his colleague and declared, "I can't stand women who think they want to be appraisers." That was in 1975. A few years later, she took over writing the column in *Antique Dealer* of the very man who had made that remark.

Her two areas of specialty are silver and furniture, but she also assesses entire households. As a novice, she read constantly and still does, but she learns as much by seeing and holding objects in her hand, observing and handling them in order to make accurate and impartial judgments.

Although Jenkins originally was regarded as a regional (Southern) appraiser, she now files all over the country assisting in insurance claims as well as in assessing estates left to bewildered heirs. Recently she went to Oregon to appraise a jade home bought in Asia for which papers of



authenticity had been provided. The home cost \$500. With the owner's consent, she placed some nail polish remover on a Q-tip and rubbed the underside of the

home. The gorgeous patina faded immediately. She then scratched the alleged jade and came upon a vein that was definitely hardwood. As it happened, the next day in San Francisco Jenkins found the identical home selling for \$900 in a Chinatown store. People don't like to hear this kind of news, but the flip side is that in large estates or in the proverbial attic some small object that may be regarded as worthless may fetch more money than that which is personally prized.

The very stimulating Emily Jenkins will be in La Jolla at Warwick's Book Store, 7812 Grand Avenue, on Monday, November 13, at 7:30 p.m. Her talk will be entitled "Educating the Eye," and she will discuss not only how you can do your own assessing but how to make a

practical inventory of your own possessions. This inventory may serve you in good stead should your home be the victim of natural disaster or human misconduct. A question and answer period will follow, and she will also autograph copies of her latest book, *Emily Jenkins' Appraisal Book*.

For more information, call Warwick's Book Store, 454-0347. — Eleanor Widmer

WRITING WITH PAINT

(continued from page 1)
 They're existing in this troubled atmosphere that I relate to. I think there aren't very many happy people out there, really, they all just put up with a lot of stuff and make the most out of it." (continued on page 4)

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(continued from page 3)
Bae's eclectic representational style ranges from hyper-realism to soft abstraction, combining elements of surrealism and symbolism. Often he borrows playfully from works by artists he admires, including Caravaggio, John Singer Sargent, Degas, and Manet.

"Part of my strategy in comparing is to keep it open-ended," Bae explains. "I think anybody could look at [my work] and come at it from a lot of different angles, and from their own experience they start getting

this little short story in their head. That was a trick I learned from the kind of writing that I like to read." The writing that Bae most admired "was so open-ended, you never really got it, and it would spin around in your head for days afterward."

"I'm grounded in the real world for subject matter," he concludes. "But I like taking that real world and setting it aside and just twisting it a bit, so that people hopefully will look at [my painting] and recognize elements that are like them and perhaps understand that the history of the world is in the real... Real life is the mystery."

David Bae's "Selected Paintings: 1975-1989" will be on display in the Hyde Gallery at Crowsfoot College through December 7. The artist will be present at a reception in the gallery on Tuesday, November 14, from 7:00 to 9:00 p.m. Admission to the exhibit is free. For gallery hours or more information, call 465-1700.

—C.H. Elster

READER'S GUIDE TO LOCAL EVENTS

Contributions to **READER'S EVENTS** must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Do not phone. The Events Editor reserves the right to edit material. Send complete information, including a description of the event, the date and time it is to be held, the precise address where it is to be held including neighborhood, a contact phone number, and a phone number for public information to **READER'S EVENTS** Editor, P.O. Box 80603, San Diego, CA 92138.

OUTDOORS

Atmospheric Ice-Crystal Effects are most frequently observed during about this time of year because high clouds containing ice crystals tend to produce the occasional cold fronts now pushing south across our area.

The most familiar of these optical effects is the 22-degree halo, or ring, around the sun or the moon. Less often seen is a "sun" or "moon" colored disk around the sun or moon — not the same as the solar corona seen during total eclipses. "Sun dogs" (looked as left and right of the sun) the sun pillar is vertical column of light above the rising or setting sun, and a host of other rare and inconspicuous optical phenomena. All — except for the sun dog, which is produced by light passing through water droplets — are a consequence of sunlight or moonlight reflecting through or reflecting from the tiny facets of ice crystals in clouds or other types of high clouds.

Nature Hike. Friends of Los Peñasquitos Canyon Preserve host a two-hour hike on Saturday.

November 11, beginning at 8 a.m. Employees will be on Indian highway and plant we in the preserve. Meet at the parking-staging area, off Black Mountain Road, from 1:30, take the Main Mesa Boulevard exit west, then turn right (north) on Black Mountain Road. West nearly clear, bring water and a snack. Free. 277-6730.

Beginning Birders are especially welcome at the next **Buena Vista Audubon Society** field trip, scheduled for Libby Lake on Oceanside on Saturday, November 11. The walk begins at 8 a.m. and should be over by 11:30 a.m. Bring field glasses and bird books, if you have them. It's much the lake from Route 76 in Oceanside, turn north onto Douglas Drive. At the second stop light, turn right onto North River Road. Again, at the second stop light, turn left onto Calle Montecito. Go several blocks to the park, which will be on your right. Free. For more information, call 967-8640.

Famous Slough Cleanup. The Friends of Famosa Slough sponsor a cleanup of the public area of Famosa Slough on Saturday, November 11. Meet at 9 a.m. at the intersection of Famosa and West Pointe Loma Boulevard. Rain cancels. For more information, call 224-4991.

"Victims of the Coast." Walkabout International hosts a 20-mile hike from Del Mar to Oceanside on Saturday, November 11, in honor of Veterans Day. The walk starts from the parking area at the north end of the Del Mar through Solana Beach, Cardiff, Encinitas, Encinitas, Carlsbad, and Oceanside and ends via Annapolis. By 5 p.m. West central is about, bring snacks, and gather at the Del Mar train station, one block north of 75th Street in Del Mar at 9 a.m. Free. 231-7383 or 230-2666.

Nature Walk in Lake Murray. The Natural History Museum Canyon offers an outing in Mission Trails Regional Park. Join them on Saturday, November 11, for an overnight walk along the west side of Lake Murray, towards the 1978 dam. An optional one-hour tour of the Alameda Filtration Plant will follow. To get to Lake Murray, take College Avenue north from 16 to Naranja Road and turn right. Turn left on Murray Park Drive and park at the baseball fields. Wear comfortable shoes, bring pants, and bring a hat. Free. 232-3821.

Field Trip. The Audubon Society leads an outing to Crows Point on Tuesday, November 14, to capitol on the high ridge of 7.4 feet — considered ideal for bringing our clapper and non-cats. The ride usually commences at

this week. On Sunday, November 12, explore the tidepools of Hospital Point in La Jolla from 2 p.m. to 4 p.m. with an aquarist naturalist. At the same time on Monday, November 13, when the tide will be at one of its lowest levels of the year (1.8 feet), cover the tidepools of Hospital Point. For information, call 534-3474.

Catch the Moon Rising during evening twilight Sunday or Monday, November 12 or 13, over a part of San Diego's glittering new skyline. From now until February, the full moon rises from a point on the horizon considerably north of the center. To take advantage of a spectacular view, position yourself at Coronado's ferry landing or, better yet, at the tiny bayside park at Four Street and Island Avenue.

Field Trip. The Audubon Society leads an outing to Crows Point on Tuesday, November 14, to capitol on the high ridge of 7.4 feet — considered ideal for bringing our clapper and non-cats. The ride usually commences at

victory of gulls, terns, shorebirds, and black shrikes on the sand spit at Kendall-Frost Preserve in North Mission Bay. There are also a possibility. Meet at 9 a.m. at the parking area at the north end of Crows Point Shores Park. Take 16 west to the exit for Mission Bay/Parsons Avenue Boulevard. Go north (right) on Imperial, past exits for Sea World and Vacation Isle, cross the last bridge and make an immediate right turn on Crows Point Drive. Enter the park at any of the entrances and go to the north end. Bring a scope for the early hike. Restrooms and water are available at the park. Free. 230-7710 or 531-0615.

DANCE

Georgian Folk Dance Performance. as part of the Soviet Arts Festival, the adult troupe of the Georgian Folk Dance Ensemble will perform in two programs at the Balconette Cultural Complex on Friday, November 12. At 6 p.m., the troupe will perform along with Malachuk Dance and Company, Patricia Sandback and Dance, "Company and Dancers, and Lucie Weiss. The 8:30 p.m. performance will

include the Jani Unimol Dance Company, Berta Rucifalica, Women Dancers, and the All German Dance Company. The ECC is located at 4343 Crown View Boulevard, Southeast San Diego. For ticket information, call 230-2828.

Dance Concert. the West Coast Ballet Theatre hosts its premiere performance of the Jazzy Dance Company on Saturday, November 11. The concert features original jazz, modern dance, ballet, and tap choreography by Carmen English, Lorna Diamond, James Lucas, Michaela Mowatt, Sam Shapiro, and Pam Thompson. Special guest artist English will perform a solo. The dancer has appeared on TV's "Dance" and "The Performance" series. The concert will be held at La Jolla High School's Parker Auditorium, 750 Naranja Street, La Jolla. For ticket information, call 456-0152.

"Expression Sessions," dancing and dancing sessions are held weekly at Kiki's dance studio, 1029 Second Street, Encinitas. Participants can play

the drums or dance to drum rhythms on Saturday at 7 p.m. dancing at 8 p.m. and Wednesday at 7:30 p.m. dancing at 8:30 p.m. All skill levels are welcome, and extra lessons are available. For ticket information, call 631-0309.

FILM

Palmart Film Series. Palmart College presents two film series this fall. "Art of Cinema" on Thursday evenings and "History of Film" on Monday afternoons. Tonight, Thursday, November 9, Full Metal Jacket will be shown. Stigley Kubrick's look at basic training and combat experience in Vietnam, adapted from Cassius M. Egan's book, *The Short Timers*. Next Thursday, November 16, the nonfiction film *Somerset* screens, following the lives of adolescent prisoners in Seattle. The film screens at 7 p.m.

The series on film's historical development continues Monday, November 13, at 2 p.m., with *Fare My Fair Lady*, the classic 5th film starring Peter Fonda, Dennis Hopper, and Jack Nicholson. Both series are held in

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READERS GUIDE TO LOCAL EVENTS

"Titanium Square Four Eye-Witness Accounts" Four people who were in China during the student demonstrations will speak about their experiences and share slides at a meeting of the U.S.-China People's Friendship Association. The speakers are Kevin J. Knaflitz, Lisa Newell, Steve Martin, and Erik Humphrey. The presentation will be held on Friday, November 10, 7:30 p.m., at the First Unitarian Church, 400 First Street, Hillcrest. Free. 224-4458.

"Journey to Jupiter: The Galileo Project" Space Theater artist Michael Carroll offers this talk at 7:30 p.m. in the Fleet Center's lecture hall, Balboa Park. He talks about what NASA hopes to discover through this mission to the largest planet in our solar system. 238-1233.

Gallery Talks, Mary Hanch, a downtown crafts gallery located at 655 O Street, will sponsor a series of lunchtime lectures this month. On Tuesday, November 14, painter Pam Krumholz speaks on "How Can Pottery Talk?" at noon. The gallery features the works of more than 40 San Diego craftspeople. Bring a lunch. Free. 537-8303.

"Future Perfect(Past Tense)" The La Jolla Museum of Contemporary Art continues this lecture series, which looks at significant developments in the art world of the past decade from the view of critics, theorists, and artists. On Tuesday, November 14, Billie Terrell speaks on "Mid-Market Modernism: The rise of a New York-based art market in the bridge between art and architecture." She speaks at 7:30 p.m. in the museum's Court Room, 700 Prospect Street, La Jolla. For ticket information, call 454-3541.

"San Diego and the Sea" Ron McPeak, underwater photographer, marine biologist, and co-author of the book *The Underwater World*, is the featured speaker at the next seminar sponsored by the San Diego Ocean Foundation and UCSD's Marine Studies Program and Ocean Club. McPeak presents a slide-illustrated lecture on the ecology of the San Diego coast and its uses on Wednesday, November 15, at 7 p.m. in room 204 of UCSD's Serra Hall. The lecture is free and open to the public. For more information, call 237-1221. Free. 224-4458.

Designers' Showcase, the next meeting of the Professional Women's Horticulture and Landscaping Association will feature four landscape architects and designers: Arlene Cichan, Melinda Kay Stewart, and Helen Stone will each offer a 15-minute presentation on their individual craft. The program takes place in the Paul Ebel building of Quail Behavioral Center, 130 Quail Gardens Drive, Encinitas, at 7 p.m. on Wednesday, November 15. The public is welcome; donations are accepted. For more information, call 670-4247.

"A Space Perspective from the Earth" Michael J. Sander, project manager of the new NASA Earth Polar Project, will outline the U.S. Planetary Exploration Program and the Earth Observation Program at the next monthly meeting of San Diego Independent Schools on Wednesday, November 15. The program is held at the Chancellery Complex on the UCSD campus. It is free and open to the public. 452-6887.

"Civil War-Era Money and Commerce" is the subject of a talk presented by the San Diego chapter of the Civil War Roundtable at its next meeting on Wednesday, November 15. The meeting is free and open to the public. It takes place in the Spivey Theater in Balboa Park at 7:30 p.m. For more information, call 455-5315.

Lecturer and Author Robert A. Johnson (He and She) will offer a three-dimensional slide-illustrated lecture on his recent trip to India on Wednesday, November 15, at 7:30 p.m. at All Souls' Episcopal Church, 1475 Carolina Road, Ocean Beach. It's a ticket information, call 224-4394.

Spring Ski Town, John Montier, an international cross-country skier, will share some of his favorite turns in a slide program at Adventure 16 on Wednesday, November 15, at the Salina Beach Store, 141 South Camino at 7:30 p.m. The show will be held at the Mission Chapel, 4020 Alvarado Canyon Road, next Thursday, November 16, at 7:30 p.m. Free. 281-6065.

Peruvian Excavation, the Museum of Man's Latin American section, Alana Conde-Collins, recently returned from a field excavation in Peru. Next Thursday, November 16, at 7 p.m., Conde-Collins talks about her

visit to the ancient rock shelter camp site of La Mira and the discoveries made there. The lecture takes place in the museum's Hiram Hall classroom in Balboa Park. Seating is limited; reservations are necessary. Call 239-2001 for ticket information and reservations.

"How to Buy Your First Ski Package" RJ's staff will explain what to look for and what to avoid at a slide-illustrated program next Thursday, November 16, at 7 p.m. in the clinic room of the sporting goods store, 3029 University Avenue, North Park. Free. 259-7700.

More Comedy, this week, North County's Comedy Nine nightclub features Steve Rogers, Chuck Martin, and Ken Simmons tonight, Thursday, November 9, through Sunday, November 12. On Wednesday, November 15, through Sunday, November 18, Jeff Warr, Barbara Scott, and Dick Clark appear. 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 2118 El Camino Real, suite 104, in Oceanside. For ticket information or schedule updates, call 757-7177.

And More Still, the Babu Haveli's Comedy line continues its Comedy Competition this week, showcasing six professional comedians competing in every show. Preliminaries are scheduled tonight, Thursday, November 9, through Wednesday, November 13. One dollar per person will be donated to the American Red Cross for the San Francisco Earthquake Relief Fund. Showtimes are Tuesday and Wednesday, 8:30 p.m.; Thursday and Friday, 8:30 p.m. and 10:30 p.m.; and Saturday, 8 p.m., 10:30 p.m., and 11:45 p.m. The Comedy line is located at 1145 Park. The Comedy line is located at 1145 Park. The Comedy line is located at 1145 Park. For ticket information or schedule updates, call 488-6872.

"The Wit and Wisdom of Mark Twain", the senior department of the college branch of the Jewish Community Center presents excerpts from the works and humor of Mark Twain. This reader's theater production was written, produced, and directed by New York native Beatrice Davis. Performances this week are Friday, November 10, at 1 p.m. and Saturday, November 11, at 8 p.m. in room 27 of the JCC, 4079 14th Street, in the college area. For ticket information, call 583-3300.

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Paul McCartney Nov. 23, 24, 27, 28, 29. **Jethro Tull** Dec. 8. **The The** Nov. 18. **Phantom** L.A. & S.D. **New Kids** Dec. 16 & 17. **All Charger Games** Nov. 19. **Red Army Choir** Nov. 19.

DEPOSIT NOW: *Rose Bowl Parade* • *B-52's* • *Motley Crue* • *Grateful Dead* • *Aerosmith* • *Erasure* • *Super Bowl 1990* • *Billy Idol* • *Huey Lewis* • *Anita Baker*. CHOICE SEATS FOR ALL SOUTHERN CALIFORNIA EVENTS. SPORTS: *PADRES* • *DODGERS* • *ANGELS* • *LAKERS* • *CUPPERS* • *CHARGERS* • *RAIDERS* • *RAMS* • *KINGS*. (Formerly Murray's Tickets of San Diego & Del Mar). Flower Hill Mall • 481-0522. All major credit cards accepted • Phone orders welcome.

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"Educating the Five" speaker and columnist Fred Finkel (Up) in his syndicated column turned to this topic and signs copies of his new book, *Five Against All Odds*, at Warwick's bookstore. She speaks about answering such questions as "What is it?" "How old is it?" and "What is it worth?" at 7:30 p.m. on Monday, November 13. The bookstore is located at 2812 Grand Avenue, La Jolla. 454-0347.

New Writing Series, UCSD's fall series continues on Wednesday, November 15, with New York poet Benjamin Minter. A member of Manhattan's downtown poetry scene, Minter's books of poetry include *Staying Longer*, *Memory*, *Melancholy*, *Day*, and *Sonnet*. She gives a reading at 4:30 p.m. in Price Center conference room 5A, on the UCSD campus. Free. 534-1120.

"New American Music Gala", this program presents new artists from the worlds of pop, rock, and new music, including composers Philip Glass and Steve Reich. It is on KFBH (93.5 FM) at 11 p.m. on Friday, November 10.

"Snash", KFBH Channel 15 will air two programs about creative ideas: *gross arts* on Saturday, November 11, beginning at 8 p.m. SNAFU.

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READER'S GUIDE TO LOCAL EVENTS

through Sunday, November 12, at the Old Mission San Juan Capistrano in the Plaza de la Cultura. Showtimes are 10 a.m. to 4 p.m. Friday and Saturday, and 10 a.m. to 5 p.m. on Sunday. For ticket information, call 741-4353.

Comedy Benefit, the locally based comic group Nationality and the Improv will co-sponsor an evening of comedy to raise funds for the homeless and introduce the new edition of the San Diego County Board game on Friday, November 10. Comedians from the improv's roster will entertain from 6:30 p.m. to

9:30 p.m. at the Sheraton Grande Torrey Pines, 8950 Villa La Jolla Drive. For ticket information, call 492-1770.

"Great American Smoakout", a number of activities are scheduled for Sunday, November 11, in honor of the annual American Smoakout, November 10 when cigarette smokers are asked to refrain for 24 hours. "Smoker's Corner" will be at the County Administration building, 1600 Pacific Coast Highway, where a smoke case, exhibits, and anti-smoking kits will be distributed from 7:30 a.m. to 3 p.m. The American Cancer Society sponsors this event, which continues with a block party at the B Street Cafe, 425 B Street, from 5:30 p.m. to 11 p.m., featuring live jazz, dancing, food, and drink. See "Spokane" for details about the 10K run and two-mile walk. For ticket information, call 299-4200.

Kitchen Tour, a self-guided tour of six La Jolla kitchens in private homes will be sponsored by the local chapter of ASAD (American Society of Interior Designers) on Saturday,

November 11. See the latest in kitchen appliances, flooring, cabinetry, and countertops on the tour, which includes five contemporary, one traditional, and one French provincial kitchen. All are remodelled or newly built in the past two years. The tour is planned from 10 a.m. to 3 p.m., with refreshments available until 1:30 p.m. the day of the event at the La Jolla United Methodist Church, 4063 La Jolla Boulevard. Visitors will receive a map and brochure to direct them to each tour site. Refreshments will be served. For ticket information, call 770-7150.

Great Books Group, Gibbon's *Decline and Fall of the Roman Empire* is the selection for Sunday, November 11. Participants are encouraged, not required, to read the work, published by the Modern Library Random House, Inc. (pages 341-568). The group meets on the second and fourth Saturdays of the month in the second floor meeting room of the downtown library, 820 E. Street, from 2 p.m. to 4 p.m. For more information, call 236-5816 or 457-2043.

Railroad Swap Meet, scale-model railroad equipment, magazines, books, railroads, and old trains are featured in an old-fashioned swap

meet held Sunday, November 11. The meet takes place from 9 a.m. to noon in the San Diego Model Railroad Museum, located on the lower level of the Casa de Balboa building on the Plaza in Balboa Park. For ticket information, call 696-0199.

Arts Festival, to celebrate the opening of the new, the Carlsbad Arts Association presents an evening of art, music, and dancing on Sunday, November 11. Scheduled events include a live art auction, contemporary by the Westwood Inn Quarter and the Laguna Beach Quarter, and a "meat the artist" reception with streetwise artists Andrea Blum and James Hubbard and local artist Nan Fisherman. The festivities begin at 7 p.m. at Village Park, 11th Avenue and Carlsbad Boulevard, Carlsbad. For ticket information, call 436-1752 or 779-5669.

Guido Show, both the San Diego Padres' Guido and the Sculptor's Guido of San Diego will display their wares and do demonstrations in Balboa Park's Spanish Village on Saturday, November 11, and Sunday, November 12. The Padres' Guido will

display a variety of techniques, including raku, pottery, green glaze, overglaze, low-fire, porcelain, and overglaze. Demonstrations will be on hand to describe these methods and answer questions. The sculpture will feature multimedia artwork, including bronze, marble, aluminum, sculpture, wood, and terra cotta. Demonstrations will take place and discuss with several questions. Hours are 10 a.m. to 4 p.m. both days in the courtyard between the two and the Natural History Museum, off Park Boulevard. These shows are part of the weekend "Festival of the Arts" program. For more information, call the poster's guide at 239-0257 or the sculptor's guide at 238-0512.

"Arts and the Arts", a weekend street festival with arts and crafts booths, demonstrations, musical performances, a parade of artists, and food will link the San Diego Art Festival and National Art Week on Sunday, November 11, and Sunday, November 12. This year's festival will cover three blocks in the Gaslamp Quarter, from Fifth Avenue and Market Street south to Island.

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Thanksgiving, November 22-28 - \$195 per person. Includes lift tickets, lodging, breakfast, and ski gear.

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Every weekend, December 1-17 - from \$115 per person. Includes lift tickets, lodging, breakfast, and ski gear.

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DEC. 22 SEDUCTION - "YOU'RE MY ONE & ONLY TRUE LOVE" - "IT TAKES TWO"

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Mon.-Sat. 11 am-10 pm, Sun. 5 pm-10 pm

FOR KIDS

Children's Film Series, the downtown library presents its monthly film program on Sunday, November 11, 11 a.m. to 1:30 p.m. at the La Mesa Public Library, 8055 University Avenue, La Mesa. Children can view 7th and bring along their stuffed animals for the 7 p.m. program, which lasts about a half hour. For more information, call 469-2151.

"Lawrence Alloway", Stacy Wein continues storytelling with puppets and props on Monday, November 13, at the La Mesa Public Library, 8055 University Avenue, La Mesa. Children can view 7th and bring along their stuffed animals for the 7 p.m. program, which lasts about a half hour. For more information, call 469-2151.

Poached 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 15, is *How the Elephant Got His Trunk*. Richard Kipling's tale about the elephant's child whose curiosity leads him to the jaws of the crocodile. The library is located at 200 East 12th Street in National City. Free. 346-4280.

"Autism Crafts Program", artist Carol Chase will help kids design Thanksgiving centerpieces during an arts program on Wednesday, November 15, from 7 p.m. to 8 p.m. in the second floor children's room of the downtown branch of the San Diego Public Library, 820 E. Street. Free. 236-5838.

MUSEUMS

California Surf Museum, from 1958-1968 - The "Surfman" is the first formal exhibit dedicated to the surfman, located in the Pismo Beach Shopping Center, 4150 Mission Boulevard, Pismo Beach. The display features more than 30 significant surfboards from famous surfers and shapers of the era. Unique photos, a film about making a surfboard, and more photos, and a surf man history will be included in the exhibit, which also highlights the surfing scene of the past such as Loner Cannon, Phil Edwards, Mickey Dem, Linda Benson.

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READER'S GUIDE TO LOCAL EVENTS

Located in Balboa Park. For current show schedules, call 238-1168 or 238-2131. The science center is open from 9:30 a.m. to 5:30 p.m. daily. Shows are extended to 10:30 p.m. on Fridays and Saturdays.

Villa Montezuma, the Victorian house museum and cultural center, operated by the San Diego Historical Society, presents "African Influences in the Americas." The exhibit portrays the historical and cultural significance of people of African descent. Over 100 images, graphics, and objects from the private collections of Charles W. Ambers, Jr., a local African-American influence in 18 counties of the Americas, the early presence of Africans in ancient America (200 B.C.), European colonization, the Atlantic slave trade, and the post-slavery period to the present. The exhibit is on view at the museum, located at 1921 K Street, in Golden Hill, through January 3, 1990. Museum hours are Wednesday through Sunday, 1 p.m. to 4:30 p.m. 238-2211. On Fridays and Saturdays.

GALLERIES

One-Man Show, Peruvian artist Fernando de Soto exhibits 16 works at the Hermosa Gallery opening with a reception on Friday, November 10, 7 p.m. to 10 p.m. Twelve works on canvas, three on paper, and one mosaic will be featured at the gallery, located at 1792 Bay Avenue, La Jolla. The show remains through December 13. Viewing hours are Monday through Sunday, 10 a.m. to 6 p.m. 456-3922.

Sergio and Patricia Carreras, the Village Gallery will present Howard Behrens in his first West Coast appearance on Friday, November 10, 7 p.m. to 10 p.m., at the Village Gallery in Horton Plaza, second-level south terrace. 696-9914.

"Winter Carnival" Taylor Hoffman presents three-dimensional vignettes and three-dimensional oil paintings at the next exhibit at the San Diego Art Institute. Both artists will be present at a reception on Friday, November 10, 7 p.m. to 9 p.m., at the institute in Balboa Park, located at 1449 El Prado, directly

across from the Old Globe Theatre. Also on view are 600 North Avenue, downtown, on Wednesday, November 14, 7 p.m. to 9 p.m., and the show remains through December 16. Viewing hours are Monday through Sunday, 11 a.m. to 5 p.m. 238-8971.

"Artifacts" an exhibition of new work by Barry Hal, opens at Inside, 818 G Street, downtown, with a reception on Saturday, November 11, from 6 p.m. to 9 p.m. In this series of assemblages, various surfaces and photographic images are juxtaposed. In gold, lead, wood, and metal are some of the materials used in the compositions. The show remains on view through Friday, 11 a.m. to 5 p.m. Saturday and Sunday, 12:30-2:00.

"Working", a solo exhibition of paintings by Jon Set goes on display at the Chivers Gallery Saturday, November 11, 10 a.m. to 5 p.m. The 19-year-old, self-taught artist includes major paintings as well as small portraits. His imagery contains a poignant sense of humor and psychological insight into American society. A reception will be held at the gallery on Saturday, November 11, from 6 p.m. to 9 p.m., the show runs through December 8. The gallery is located at 711 Eighth Avenue, downtown. Viewing hours are 11 a.m. to 5 p.m. Wednesday through Sunday, 6:00-8:00.

"East Coast, West Coast" an exhibition of new paintings by Oer Munson opens Saturday, November 11, from 6 p.m. to 9 p.m., at the Tarkenton Gallery, 1202 Kerner Boulevard, downtown. Munson, originally from Miami, is a Northern California artist who has painted on both coasts. His work will be featured at the gallery through December 8. Viewing hours are Monday through Sunday, 11 a.m. to 9 p.m. Tuesday through Friday, Saturday 9 a.m. to 5 p.m., Sunday 11 a.m. to 5 p.m. 234-5020.

Wall Sculpture, Martha Chastain exhibits her paperfolded wall sculptures at the Ban-Lad Gallery, 946 Fifth Avenue, third floor, downtown, beginning next Thursday, November 15. A reception is planned that evening from 6 p.m. to 9 p.m. Chastain's work remains at the gallery through November 30. Viewing hours are Monday through Friday from 10 a.m. to 6 p.m., 233-5445.

finely rendered pig tests, and depictions of gift giving. The show opens at 600 North Avenue, downtown, on Wednesday, November 14, 7 p.m. to 9 p.m., and the show remains through December 16. Viewing hours are Monday through Sunday, 11 a.m. to 5 p.m. 238-8971.

"The Waking Dream Beckons", views of China by American impressionist Robert W. Jensen, will be exhibited at USLU. The collection consists of 5 acrylics on canvas, 8 laser collages (a technique developed by Jensen using a dartsheet scanned into a computer, then laser printed, then painted), and 27 watercolors, inspired by Jensen's trip to China in the spring of 1988. A narrative written by journalist Bonnie Churchill accompanies the art. Jensen's works remain through November 14 at the Walter Library, located on the campus of USLU, 10455 Pomeroy Road, Scripps Ranch. Viewing hours are Monday through Thursday, 9 a.m. to 5 p.m.; Friday, 9 a.m. to 3 p.m.; Saturday, 9 a.m. to 5 p.m.; Sunday, 1:30 p.m. to 5 p.m. 693-4511.

"Visual Images of Peace" & Wall Art exhibit, the international art show will exhibit Spectrum Gallery members' work in conjunction with

"Selected Paintings", works by figurative painter David Bae are on view at Graceland Center, 660 North Avenue, downtown, on Wednesday, November 14, 7 p.m. to 9 p.m., and the show remains through December 16. Viewing hours are Monday through Sunday, 11 a.m. to 5 p.m. 238-8971.

"Painted Canvas Constructions" by Sam Rasmussen, will be featured at the James Cagney Gallery on the Minicore campus, One Rasmussen Drive, Rasmussen has taught art classes across the country and is exhibited in galleries in Texas, Illinois, New York, Arizona, and La Jolla, where she resides. Her work, which remains at the college gallery through November 11, explores pictorial space by pulling canvas off the wall, then folding, rolling, cutting, and layering it. Viewing hours are Monday through Thursday, 9 a.m. to 4 p.m.; Friday 9 a.m. to noon; 375-1211 x415.

"Visual Images of Peace" & Wall Art exhibit, the international art show will exhibit Spectrum Gallery members' work in conjunction with

the San Diego Society for the Arts. Members of the society have created icons to convey their individual interpretations of peace. The "real art" show consists of submissions sent in by the public reflecting their views on the subject. It remains at the gallery through November 18, located at 744 O Street, downtown, 232-9743.

One-Man Show, a one-year retrospective of works by San Diego artist Gertie Gertie is currently on display at the Museum of Contemporary Art, 822 Fifth Avenue, downtown. Among the works featured will be the classical composer series, including Bach, Brahms, Haydn, Liszt, and Verdi, and his collection of female faces, back views, and deep lines. The show remains through November 24 at the gallery, at 535 Fourth Avenue, downtown. Viewing hours are 11 a.m. to 6 p.m. Monday through Sunday, Wednesday and Friday till 8 p.m.; Sunday, noon to 5 p.m. 236-0228.

New Works, literature is the theme and the source of two new Bollen Gallery exhibits by local artists Anne O'Connell and Deborah Smith. O'Connell's exhibit, "The Starfield," intertwines the art of 20th-century Dutch painter Piet Mondrian with the text and images from the astronomy book "Our Starry New World" (Rinehart).

conceived by Small, was inspired by original letters and journals written by Spanish conquistadors about American Indian women. Both artists' works will be displayed at Palmac College gallery, 1140 West Mission Road, San Marcos, through November 22. Viewing hours are Tuesday, 10 a.m. to 4 p.m.; Wednesday and Thursday, 10 a.m. to 7 p.m.; Friday, 10 a.m. to 2 p.m.; and Sunday, noon to 4 p.m. 744-1150 x2304.

"Ghosts of Nature", the Faith Nightingale Gallery presents the sculptural works of seven contemporary artists: Kathleen Brown, Clifford W. Jacobs, Margaret Lathrop, John McGinnis, Sandra Miller, Laurie Rense, Sharon Robinson, and Jerry Rothman. The show remains through November 24 at the gallery, at 535 Fourth Avenue, downtown. Viewing hours are 11 a.m. to 6 p.m. Monday through Sunday, Wednesday and Friday till 8 p.m.; Sunday, noon to 5 p.m. 236-0228.

"Off the Back Burner '90", the Sushu Gallery presents this series of writings by artists and art professionals on the current state of the art. The photo-essay series were written by local artists Joyce Cutler-Shaw, Stanley Fried, Guillermo

Comerio-Pinto, Emily Hicks, Carl Kirkwood, Mario Lora, and Lynn Schurter, and art professionals James Barker, Chae Doo, Dan Blasi, Shirley Williams, and Charles Winthrop. The approximately 100 pages have been given free rein to express their particular concerns about the current climate in which San Diego artists and art spaces must exist. The show remains at Sushu, 852 Eighth Avenue, downtown, through November 25. Viewing hours are Friday and Saturday, noon to 4 p.m. 235-8466.

"New Circle", an exhibition of contemporary landscapes by local artists Paul Hobson and Martha Mathews, will be displayed at the Sushu Gallery through November 25. Sushu is located at 852 Eighth Avenue, downtown. Viewing hours are Friday and Saturday, noon to 4 p.m. 235-8466.

Photography Awards Exhibit, the Museum of Photographic Arts, the Gallery Store, and the Reader presents the ninth annual exhibit, featuring 35 works selected by Mark Klett, a teacher of photography at Arizona State University. The works were chosen from 145 entries and include 11 color, 15 black-and-white, and 9 mixed-media images. The show can be viewed at the San Diego Art Institute in Balboa Park through December 3.

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quarreling with the Prentices, Dr. and Mrs. "Lost Play," a first

"Lost Place," a first effort he didn't title. The album is a collection of songs he's been writing in his expatriate local haunts, and it's a pretty good one. The album is available on CD and cassette. The album is available on CD and cassette. The album is available on CD and cassette.

WINNIE THE POOH Disney's *Winnie the Pooh* opens its 1989-90 season with this musical. The show is a celebration of the 50th anniversary of the characters of Christopher Robin's adventures. Pooh is back in Rabbit's house, and he's got a new friend, a girl named Piglet. The show is a celebration of the 50th anniversary of the characters of Christopher Robin's adventures. Pooh is back in Rabbit's house, and he's got a new friend, a girl named Piglet. The show is a celebration of the 50th anniversary of the characters of Christopher Robin's adventures. Pooh is back in Rabbit's house, and he's got a new friend, a girl named Piglet.

YOU'RE A GOOD MAN, CHARLIE BROWN After eight years in several locations in the city, the musical *You're a Good Man, Charlie Brown* is opening a new branch in Solita's. The show is a celebration of the 50th anniversary of the characters of Charlie Brown's most famous comic strip. The show is a celebration of the 50th anniversary of the characters of Charlie Brown's most famous comic strip. The show is a celebration of the 50th anniversary of the characters of Charlie Brown's most famous comic strip.

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San Diego Reader November 9, 1989 21

READER'S GUIDE TO THE MUSIC SCENE

CONCERTS

The Waterboys: Price Center Ballroom, tonight, Thursday 8 p.m., UCSD campus, La Jolla, 534-4559.

Jerry Jeff Walker and His Band: and Chris Walli: Belly Up Tavern, tonight, Thursday, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Cedar Walton and Billy Higgins: Elanor's, tonight, Thursday, through Sunday, November 12, Thursday, and Sunday, 8 p.m.; Friday and Saturday, 9 p.m., Summer House Inn, 7955 La Jolla Shores Drive, La Jolla, 459-0361.

Food for Youth Backdoor: Friday, November 10, 8 p.m., Antec Center, San Diego State University campus, 594-6947 or 278-7333.

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

The Cows, the Dead Dumb Boys, Emotional Prent, and A Sort of Quartet: Spirit, Friday, November 10, 9 p.m., 1120 Buena Vista, Bay Park, 276-5993.

The Del Fuegos: Backdoor, Friday, November 10, 9:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-7333.

Cathy Fish and Nancy Harner: Del Mar Shores Auditorium, Saturday, November 11, 8 p.m., North Street and Strand Court, Del Mar, 436-4030.

Chris Isaak and Tish Hinojosa: Backdoor, Saturday, November 11, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-7333.

Reggie Snake: Tivoli, Saturday, November 11, 10 p.m., Anaga Shopping Center, Tivoli, San Carlos, 230-7717 or 278-7333.

OF NOTE



GARY BURTON QUINTET

Gary Burton is a fine musician, sailing and sustaining a lengthy career with no protected creative slumps. He played a bahfahfah role in the genesis of jazz-rock with Carla Bley, Larry Coryell, and Pat Metheny. In the epochal period from 1967 to 1970, he was responsible for memorable work, the best of which remains A Gentleman's Tongue. But Burton has not made an indelible mark because the vibraphone, intrinsically, is not a great vehicle for jazz expression. Like its nickname, you "feel" vibes, you don't actively listen to them. Apologies to Hampton, Hutcherson, and Hoggard, but the vibraphone remains stifled by the fact that it is essentially a percussive adjunct; it seduces melody but just says no to harmonic invention. The vibraphone is the harpichord of the jazz age. That said, nothing Burton has produced can be disregarded as still, he adheres to parliamentary procedure (possibly a built-in contractual clause for musicians who sign up with ECM Records). Still, he suffers from chronic disillusionment with artists who ask for little more than acknowledgement of competence. Burton's quintet plays on Saturday night at Diego's Loft.

STEPHEN ESMEDINA

Wickey Gilley: Backdoor, Saturday, November 11, 7 p.m. and 10:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-7333.

The Gary Burton Quintet: Diego's Loft, Saturday, November 11, 8:30 p.m. and 10:30 p.m., 860 Carver Avenue, Pacific Beach, 454-4427.

Elis James: Backdoor, Sunday, November 12, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-7333.

George Chisholm: Belly Up Tavern, Monday, November 13, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Jean-Luc Ponty and Suzanne Chant: Symphony Hall, Tuesday, November 14, 8 p.m., 750 B Street, downtown, 278-7333.

Wild Rose: Backdoor, Tuesday, November 14, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-7333.

Iris: featuring Smiley Belly Up Tavern, Tuesday, November 14, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

The Freeway Philharmonic: Cannibal Bar, Wednesday, November 15, 8 p.m., Catamaran Resort Hotel, 3969 Mission Boulevard, Mission Beach, 486-1061.

Lee Ritenour: Backdoor, Wednesday, November 15, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-7333.

John Legend and the Mountain Boys: Winatara, Wednesday, November 15, call for time, 1921 Bacon Street, Ocean Beach, 222-6622.

The Yellowjackets and Stanley Jordan: Madrielle Auditorium, Wednesday, November 15, 7 p.m. and 10 p.m., UCSD campus, La Jolla, 534-4590.

Haak Crawford and Jimmy McGriff: Elanor's, 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 Shores Drive, La Jolla, 459-0361.

The Country Gentlemen: Pomerado Club, Thursday, November 16, call for time, 12237 Pomerado Road, Poway, 749-1135.

Taj Mahal and Jerry Giddens: Belly Up Tavern, Thursday, November 16, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Spirits: Winatara, Friday, November 17, call for time, 1921 Bacon Street, Ocean Beach, 222-6622.

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

Shady Greenleaf and Gary Huggerty: and the Liffy Fells: St. Luke's Church, Friday, November 17, 8 p.m., 3725 30th Street, North Park, 436-4030.

The Alana and the Kevs: McDermott Orchestra: UCSD Gym, Friday, November 17, 8 p.m., UCSD campus, La Jolla, 534-4590 or 278-7333.

Youssef N'Dour: Backdoor, Friday, November 17, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-7333.

The Holly Hoffman Quartet, and Mike Wolford, Bob Magnusson, and Sherman Ferguson: Diego's Loft, Friday, November 17, and Saturday, November 18, 9 p.m., 860 Carver Avenue, Pacific Beach, 454-4427.

The Undead, Most Wagon, the Dead Dumb Boys, and Funeral March: Spirit, Friday, November 17, 9 p.m., 1120 Buena Vista, Bay Park, 276-5993.

Pete's Warning, Hellstar, and Intruder: Tivoli, Friday, November 17, 10 p.m., Anaga Shopping Center, Tivoli, San Carlos, 230-7717 or 278-7333.

Ric Flamingo: B Street Cafe, Friday, November 17, and Saturday, November 18, 9:30 p.m., 425 West B Street, downtown, 236-7107.

Peter Spagnue and Deborah Lix Johnson: and Jim Bell: First Unitarian Church of San Diego, Saturday, November 18, 7:30 p.m., 4190 Front Street, Hillcrest, 261-1447.

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FROM THE CLASH
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PLUS: INFANTRY

WEDNESDAY, NOVEMBER 22

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AFTER 7 11/23 • BUZZCOCKS 11/24
PAT TRAVERS 11/25 • JO-EL SOHMER 11/29
CONCRETE BLONDE 11/30
LUCIE BLUE TREMBLAY 12/1
RONNIE MONROE 12/2 • PRIMITIVES 12/7
MICHAEL MONROE 12/8 • THE CALL 12/9
DANIEL LANDIS 12/10 • HUNTER RONSON 12/11
TREVOR RABIN 12/12 • BADLANDS A.D. 12/14
CLARENCE CLEMONS 12/17
EDDIE MONEY 12/29 • BEAT FARMERS 12/30 & 31
NEVILLE BROTHERS 1/6 & 7

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**DR. FEELGOOD &
THE INTERNS OF LOVE**
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Auction every Thursday



Friday, November 10
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**"JAZZ TRAX"
FREE CONCERT**



Wednesday, November 15
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Don't miss local favorite, new age pianist
Peter Robberecht on stage before concert.

Complimentary hors d'oeuvres at 6:00 pm
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Concert begins at 8:00 pm
TRY THE "TIDAL WAVE" ONLY AT THE CAT



Saturday, November 11
BORRACHO Y LOCO



Thursday, November 14
THE NOSTALGICS

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Monday, November 13
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BORRACHO Y LOCO - Saturday, November 25

PETER ROBBERECHT on Piano in Moray's
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FRIDAY, NOVEMBER 17
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THURSDAY, DECEMBER 14

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For More Info, Call 230-TJTT

SATURDAY, DECEMBER 16

BAD RELIGION
PLUS: NO FX

18 & OLDER WELCOME

The Ocean Blues: Backchannel, Saturday, November 16, 8:30 p.m., 8022. Claremont Mesa Boulevard. Claremont. 560-8022 or 278-7333.

The Pals and the Dime Stage: Billy Up Tavern, Saturday, November 16, 9:30 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Buffalo Springfield Revisited: Rio's, Saturday, November 16, 9 p.m., 4254 Vist Post Loma Blvd., Loma Portal. 225-9059.

The Swamp Zombies and Eggplant: Spirit, Saturday, November 16, 9 p.m., 1129 Buena Vista, Bay Park. 276-3993.

Jeanie and Jimmy Chestnut: Diego's Loft, Sunday, November 17, 5 p.m., 800 Carmel Avenue, Pacific Beach. 454-4427.

The Dave Mason Band: Backchannel, Sunday, November 17, 8:30 p.m., 8022 Claremont Mesa Boulevard. Claremont. 560-8022 or 278-7333.

Babylon A.D.: Backchannel, Monday, November 18, 8:30 p.m., 8022 Claremont Mesa Boulevard. Claremont. 560-8022 or 278-7333.

The Pintos: 5, Let's Go Surfing, and the Gangbusters: La Playa de Acapulco, Tuesday, November 21, 7:30 p.m., 3520 University Avenue, East San Diego. 278-7333.

"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. 234-0962 or 234-4041.

COMING TO THE SPIRIT
SATURDAY, NOVEMBER 16
SWAMP ZOMBIES
WITH **EGGPLANT**
AND **THE UNDEAD**
ALSO SEE NOVEMBER 17
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Friday, December 1 • 8 pm • Backdoor

CAMPER VAN BEETHOVEN
Saturday, December 9
8 pm • Montezuma Hall

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Tickets available at all
locations including the Aztec Center
Ticket Agency. To charge tickets phone
278-7133

OF NOTE



GEORGE CLINTON
STEPHEN ESMOLINA

The Innocence Mission: Backdoor, Tuesday, November 21, 8 p.m., Aztec Center, San Diego State University campus. 594-6947 or 278-7333.

Joe Strummer: Backchannel, Tuesday, November 21, 8:30 p.m., 8022 Claremont Mesa Boulevard. Claremont. 560-8022 or 278-7333.

"The Human Rights Now! Kickoff Dance," featuring Bad Radio, Barring Bridges, and Club of Rome: Firehouse, Wednesday, November 22, 8 p.m., 7777 Hensley Avenue, La Jolla. 632-0770 or 284-3230.

Steve Salaf Color Code: Backchannel, Wednesday, November 22, 8:30 p.m., 8022 Claremont Mesa Boulevard. Claremont. 560-8022 or 278-7333.

After 7: Backchannel, Thursday, November 23, 8:30 p.m., 8022 Claremont Mesa Boulevard. Claremont. 560-8022 or 278-7333.

The Youth Annual San Diego Thanksgiving Divided Jazz

Festival, featuring High Sierra, Alamo City, Golden Eagle, Professor Plum, West End, High Society, South Pines, Palo Verde, Vail Club, Buck Creek, Hot Cotton, Devil Mountain, Steamboat, Garden Avenue Seven, Grand Desolation, Magister, the Hot Tunnies Dance Orchestra, Uptown Londoners, the South Market Street Jazz Band, the Golden Gate Rhythmic Machine, the Highland State, Paramount, the Joe Lofgren Quartet, the Nightclubbing Jazzmen, and the Historical Oakland Band: Tivoli Town and Country Hotel, Thursday, November 23, 8:30 p.m., Friday, November 24, noon, Saturday, November 25, 10 a.m., and Sunday.

As this incredibly witty and efficient decade whizzes to a stunning conclusion, it is fitting that a figurehead like **George Clinton** should remind us that it is not so insignificant as it seems. On the surface, this current album, *The Clinton Theory*, is the last thing we need: a concert work featuring soul music set-out, but judged against glamorous line-art jacket and Prince or limited success stories like A&A, and Public Enemy, Clinton can hold his big head high as the sharpest, wildest and most of the past two decades. He is a legend of the trends we now endure — no hip-hop, no funk, no soul — name it. As they say, "what he said." Dr. Funkenstein is back to show that the aforementioned poster over him is a huge field of gratitude.

Clinton is, essentially, a parodist, but that is why his work remains ever fresh. Reflective and self-deprecating humor is an attribute lacking in even the best of popular R&B of this time as mindlessly chasing as Phyllis Nelson. But as Janet is trying to pitch anti-drug, pro-racial equality, and literacy stances as starting principles, Clinton can turn this kind of bachelorette into oblivion: he just can't help poking fun at those who have unapologetically appropriated his theatrical tactics. Alone or sided with Parliament/Funkadelic, Clinton's personal amalgam of rock, funk, Broadway, jazz, and comedy is at once musically tight and dazzling and ridiculous on purpose. It's not easy to induce George Clinton engineering his elaborate routines at the concert, *George Clinton Theory*, which is where he will be on Monday night. But anyone who is calling cards any guy whose main influence is early Funk, Zapata and Richard Dyer almost demands your presence. As even antique conservatives admit, he has led.

November 26, 9 a.m., 509 Hotel Circle North, Mission Valley. 261-7333.

The Resonance: Backchannel, Friday, November 24, 8:30 p.m., 8022 Claremont Mesa Boulevard. Claremont. 560-8022 or 278-7333.

The Resonance: Billy Up Tavern, Friday, November 24, 9:30 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Sir James Young and Peter Sprague: La Paloma Theater, Saturday, November 25, call for time, First and D Streets, Encinitas. 278-7333.

Pat Travers: Backchannel, Saturday, November 25, 8:30 p.m., 8022 Claremont Mesa Boulevard. Claremont. 560-8022 or 278-7333.

The Two Carrots Trio, with Canto Canali: Diego's Loft, Saturday, November 25, 8 p.m., 800 Carmel Avenue, Pacific Beach. 454-4427.

War: Rio's, Saturday, November 25, 9 p.m., 4254 West Point Loma Blvd. 225-9059.

Tara Tera and Ghost Town: formerly Inland: Mission, Saturday, November 25, 10 p.m., Amigo Shopping Center, Tijuana, Baja California. 228-7377 or 278-7333.

Pasha Bryson and Regina Belle: Symphony Hall, Sunday, November 26, 8 p.m., 720 B Street, downtown. 278-7333.

Joel Souther: Backchannel, Wednesday, November 29, 8:30 p.m., 8022 Claremont Mesa Boulevard. Claremont. 560-8022 or 278-7333.

Excess: Billy Up Tavern, Wednesday, November 29, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Joe Pass Trio: Wednesday, November 29, 9 p.m., 8022 Claremont Mesa Boulevard. Claremont. 560-8022 or 278-7333.

Concrete Headz: Backchannel, Thursday, November 30, 8:30 p.m., 8022 Claremont Mesa Boulevard. Claremont. 560-8022 or 278-7333.

San Hinton and Johnny Walker: Del Mar Shores Auditorium, Friday, December 1, 8 p.m., 255 North Street, Del Mar. 436-4101.

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COLLEGE AREA 6405 EL CAJON BLVD.

Lorie Blue Breakers: Backyard, Friday, December 1, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022 or 278-TX33.

Spencer Davis Belly Up Tavern, Friday, December 1, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

The Aeros Spirit, Friday, December 1, 9 p.m., 1330 Buena Avenue, Bay Park, 278-3993.

Peter Springs Words and Music, Saturday, December 2, 8 p.m., 3806 Fourth Avenue, Hillcrest, 298-4011.

Imagining Yellow Sunset, Saturday, December 2, 9 p.m., 1330 Buena Avenue, Bay Park, 278-3993.

"A Whittaker Family Christmas" featuring **Boger Whittaker** and **J.L. Whittaker**: Civic Theatre, Tuesday, December 5, 8 p.m., 202 C Street, Community Concourse, downtown, 236-4511 or 278-TX33.

Soundgarden Ignites, Thursday, December 7, 10 p.m., Amigo Shopping Center, Tijuana, Baja California, 230-7777 or 278-TX33.


John Tull and B. Blues Sports Arena, Friday, December 8, 8 p.m., 278-TX33.

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

Squeeze Symphony Hall, Tuesday, December 12, and Wednesday, December 13, 8 p.m., 750 B Street, downtown, 278-TX33.

Mose Allison: Elario's, Wednesday, December 13, through Saturday, December 16, 9 p.m.: Friday and Saturday, 9 p.m.; Summer House Inn, 7955 La Jolla Shores Drive, La Jolla, 499-0281.

OF NOTE



JOHN D'AGOSTINO

Redlands and D.A.D.s: Backyard, Thursday, December 14, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022 or 278-TX33.

Crimson Glory: Psychedelic White, and **Gangland** Ignites, Thursday, December 14, 10 p.m., Amigo Shopping Center, Tijuana, Baja California, 230-7777 or 278-TX33.

Kenny Hall: house concert, Friday, December 15, 8 p.m., 1828 Locust, San Diego, 278-TX33.

National People's Gang Sport, Friday, December 15, 9 p.m., 1330 Buena Avenue, Bay Park, 278-3993.

Red Religion and No 99's: Ignites, Saturday, December 16, 10 p.m., Amigo Shopping Center, Tijuana, Baja California, 230-7777 or 278-TX33.

The Chiselers: Symphony Hall, Sunday, December 17, 8 p.m., 750 B Street, downtown, 278-TX33.

Clarence Clemons: Backyard, Sunday, December 17, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022 or 278-TX33.

John Mayall and the Bluesbreakers: Belly Up Tavern, Thursday, December 21, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

The Dirty Dozen Brass Band: Belly Up Tavern, Thursday, December 28, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Eddie Money: Backyard, Friday, December 29, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022 or 278-TX33.

The Best Farmers: Backyard, Saturday, December 30, and Sunday, December 31, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022 or 278-TX33.

LOCAL MUSIC

Club listings are compiled by Ron Jennings. If you wish to be included, please call 262-8302 Thursday afternoon or Friday before 5:00 p.m. The listings are free.

North County

The Bull Street Cafe, 574 North Highway 101, Encinitas, 942-6145: Ron Winters, classical guitar, 6:30-9:30 p.m., Saturday.

Beaver Creek, 15291 East Valley Parkway, Escondido, 748-7681: Gary Lehnman, country and contemporary, Friday and Saturday.

Belly Up Tavern, 143 South Cedros Avenue, Solana Beach, 481-9022: Jerry Jeff Walker, country rock and roll, and Chris Wall, country music. Thursday, the label Rockers, rockabilly music. Friday, Midnight Soul Patrol, Northern

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. to 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 JAM NITE 6:00-11:00 p.m. See all of your favorites in 1 night.	LADIES This is your night! Featuring a FREE happy hour buffet! A Fashion Show by Unique Designs Nov. 1, 15 & 29 Party at the Cargo Bar with your favorite tunes as prescribed by: Dr. Feel Good & the Interns of Love 6:30-11:00 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.	Island Night with Dr. Chico's Island Sounds 6:30-11:00 p.m. Wear your beachwear and your first drink is \$1. Specials all night long. Great Food with an Exotic Flair. Party with us on the Bay and dance your troubles away. Limbo Contest and Best Beachwear Contest.	The Greatest Happy Hour in town: 5:30-8 p.m. with Reel to Real and KIFM Lites Out Jazz Nov. 3-Aubrey Fay Friday Late Night: Dance to all your favorites with The People Movers, San Diego's best band 9 p.m.-1:30 a.m.	Dance the night away on the Bay with San Diego's finest dance band: The People Movers 9 p.m.-1:30 a.m. Reservations accepted for groups of 10 or more.



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Dr. Feelgood & the Interns of Love

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THURS. TREAT HER LIKE A LADY NIGHT! A "special lady" will be chosen every hour and pampered with special gifts, a table set with white linen, fresh roses, complimentary champagne, and 1/2 hour of your favorite music *Cash/beer* 7:00-8:30 pm

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UPCOMING November 15-26 **Hank Crawford & Jimmy McGriff** November 29-December 10 **Joe Pass** December 15-30 **Mose Allison**

COMING 1990 **Kenny Barron** **Benny Golson** **Barry Harris** **Charles McIlwain** **Kenny Burrell** **Red Rodney** **Art Farmer** **Hank Jones**

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San Diego Reader November 9, 1989 29

The Sand Bar and Restaurant, 3878
Carlsbad Boulevard, Carlsbad, 728-3776.
The Whiskey Machine with the Martini
brother rhythm section. 90s rock and
roll. Friday evening, the Island from
Hell, rock and roll music. Saturday
Northern style rock and roll. Sunday
and Monday: Scary Mary and the House.
Western swing. Tuesday
Shepherd's Cafe, 1228 First Street,
Escondido, 753-1224. Live Delafeld,
ancient and original songs on the
hammer dulcimer. Wednesday through
Friday. Dancin' stage the music of Joni
Mitchell, Judy Collins, and other Top 40
artists, as well as originals and new-age
music. Sun 6-9 p.m., Saturday. Pleasant
Bob Hart performs Sunday.

Beaches

Anthony's, 430 La Jolla Village Drive,
La Jolla, 457-0008. John La Duca sings
popular songs and plays piano and organ
from 5 p.m. to midnight. Sunday through
Saturday.
Anat's Restaurant, 475 Prospect
Street, La Jolla, 454-4286. George Reno,
piano performing 90s jazz, blues and
boogie. 7 p.m., every night except
Wednesday. American music on the
piano. 5 p.m., Wednesday and 9 p.m.,
Thursday through Saturday.
Baha Hotel, 998 West Mission Bay
Drive, Mission Bay, 488-0551. Piano bar
entertainment. Kelly Sullivan, Sunday
through Saturday. Bob MacLeod, Sunday
and Monday.

The Beach House, 700 Pismo Court,
Mission Beach, 488-4706. Howard
Westbrook, jazz piano, 7-11 p.m.,
Thursday and Friday. Steve O'Connor
jazz piano, 7-11 p.m., Saturday.
Belmont's Beach Club, 3185 Ocean
Front Walk, Mission Beach, 488-2823.
The Beach Club Band, vintage rock 'n'
and roll. 8 p.m., Thursday and Friday,
and 4 p.m., Sunday. Streetbeat, rock and
roll. Saturday. Ann Lee, reggae. Tuesday
and Wednesday. 789 Corner Avenue,
Pacific Beach, 483-7444. Big Bang, rock
and roll. Thursday, the Rockers, vintage
rock and roll. Friday and Saturday. The
Paleros, blues and rhythm and blues.
Sunday. Redwooder Wade. Fusion
performs popular music from 2:30-8 p.m.,
Saturday.

Blind Melon, 789 Corner Avenue,
Pacific Beach, 483-7444. Big Bang, rock
and roll. Thursday, the Rockers, vintage
rock and roll. Friday and Saturday. The
Paleros, blues and rhythm and blues.
Sunday. Redwooder Wade. Fusion
performs popular music from 2:30-8 p.m.,
Saturday.
Bullfrogs, 5046 Newport Avenue, Ocean
Beach, 222-5300. Front Range, rock
and roll. Thursday through Saturday.
Serious Guitars, rock and roll. Wednesday.
Coke Murphy's, 4302 La Jolla Village
Drive, La Jolla, 457-4170. The Rockers,
contemporary Wednesday through
Saturday. Bill Muller, contemporary,
Sunday and Tuesday. Brian Whitaker,
contemporary, Monday.

Casey's Pub, 714 Garnet Avenue, Pacific
Beach, 274-0523. Clementine Drive,
vintage rock and roll. Friday and
Saturday.
Cathartes Hotel, 3099 Mission
Boulevard, Mission Beach, 488-3081.
Clementine Drive, De Paul and the
Interns of Love, vintage rhythm and blues.
Thursday, the Horrocks rock and roll.
Friday, Horrocks v. Love, tropical rock
and roll. Saturday, the Kongs, vintage
rock and roll. Tuesday, the Freezy
Philharmonics, jazz. Wednesday, Henry's
Pier Baberette, new-age pianist and
entertainer, performs 5:30-7:30 p.m.,
Wednesday through Saturday. Peter also
performs Friday and Saturday evenings,
from 9 p.m. to midnight.
Chuck's Steak House, 1250 Prospect
Street, La Jolla, 454-5255. Jazz, jazz,
Wednesday through Saturday. Shadow of
Rhythm, jazz, Sunday.
Diner's, 7580 Fay Avenue, La Jolla,
459-4433. Roberto Valdes performs Copas
vocal music and also plays piano
Thursday through Saturday.
Elmer's, 7955 La Jolla Village Drive, La
Jolla, 489-0541. Cedar Walton and Billy
Haggin, jazz. Thursday through Sunday.
Dee Dee McNeil, with the Mark Aquilino

Trio, jazz and blues. Monday and
Tuesday. Hank Crawford and Jimmy
McGuff, jazz. Wednesday.
Hilton Head, 1175 East
Mission Bay Drive, Mission Bay, 276-4010.
The People Movers, contemporary. Friday
and Saturday. De Paul and the
Interns of Love, vintage rhythm and blues,
6-11 p.m., Wednesday. De Chino Island,
Sociedad, ska, calypso and reggae music,
6-11 p.m., Thursday. Reef to Reef
performs jazz during the Friday happy
hour, call club for information about
Tuesday's performer. Hank Easton's
Eastern Wind Band performs jazz during
the Sunday brunch.
Hotel del Coronado, 1550 Orange
Avenue, Coronado, 435-5461. Oscar
Terrace Lounge, Salsa, rock and roll,
Thursday through Saturday. Jule Sweet
contemporary music, Sunday and Monday.
Palm Court, James Perini, pianist,
performs 5 p.m. to midnight. Friday through
Sunday, and 5-10 p.m., Monday. Jerry
Melnick, pianist, 5-10 p.m., Tuesday
through Thursday. The Variations,
contemporary, 6-10 p.m., Sunday. Crown
Room, Jerry Melnick, 6-10 p.m., Friday
and Saturday.

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14 Tues
Preliminaries
8:30 pm show

11 Sun
Preliminaries
8:00 pm & 10:30 pm shows

10 Fri
Preliminaries
8:30 pm & 10:30 pm shows

9 Thurs
Preliminaries
8:30 pm & 10:30 pm shows

8 Wed
Preliminaries
8:30 pm & 10:30 pm shows

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3RD \$75
4TH \$50
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MUSIC FOR THE BODY - MUSIC TO DANCE

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Industrial Gothic Punk Noise
"If you don't cut yourself,
how do you know you bleed?"

Friday

Come experience our new interior
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This week's theme,
The Cars

Saturday

91X Night
By popular demand 91X moves
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Door prizes, giveaways,
guest DJ's and great music

Sunday

Metro Mania "Buck Off" night
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RESURRECTION THURSDAYS

- Wham, Bad Boys
- Yaz, Situation
- Cure, Let's Go To Bed
- Depeche Mode, Get the Balance Right
- Tin Tin, Kiss Me
- Kool and the Gang, Get Down on It
- Soft Cell, Tainted Love
- Berlin, Sex
- Commodores, Brick House
- AC/DC, You Shook Me All Night Long
- Madonna, Burnin' Up
- Gap Band, Party Train
- And Many More

Confetti

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San Diego Reader November 9, 1989 33

Belly Up

Thursday, Nov. 9, 9:00 pm

Lone Star Legend... a country rock message

JERRY JEFF WALKER
and guest
CHRIS WALL

Friday, Nov. 10, 9:30 pm

REBEL ROCKERS

Saturday, Nov. 11, 9:30 pm

MIDNIGHT SOUL PATROL

Sunday, Nov. 12, 9:00 pm

CARDIFF REEFERS

Monday, Nov. 13, 9:00 pm

The Grandmaster of funk
GEORGE CLINTON

Tuesday, Nov. 14, 9:30 pm

IRIE

Wednesday, Nov. 15, 9:00 pm

COMMON SENSE
and guests
EYES OF THE WORLD

Thursday, Nov. 16, 9:00 pm

TAJ MAHAL
and guest
JERRY GIDDENS

UPCOMING
Exeme, Nov. 29
Mary's Danish, Nov. 30
Spencer Davis, Dec. 1
John Mayall, Dec. 21
Dirty Dozen Brass Band, Dec. 28

THIS WEEK'S AFTERNOONS ...

CHICAGO MIX - Friday, 5:30-6:30 pm
BOB LONG - Friday, 5:00-6:00 pm
SATURDAY BRASS BAND - Monday, 6:30-8:30 pm
TOBACCO ROAD - Wednesday, 6:00-8:30 pm

Tickets available at

OFF THE RECORD
Belly Up Back Office
481-9022

143 So. Cedros Ave., Solana Beach

481-9022

The French Cafe, 9523 Camino Real, Scripps Ranch, 368-4000: Jim Curtis and Pablo Mendez, jazz and swing performed on piano and solo. Wednesday and Thursday: James Curran and Sharon Andrews perform jazz music. Friday and Saturday: Debbie Chisholm, piano variety, 8:30 a.m. to 2 p.m., Sunday.

Headquarters, 7040 Mission Road, Mira Mesa, 564-4200: No. 100 piano variety singing music. Wednesday through Saturday.

Holiday Inn, Criter's Lounge, 595 Hotel Circle South, Mission Valley 295-5720: Chain Reaction, contemporary. Wednesday through Saturday.

Islands Lounge, Hotel Circle, 2270 Hotel Circle North, Mission Valley 297-1101: The Classics, vintage rock and roll. Wednesday through Saturday. The Little Big Band, contemporary. Sunday and Monday.

Billy's Beach House, 284 Hotel Circle North, Mission Valley 296-2331: Piano Bar. Paul Grady, Monday through Saturday, 5-8 p.m.; Dale Pearson, piano variety. Monday through Thursday, 8 p.m.; Margie Harman, Friday and Saturday evening. David Haddish, 8:30 p.m., Sunday.

The Ring Lede Inn, 5222 Linda Vista Road, Miramar, 291-6779: Bill Wood and Dr. P. Pato, jazz. Friday the Sun. Kater The Inn, Saturday.

La Hacienda Cantina, Mission Valley Inn, 875 Hotel Circle South, Mission Valley 298-6201: Brazilian, contemporary and cabbie. Wednesday through Saturday.

Le Pavilion Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley 296-7331: Live Tunes, contemporary. Tuesday through Saturday.

The Library, 5159 Mission Gorge Road, Alhambra, 583-0110: 9 Musical, contemporary. Thursday through Saturday. The Corras, contemporary music on guitar with vocals. Monday and Tuesday. At Town, contemporary. Wednesday.

Marshall Hotel, 8757 San Diego Drive, Mission Valley, 682-3800: Chain Lounge: Donna Blackwood, piano variety. Sunday through Saturday. Barbara Hooks, piano variety. Sunday through Saturday. The Blues Brothers, 90s and 70s rock and roll and rhythm and blues. Monday through Saturday.

Maxwell's Reef and Sights, 9300 Kearny Mesa Road, Mira Mesa, 271-1880: Karate Nite, variety rock and roll. Friday and Saturday.

The Nevada Inn, 8522 Nevada Road, San Carlos, 485-1770: Karaoke, rock and roll. Thursday through Saturday. The Top Dogs, rock and roll. Sunday and Monday. Sweetheart, rock and roll. Tuesday and Wednesday.

Pulse Club, 7425 Linda Vista Road, 277-0604: For Chula and Friends. Performer dance, swing, and cabbie music. Friday and Saturday evening.

Pal Joey's, 5147 Mission Road, Alhambra, 296-7873: Five Brothers' Preservation Band, Untraced jazz, swing, and cabbie. Friday and Saturday.

Redstone Hotel, 1433 Camino Del Rio South, Mission Valley 296-0111: Tina Martin performs jazz music from 8:30-10 p.m. Sunday through Saturday.

San Diego Blues Country and Western, 5555 Mission Road corner of Black Mountain Road, Mira Mesa, 271-6780: Blues, country music. Sunday through Saturday. The Blue Star audience participation recorded music presentation. Sunday and Wednesday. Michael James, one-man band, performs Monday and Tuesday.

Seven Seas Lodge, 411 Hotel Circle South, Mission Valley 295-1200: Latin, swing and song along with Car. Namaste, Tuesday through Saturday.

Sheraton's, 10475 San Diego Mission Road, Mission Valley 393-0000: Brazilian. Top 40 rock and roll. 4-8 p.m., Tuesday.

Spirits, 1320 Camino Avenue, San Carlos, 276-3883: Various offerings include all rock groups. Dances and Friends. Left Coast and B. W. White, Thursday. The Cow, the Don Juan Band, Emotional Front, Wind River, and Sea of Cortez. Friday. Love Barbara Love Live, the Whiting House, Brown Plus, and Rickie Galt, Saturday. Contemporary. Sunday. The Landlords, Housekeepers, A. W. and Chuck Road and the Electric Brunch, Wednesday.

The Pavilion Club, 1001 Belmont Avenue, Mission Valley, 292-3386: Karaoke, contemporary and cabbie rock and roll. Friday and Saturday.

Shardel Hotel, 593 Hotel Circle North, Mission Valley 298-6811: Cave Room: Barf Tunes, contemporary. Sunday through Saturday.

The Lucille Inn, 30781 Camino Rock, Mira Mesa, 686-481: The California Blues Patrol, blues and rhythm and blues.

B STREET CAFE & BAR

425 West 8 Street, downtown • 236-1707

THURSDAY, FRIDAY & SATURDAY - VALET PARKING!

LIVE JAZZ IN THE CITY

Thursday, November 9, 7:00-11:00 pm

MOST VALUABLE PLAYERS

Friday & Saturday, November 10 & 11, 9:30 pm-1:00 am

EARLY EVENING JAZZ
Tuesday & Saturday • DOUG NAKASH
Wednesday & Sunday • CHANGES

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 pm

Spinning the best of reggae sounds
Come out, Scorpio, and celebrate your birthday -
FREE COKE!

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

Where can you dance to live music 7 nights a week on the beach in Carlsbad?

Music starts 9 pm nightly
Call for band information

Happy Hour 4 pm-7 pm, Mon.-Fri.
Full cocktail lounge & dining room

Live Lobster Dinner for 2
Includes: lobster, wine, vegetables & bread or salad
\$19.95

SAND BAR

3878 Carlsbad Blvd.
Corner of Tamarack & Hwy. 101
729-3170

Hours: 11 am-1 am - Mon.-Thurs., 11 am-2 am - Fri.-Sat., 8 am-1 am - Sun.

Belmont's BEACH CLUB

3105 Ocean Front Walk • Belmont Park • 488-6611

Tonight!

B.F.O. LIVE BROADCAST

Featuring Danny Romero 6:10 pm, 81 drafts and Belmont Stakes Crab Kacal Win dinner for 2 at Belmont's. \$15.00 Tablins and more!
ALL-YOU-CAN-EAT CRAB FEAST DINNER \$14.95

Wednesday, 8 pm-1 am
Thursday, 9 pm-1 am, Friday, 8 pm-1 am
Saturday, 8 pm-1 am

THE BEACH CLUB BAND

Dance to live rock 'n' roll!

Saturday, Nov. 11

STREET HEART

9 pm-1 am

Monday, Nov. 13

The Sports Fan in Fashion Valley presents
MONDAY NIGHT FOOTBALL CINCINNATI at HOUSTON
25¢ hot dogs, 75¢ pizza, \$1.75 long islands, \$1.25 16-oz. drafts
QUARTERBACK COTTAGEFIELD GOAL KICK CONTEST
HALF-TIME SHOW CHEERLEADER CONTEST
Prizes! Prizes! Prizes!

Tuesday, Nov. 14

ISLAND NIGHT

Featuring Arizona's AZZ IZZ
75¢ drafts, \$1.25 long islands, 75¢ shot specials
75¢ per item SUSHI BAR
limbo & surf contest!

Rockola 11/18 • Cardiff Reefers 11/21 • Serious Gals 11/23 • Shiloh 11/28

Diego's RESTAURANT & NIGHTCLUB El Cajon

Dancing nightly
\$1.50 Happy Hour Mon.-Fri. 4-7 pm
Free hors d'oeuvres

Monday, November 13

MONDAY NIGHT FOOTBALL & MINISKIRT CONTEST

Come watch the football game and enjoy 75¢ draft beer along with our 75¢ "Bachelorette" contest. Then sit back and relax with our 75¢ most beautiful women. OVER \$400 CASH PRIZES! Call for contest details.

EVERY TUESDAY
\$1.00 NIGHT
\$1.00 cover - All well drinks \$1.00 - All draft beer \$1.00

Wednesday, November 15

LADIES' NIGHT

\$1.50 Long Island Iced Teas.
Ladies come out dancing and enjoy our
MALE BLUE JEAN CONTEST

Pridges and Saturday

JOIN EAST COUNTY'S BIGGEST DANCE PARTY

1540 Broadway
El Cajon
442-0537

Winston's beach club

Tonight, Thursday

AZZ IZZ

Arizona Rockin' Reggae

Friday

CARDIFF REEFERS

(Spirit - postponed until Dec. 1)

Saturday

AZZ IZZ

Sunday Night Blues Jam

For information call 698-5960 • Music starts at 9 pm

Monday

ORIGINAL BAND NIGHT featuring 1621 & LEFT COAST

Tuesday - Student Night

ROUGH NECK POSSIE

Reggae • \$1 cover w/ student ID
\$1 rum & Cokes

Wednesday

JUKE LOGAN

from Dave Alvin's ALL-NIGHTERS & THE PLEASURE BARONS
Rockin' Rhythm & Blues

Coming:

Thurs., Nov. 16: CARDIFF REEFERS • Fri., Nov. 17: LIMBO SLAM
Sat., Nov. 18: KILLER BEES • Wed., Nov. 20: IRON BUTTERFLY

1921 BACON STREET • OCEAN BEACH • 222-6822

POUNDERS

(formerly Rocky's Baboon)

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!

Reggae Weekend

Live music and dancing with
Shiloh
Friday, November 10
Cardiff Reefers
Saturday, November 11
\$2.00 "Pounder" Iced Teas and 16-oz. drafts

Banquet Facilities
Plan your holiday party with POUNDERS!

Happy Hour 4-7 pm Monday-Friday

9¢ Oyster Shooters
Shrimp Cocktail, Pizza, Calamari Strips

Now open for Lunch & Dinner!

"The Place to Be"
To catch your favorite teams!
NBA & NHL Action
13 TV screens plus the Wide Screen
Football every night

Corner of Mission Bay Blvd. & Garnet
270-0204

Rio's
225-9559
4250 W. PT. LOMA

THURSDAY
HAIRBALL
Loud, greasy, butt-shakin' rock 'n' roll with DJ BUDDY BLUE

FRIDAY
ROCKWOK

SATURDAY
TRIPLE GUNNY TATE
RELEASE PARTY WITH

SUNDAY
SLINGSHOT WILD!
plus special guests

SECRET SOCIETY

MONDAY
DANSE MACABRE

TUESDAY
GANGLAND
with CASSANDRA

WEDNESDAY
FRESH
T. M. DEAD

THURSDAY
RHUMBOOGIES
featuring EARL THOMAS

FRIDAY
RUBBER MIND
ALTER NATIVE NIGHT LIFE

Sat., Nov. 18
SUNFLO SPURFIELD
DEBUTED

Sun., Nov. 19
JAILHOUSE

Sat., Nov. 23
WAR

Sun., Dec. 9
DWAYNE TULLLEY
Sun., Dec. 10
ELECTRIC LOVE HOGS

Thursday: Notice to Appear, rock and roll, Friday and Saturday: Take Your Pick, contemporary, Sunday and Monday: Notice to Appear, rock and roll, Tuesday and Wednesday: Take Your Pick, contemporary.

The Leo's/West Coast, 6333 Mission Gorge Road, Mission Gorge, 280-9944. Jewish Williams, contemporary, 7:11 p.m., Tuesday through Thursday; 8:05 Miller, contemporary, Friday through Monday.

The Williams, 10789 Tamarita Boulevard, Tamarita, 560-6677: Joy Cross, guitar and rock music; Wednesday and Thursday accompanied by vocalists Eric Cross, Thursday: The Midnight House, vintage rock and roll and rhythm and blues, Friday and Saturday: Joy Cross, contemporary, Sunday: Delaney S. Clark, contemporary, Tuesday.

Wendler's Road, 6009 Mission Gorge Road, Mission Gorge, 280-6263: Sheri Cray, country, Tuesday through Saturday; Harvett, country, Sunday and Monday.

GREAT JAZZ ARTISTS AT DIEGO'S LOFT:
Friday, November 10, 9 pm
GARY LEFEBRE QUARTET
HAROLD LAND, JR.
Saturday, November 11: 2 shows at 8:30 & 10:30 pm
The San Diego Jazz Festival & Diego's Loft present:
GARY BURTON QUINTET
Sunday, November 12, 8 pm
THE HARRY PICKENS/MIKE WOFFORD PIANO DUO

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

rhumbogies featuring Earl Thomas

big fins

azz izz band

the reflectors

the reactions

The SeaHouse Restaurant, 3040 Harbor Island Drive, Harbor Island, 251-8700: George Minton, jazz on the saxophone, 8 p.m., Friday and Saturday.

Brendon's Bar and Grill, 4363 El Cajon Boulevard, college area, 287-2779: Live rock and roll, Thursday through Saturday, call club for information.

8 Street Cafe and Bar, 425 West 8 Street at Columbia Street, downtown, 236-1707: The West Valley Players, jazz, 7:11 p.m., and 9:30 p.m., Friday and 8:30 p.m., Saturday. Early evening jazz Doug Nakash, Tuesday and Saturday: Chicago, Wednesday and Sunday.

Cafe Bon Appetit, 701 8 Street, downtown, 564-6225: Bryan Vorhies, music, performs from 7:00-2 p.m., Tuesday through Friday and from 5-7 p.m., Sunday through Saturday; Rick Ross, pianist, performs from 5-7 p.m., Friday.

Cafe del Rey, 1549 El Prado, Balboa Park, 234-8511: Piano Bar: Jack Palfish, 8:30 p.m., Tuesday through Saturday; Harry Craig, 3-4 p.m., Sunday.

Cafe Seattle, 551 Fourth Avenue, downtown, 233-9779: Flanagan guitarist Jesus Soriano performs at 9 p.m., Sunday.

The City Club Cafe, 695 Fourth Avenue, downtown, 234-2040: The Dunes, vintage rock and roll, Tuesday through Saturday; Archer Thompson performs jazz on the saxophone, beginning at 9 p.m., Sunday; Bruce Kane and the Swingin' Gates, featuring A.J. Croce, blues and rhythm and blues, Tuesday and Wednesday.

Copacabana Restaurant, 2806 Pacific Highway, San Diego, 297-2672: John Moran and his South American Jazz Ensemble, Wednesday through Saturday; Rio, Latin music, Tuesday and Friday through Sunday.

Cotton Patch Restaurant, 2720 Highway Drive, La Jolla, 232-7171: Live jazz, 8 p.m. to midnight, Friday and Saturday, call club for information.

Cowboy, 802 Fifth Street, downtown, 233-4355: 5 p.m. jazz performance; David Jackson, Thursday; the Pines A Cappella

BRICKROW BAND
Tuesday 4-8 pm

Calendar
THURSDAY - College Night. Drink specials and door prizes. Must be over 21.
FRIDAY - Happy Hour 4-8:30 pm, 9 pm-2 am, dance to Top 40 & Oldies. Party on till 4 am.
SATURDAY - Dance to the live music of BOBBY SIMMONS AND MAESTRO from 9:00 pm.
SUNDAY - Live jazz with BOBBY SIMMONS AND COMPANY from 4-9 pm. DJ Galaxy Glenn and Dr. Brian Foreman from 9 pm-2 am.
MONDAY - Men, Night Football. Pool tournament. Win prizes. Dance to Top 40. Free hors d'oeuvres.
TUESDAY - Dance to the live sounds of BRICKROW, 4-8 pm. Happy hour and drink specials.
WEDNESDAY - Ladies' night with drink specials from 9 pm-2 am.

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

MONDAYS
Sagittari - only \$1.85

TUESDAYS
Prime Rib - only \$5.99

BEER DRINKING CARDHOLDER NIGHT
JOIN US FOR HAPPY HOUR Mon.-Fri. 4-8 pm featuring:
75¢ well drinks
50¢ domestic
75¢ imported
75¢ chablis

HOME OF THE BEER DRINKERS' HALL OF FAME
Over 88 domestic & imported beers

UCSD CHAMBER MUSIC SERIES

GUARNERI STRING QUARTET

November 11, Sat., 8 p.m.
Mandeville Auditorium
G.A. \$18.00, UCSD St. \$9.00
UCSD Box Office: 534-4559

Presented by UCSD University Events & Student Activities

Find the Brand New Nothing

Parked somewhere in the Automotive ads (back of Section 3) is a vehicle that doesn't exist.

It's a Byzantine Weevil KGI, fully loaded, and selling for \$1. Locate the bogus ad and you just might find yourself wearing a free Reader T-shirt.

RULES:
- All entries must be mailed (Brand New Nothing, P.O. Box 80803, San Diego, CA 92138), postmarked no later than Wednesday, November 8.
- Give the page and column number of the ad.
- T-shirts awarded to the first 5 sleuths to crack the case correctly.
- Don't call us.

WORLD MUSIC SERIES

OSSIAN

NOVEMBER 17, FRIDAY 8:00 PM
MANDIVILLE AUDITORIUM
G.A. \$18.00, UCSD St. \$9.00
UCSD Box Office: 534-4559

PARK PLACE

TONIGHT THURSDAY
PERFECT STRANGER
Today - All You Can Eat spaghetti feast, 4:30 pm - \$1.25

KGB FM NIGHT
Wednesday, November 13
Win a beach cruiser or motorcycle like courtesy of RICK SHOP III
Two stories to serve you El Cajon & Alpine

TONIGHT'S DRINK SPECIALS \$1.01 TEQUILA POPPERS
Sunday & Monday, November 12 & 13
DANCE TO PRANX

TONIGHT PARK PLACE PRESENTS
"The Thursday Club"
Food & drink specials - \$1.25 margaritas
TONIGHT'S CONTEST: AIR GUITAR
with guest host PHANTOM ROCKER
Join us each Thurs. through November. Two winners chosen weekly. Finals and the 2nd Biscayne VI Cruise will be given away Nov. 16.

FIRST PRIZE - Biscayne VI Cruise
Compliments of The Phantom Rocker & Cruise
at R05 & Chalmers Mesa Blvd.

LIVE ROCK EVERY NIGHT
1280 Fletcher Parkway, El Cajon • 448-7473

SPRIT

1130 BUENOS AVENUE
COCKTAILS • DANCING
21 & UP • 278-3993

THURSDAY, NOVEMBER 10
DORCAS & FRIENDS
LEFT COAST and
B. WILDE opens the show

FRIDAY, NOVEMBER 11
From Minneapolis, recording artist
THE COWS



plus special guests
FRUM DUM BOYS with
EMOTIONAL FRONT and
the debut of
WIND BORN and from Palm
Spring the SORT OF quartet

SATURDAY, NOVEMBER 11
LOOSE FISH
LOVE RICH



during two sets along with the
return of **THE WITCHING HOUR**
and the debut of
ELEVEN PLUS with
MOTUS GRIM opens at 10 pm
in their debut

TUESDAY, NOVEMBER 14
OPEN MIC
NO COVER - everyone welcome
Perform and get a FREE recording
of yourself. Sign up 7:30pm Tues. for
time slot

WEDNESDAY, NOVEMBER 15
SINISTER LIFE with
HOUSEBROKEN and
A-JURY
THE DARK

TOMORROWS Nov. 16th MIC
CAPTION CHALLENGE, CRACK ROAST
& THE ELECTRIC BRANCH Nov. 17th
First live entertainment event

THE UNDEAD



with members of The Muffs, plus
MEAT WAGON, GUM DUM BOYS,
CORONA, MADONNA, New York
L.A., recording artist SHANAP
CORONA, GUM DUM BOYS, SHANAP
& THE SAN DIEGO PHARMACONIC.
KIDNEY HANGOVER and REMIX
7:30pm, Dec. 1st THE 2300s

MOVING EYE MUSIC REPORTS
Oct. 21st 27 Swell Jelling came by
Friday, asked if they could be on
Celebrity Skin's Saturday show, as
their Northern California have
concluded, may not be as punk as
they were. Help Love Shakes. Don't the
thing of the 19th this one. When
their soundmen hooked them up
good. Celebrity Skin and the
Bill Spector of the '90s wall of
sound, but don't forget to add the
hooked and were fun instead.
Thanks KAT

Hotel Via Diego, 139 West Broadway
Street, downtown, 234-2522 At Davis
The Sugar Ties, just, Sunday through
Saturday

Hampshire's, 801 Hill Street, 2281
Stellar House, 2281 Hill Street, 2281
224-2077 Indoor stage: The Most
Valuable Players, just, Sunday, Hank
Easton's Eastern West Band, just, Monday
Piano bar, John Cane, 3:30-5:30 p.m.,
7 p.m., Sunday through Saturday

Process of Wides British Pub and
Restaurant, 1665 India Street, 238-1303,
Singing jazz for entertainment
Rhino Rhinoceros, comedy and rock
and roll, Friday and Saturday

Progressive Stage Company, 433 G
Street, downtown, 234-8623, Jambay
perform jazz music beginning at 9 p.m.,
Tuesday

"The Insiders" at the dock, 3006 North
Harbor Drive, downtown, 234-8627, Rick
Narciso and the B Street Band perform
contemporary music every dinner cruise
Jazz Hickory Wood Barbecue, 5332 E
Cape Boulevard, East San Diego
236-9220, Appalachian folk jazz session
the third Tuesday of the month, talent
show and host night with Edens Vibe
performing everything from country to
folk and contemporary, 7:30 p.m.,
Wednesday

Jelly Beans, 807 West Harbor Drive,
San Diego, 234-4300, Old Rock
comedy and music, Wednesday through
Saturday, Mike McQuinn, comedy and
music, 7:30 p.m., Sunday

McDougal's, 1225 Fifth Avenue,
downtown, 234-4286, The Falcons, blues
and rhythm and blues, Friday, the Willie
Joe Band, blues and rhythm and blues,
Saturday

Malby's, San Diego Marriott Hotel, 333
West Harbor Drive, downtown, 238-8809,
Pianist Dan Greenblatt performs classical
music and show tunes from 6:30 p.m.,
Monday through Saturday, Rick Ross,
jazz music, 6:30 p.m., Sunday

The 94th Area Squadron, 6885 Balboa
Avenue, Kearney Mesa, 560-4777, The
Piedra Club performs rock and roll
music, Wednesday through Saturday

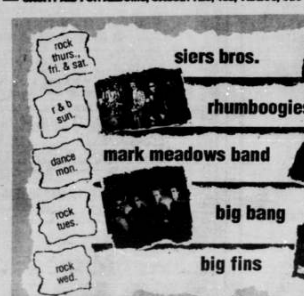
The Coast International Hotel, 685
Broadway, Civic Center, 239-2200,
Lounge: piano variety with Kenan Nelson,
Sunday through Saturday



**"KIDS, PLEASE, TRY
THIS AT HOME."**

DIAMANDA GALAS "Masque Of The Red Death" (CD set in box) • JOE
BATTALINI "Fringing A Blue Dream" • GRAMMA'S PAINTER "Happen Now"
• CRATERED DEAD "Run To Lark" • SMITHSONIANS "Y"
• PETERSELD FURS "House Of Days" • MON YOD "Morning Face"
• MBO "Slow Yourself" • JERRY'S KIDS "Will Kill Kill" • ELVIS MYLER
"Mystery" • DSI "Threat Tunes" • MOVE "Get On" • HARRY GINS "Love Is A
Bitch" • "House Of Days" • CREAMERS "Love, Honor & Obey" • GREG
HOWIE "Sign Good" • PELL TOTS "Chase" • LINE SPOKES "Apostrophe"
• TERENCE TRENT PARRY "Happen Now" • "The Tongue"
• LLAL TUNE "Parade Ground" • WHITEHOUSE "Sail Of The Tongue"
• BILLY BURRIS "Widowmaker" • ERIC CLAPTON "Surrender"
• RICHARD THOMPSON "Rockin' King E.P." (CD) • BROOKLYN OFF "1UP"
• JESUS A MARY CHAIN "Automatic" (Domestic) • MARILLION "Season's
End" • COUNTRY KILLED THE CAT "Get Ahead" • SWEET "Collection"
• MELANIE RAGE "The King" • KINKS "U.K. Jive" • MDC "Mist Devil Cakes"
• UNCLE TOOTS "Chestnut"

**Coming soon ...
OFF THE RECORD, HILLCREST**
See ya next week!
CASH PAID FOR ALBUMS, CASSETTES, 45s, VIDEOS, CDs



2730
VIA DE LA VALLE
DEL MAR
455-0920

Barry Craig plays the piano from 4-7 p.m.
Friday and Saturday in the Pappi Level,
room 111 just, the same night

The Lee's, 1502 Nova Street at Marina
Boulevard, San Diego, 543-1462, Brothers
and Sisters, rock and roll, Thursday through
Saturday, rock and roll, Tuesday
and Wednesday

Tom Hawk Lightshow, 2500 Harbor
Road, Harbor Island, 260-9120,
Dance, Saturday, Nov. 10, 9:00 p.m.
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Tom Hawk Lightshow, 2500 Harbor
Road, Harbor Island, 260-9120,
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THE FALCONS
Friday, Nov. 10, 9:00 pm

**WILLIE
JAYE
BLUES
BAND**
Saturday, Nov. 11,
9:00 pm

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

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

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WHEREHOUSE

Make A Note To Visit The Wherehouse For All Your Favorite Music!

\$11.99
COMPACT
DISC

\$6.99
CASSETTE



See THE WATERBOYS
Nov. 9th at The
Center Ballroom

Save Today On These & Many More Of Your Favorite Hits!

the WHEREHOUSE

CARLSBAD	Plaza Camino Real	ESCONDIDO	1229 E. Valley Parkway	MISSION VALLEY	Mission Valley Ctr.	POWAY	12630 Poway Rd.
CHULA VISTA	2016 Chula Vista Center	IMPERIAL BEACH	585 Saturn Street	NATIONAL CITY	Plaza Bonita	SAN DIEGO	4585 College Ave.
CLARKMONT	4725 Clarkmont Sq.	KEARNY MESA	4344 Conroy Street	NATIONAL CITY	1499 E. Plaza Blvd.	SAN DIEGO	3642 University Avenue
EL CAJON	472 Jackson	LA JOLLA	University Towne Center	OCEANSIDE	1484 Vista Way	SAN DIEGO	Fashion Valley Mall
ENCINITAS	260 No. El Camino Real	LA MESA	Grossmont Center	PACIFIC BEACH	1454 Garnet Ave.	SAN DIEGO	3750 Sports Arena Blvd.
		MIRA MESA	8225 Mira Mesa Blvd.				

Sale limited to stock on hand. VIDEO STORES MARKED WITH * Sale ends Thursday, November 10, 1989. #11894

SECTION 3

SAN DIEGO READER
NOVEMBER 9, 1989



CLASSIFIED ADS

BICYCLES	22
BUSINESS OPPORTUNITIES	3
COMPUTERS	14
COURSES/WORKSHOPS GROUPS	10
FOR SALE	12
HEALTH AND FITNESS	4
HELP WANTED	1
JOB TRAINING	1
LETICES	4
MUSIC	11
NOTICES	10
PERSONALS	23
PETS	20
PHOTOGRAPHY	20
REAL ESTATE	22
COMMERCIAL RENTALS	22
RESIDENTIAL RENTALS	22
ROOMMATES	24
SERVICES	10
SPORTS	8
STAGE NOTES	8
TRAVEL	15
WANTED	9
WEEKEND PARTY GUIDE	9
PHOTO CLASSIFIEDS	34
CARS	28
FEATURES	

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Call 442-1111.

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FREE CLASSIFIEDS

Free classifieds are available to private parties and to nonprofit organizations that do not charge for their services. Only one ad per party or organization will be accepted per week. Each ad must be typed on a 3x5 card (inserted inside an envelope) or on a post card. Free classifieds are limited to 25 words or less. Classifieds of more than 25 words cost \$0.4 per extra word, and payment must accompany ad.

MAILING DEADLINE

Free classifieds must be mailed to the following address and must be received by 7:00am Monday, three days in advance of the intended issue. Reader Classifieds, P.O. Box 6003, San Diego, CA 92138. No free classifieds will be accepted at the reader office or over the phone.

LATE CLASSIFIEDS

Private parties and nonprofit organizations may place classifieds over the phone or at the reader office, 1703 India Street, downtown, at the rate of \$18 for 25 words or less plus \$0.4 per extra word. The deadline is 8:00pm Tuesday.

DON'T CALL US

Due to the large volume of free classifieds, the Reader cannot handle walk-in or phone inquiries concerning them. Please do not call us to ask how to place free classifieds, to attempt to place classifieds, or to request information from free ads seen in past issues. The Reader reserves the right to edit or refuse classified ads due to inappropriate content, space considerations, etc.

PAID CLASSIFIEDS

Businesses (including paid services or functions, rental and ongoing profits, making interprints) must pay in advance for classified ads at the rate of \$18 for 25 words or less plus \$0.4 per extra word. Discounts are available for classifieds placed for consecutive issues and will be quoted upon request. The Reader will not be responsible for failure to run an ad or for errors in an ad except to the extent of the cost of the first insertion of the ad.

MAILING DEADLINE

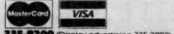
Paid classifieds can be mailed to the following address and must be received by 7:00am Monday, three days prior to issue. Reader Classifieds, P.O. Box 6003, San Diego, CA 92138.

WALK-IN DEADLINE

Free classifieds may be brought to the reader office, 1703 India Street, downtown, before 6:00pm Tuesday, two days prior to the issue. Office hours are 9:00am-5:00pm, Monday through Friday, except Tuesday when the hours are 10:00am-4:00pm.

PHONE DEADLINE

Paid classifieds may be placed over the telephone before 6:00pm Tuesday, two days prior to the issue. Phone orders are with Visa or MasterCard only. Phone hours are 8:30am-5:00pm Monday through Friday, except Tuesday when the hours are 8:30am-4:00pm.



215-8200 (Display advertising 215-3000)
Please don't call us regarding free classifieds.

PHOTO CLASSIFIEDS



SCIPPS RANCH

Almost new, 2 bdrm, 2 bath condo in The Scripps Ranch, San Diego. Call 442-1111.

WE TAKE THE PHOTO FOR YOU!

Photo classifieds may be brought to the reader office, 1703 India Street, downtown, before 12:00 noon, Monday.

MAILING DEADLINE

Photo classifieds can be mailed to the following address and must be received by 7:00am Monday, three days prior to issue. Reader Photo Classifieds, P.O. Box 6003, San Diego, CA 92138.

WALK-IN DEADLINE

Photo classifieds may be brought to the reader office, 1703 India Street, downtown, before 12:00 noon, Monday.

Photo classified ads cost \$3 each and are available to private parties selling cars or real estate. For business rates call 235-6656. Ads include a copy of no more than 25 words (including headline), and a photo to be provided by the advertiser or taken by our photographer. See below for additional fee! Photos must be 3 1/2" x 4 1/2" in size, preferably black and white, and are subject to Reader approval. Those accepted for publication will not be returned. Photo classifieds may be placed for multiple insertions. All ads must be paid in advance.

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ERNE POOK'S COMEEK

By Lynda J. Barry ©1989

GOING TO SLEEP

MY SISTER MARLYS HAD A STOMACH ACHES
THEN WAS THROWING UP FROM EATING
TOO MUCH FOOD AT THE PARTY. I HELPED
HER IN THE BATHROOM WHILE MY GRAND-
MA AND AUNT WILDA CLEANED UP DOWD!

THINKING OF AND
I'VE BEEN THERE
I'VE BEEN THERE
I'VE BEEN THERE

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San Diego Reader November 9, 1989

REPAIRS - Auto body repairs, fender benders, bumper repairs, paint work, chrome repairs, etc. Call for a free estimate. **Auto Detailing** - Interior and exterior cleaning, waxing, polishing, etc. **Car Wash** - Automatic car wash, dry, wax, and polish. **Car Stereo** - Installation and repair of car stereos, radios, etc. **Car Air** - Air conditioning service, filter changes, etc. **Car Wash** - Automatic car wash, dry, wax, and polish. **Car Stereo** - Installation and repair of car stereos, radios, etc. **Car Air** - Air conditioning service, filter changes, etc.

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+ installation
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Open 9 to 6 Mon.-Sat.
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 90 days same as cash, OAC

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Prices include pressure plate disc, flywheel, bearing, pop bearing tax & labor. Flywheel resurfacing also available.

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For Thanksgiving week, this Wednesday, November 22, we'll give you a \$100 discount for that issue as an *afterthought* (free ad). Saturday, November 23, and week-ends ads paid only at 4pm. The deadlines for print ads are 11:30 a.m. for print and Saturday, November 23, for photo only.

ATC 250R, 1982, tricked out to snarl, beats the new ones. Owner: 1800bts. 238-5600.

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FOREIGN CAR SERVICE
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Includes: clutch cover, disc & throw out bearing
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30,000 Mile Service only \$160*
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Ask for John or Harold

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[illegible]

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1990s are here!
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Automatic, power steering,
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pkg., cassette
LOADED!



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after \$1,000 factory
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1st time buyer's
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Power steering, custom
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mirror



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1990 Geo Tracker 4x4

Rally wheels, AM/FM
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\$209¹¹ per mo. or \$11,746 or \$11,146
after \$600
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1990 Lumina

Automatic,
power steering,
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\$236¹¹ per mo. or \$12,999 or \$12,249
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4.3 V6 automatic,
with overdrive



\$249¹¹ per mo. or \$13,989 or \$12,739
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REBATE -\$1,000

*Vin # 690388

Automatic transmission, air conditioning, air steering, cruise control, power door locks, alarm system.