

READER

VOLUME 19, NO. 36 SEPTEMBER 13, 1990 SAN DIEGO'S WEEKLY

I TOOK MY LAST DRINK OF ALCOHOL OVER FOUR YEARS AGO.

THOSE LAST DAYS OF BOOZING WERE RAGGED and UGLY,

a snarl OF DARK DAYS FOLLOWED BY darker NIGHTS.



Sometimes I forget just how long ago that was—the Challenger space shuttle explosion stands as an ominous marker in memory, a national tragedy illuminating the end of a personal catastrophe. Since putting down the bottle, I've been free to pursue a journey of the spirit—following a path of regeneration that would not have appeared had I not drunk self-destructively. I was spared through grace. The irony: I am grateful to be an alcoholic. Because in the past four and one-half years, I have finally discovered that which I've always been longing for. In tenuous glimpses, in sudden moments of clarity, I've experienced that undeniable place in my heart where reason and belief intersect: the crucible of faith. (continued on page 14)



Story by Hank Larson

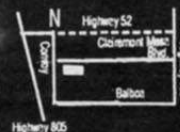
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Tanny To Copley: Burn Rubber

Regarding "Approaching the Worry Point" ("City Lights," August 30):

There is another factor why the *Los Angeles Times*, which has a poorly covered San Diego edition here, has a bite out of the *Union-Tribune* market: the comics. All the comics can be found in one *Los Angeles Times* edition, while it takes the *Union* and the *Tribune* twice as much (50 cents for two) to get all my favorite comics (example: "Garfield" is in the *Tribune* but not the *Union*, while "Calvin & Hobbes" is in the *Union* but not the *Tribune*).

Also, the *Union's*, as well as the *L.A. Times's* lettering is pale and bland by comparison with the *Times-Advocate*, *Blade-Citizen*, or the *Daily Californian*. The *Union's* lettering literally puts you asleep while the others are bold and awakening.

My advice to Helen Copley would be to "merge" the *Tribune* and *Union* papers into what I would call the *San Diego Trib-Union*. Have everything (all the comics, syndicated features, local journalists, etc.) be literally under one strong paper instead of two

LETTERS

The Reader welcomes letters for publication. Address them to Letters to the Editor, Box 85803, San Diego, 92186-5803, or fax them to 231-0489. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

weaker editions. Have it put out in the mornings and drop the afternoon edition altogether. Also, get bolder print lettering like the other guys. If necessary, Ms. Copley, if there's a hot bunch of stories too hot to wait till the next day, put out an afternoon extra with updated stories but complete with the morning edition intact. This arrangement will allow morning and evening editions assuring the newspaper reader all the features fit to print.

So let's get the two San Diego papers together into a turbo-charged *Trib-Union* and burn rubber in profits, leaving the *L.A. Times* in the dust.
David Tanny
San Diego

What The Race Brokers Want

Stephen Adamek seems to believe that "race brokers" and "social engineers" have begun the so-called "hate crime movement" to make a "political power play" ("Letters," September 6). Racial violence directed at blacks, Latinos, and other minorities has been occurring for centuries, and though Mr. Adamek doesn't believe it, it is still occurring. Adamek blames his "race brokers" for politicizing justice in our country, but it seems to me that the politicization of justice has been mostly done by the right, whose leaders have won elections running on simplistic platforms promoting incredibly long jail sentences and quick executions. All the "race brokers" want is federally ensured equality for everyone and an equal environment in which to achieve that goal.

Mark Grindberg
Normal Heights

You Seem To Have Dropped This Parcel Of Rain-Soaked Kleenex

In Duncan Shepherd's review of *Strapless* (August 16), he praises the film's usage of the "time-honored method of the dropped hankie" in the romantic meeting; yet in his commentary on such films as *Falling in Love* and *About Last Night*, he dismisses their usage of dropped packages and sudden thunderstorms as the "meet-cute" method. What's the difference?
Steve Johnson
La Mesa

Duncan Letter #9,783

For the last 6 years (seems like 20) I have endured the movie reviews of Duncan Shepherd. It's hard to imagine that he really believes half the crap he dishes out. His niggardly and priggish aestheticism is predictable and boring. Perhaps this is to be expected from an unimaginative and sexually repressed intellectual who sounds more like a Jesuit at the Inquisition than a movie critic.

Anything outside the constraints of traditional drama or comedy he rejects as "self-indulgent" or, more often, "too broad" (i.e., Duncan doesn't get it).

But put Vulcan ears on it and fill it with one-dimensional characters and presto, it's above reproach.

Duncan, get out of the arts and into religion. The fundamentalists — with their sledgehammer morality — will love you.
W.B. McCurdy
Encanto

Carrying Copeland's Jock

Led Zeppelin [sic]? Vital? That guy must be from El Cajon ("Letters," August 23). A review is an opinion, and Johnny El Cajon was shooting his monosyllabic barbs at a critic (he should look up the term) for voicing his opinions with still more opinions. Well, now it's time for my two cents' worth of critical review.

Without a doubt, Led Zeppelin reeks like a pile of fish heads in the desert sun. Jimi Paige [sic] was a sloppy guitarist who seemed too caught up in his mystic-wannabe life to clean up his guitar sound enough to appeal to anyone with an IQ over 35. Robert Plant's ruptured animal squeals aren't vocals, they're plain old primal screams filtered through a stack of Marshalls. John Paul Jones was far from visionary, and John Bonham couldn't carry Stewart Copeland's jock strap on his best day.

I suggest the overly vocal fan of a band that was second-rate at best check to see if his lobotomy scar is still intact and maybe try to remember the term "new wave" went out with Devo. Yo, duuude! Pick up a copy of the Pixies' latest, get a haircut, trade in your '66 Dodge (or at least scrape the Mötley Crüe bumper sticker off the damn thing), take a class in English 090 at the local community college, and join us in the '90s. Led Zeppelin? Get a life.
Barry Benintende
El Cajon

LAGADU Doesn't

Regarding Matt Potter's article "The Gay Bloc" on Charles McKain and various council redistricting proposals ("City Lights," August 2): LAGADU (Lesbians and Gays of African Descent United) neither supports nor endorses any of the proposals or the City Council plan under challenge by the Chicano Federation and others.
LAGADU

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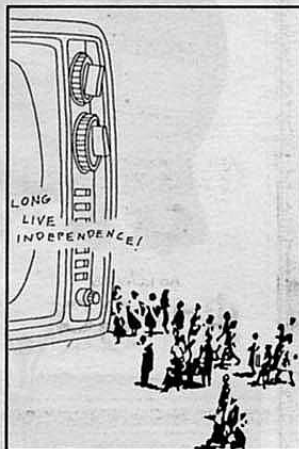
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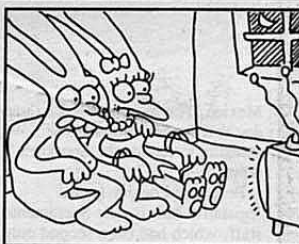
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BROWN GIVES PEACE A CHANCE

BY COLIN FLAHERTY

When you take a sword to the king, make sure you kill him. That's one of the most enduring clichés in political folklore. Just ask Steve Peace, an assemblyman who represents parts of San Diego and Imperial Counties in the state legislature.

Peace is just returning from two years in political exile following an unsuccessful effort to topple Willie Brown as Speaker of the Assembly. The 1988 attempted coup wounded Brown, but the powerful Speaker survived. Retribution was swift. Brown stripped Peace of his committee assignments. Legislation with his name on it turned poisonous. Brown torpedoed a 1988 bill that would have provided \$150 million to clean up toxic wastes spilling into Peace's district from

"The Speaker has a phrase: Keep your friends close, but keep your enemies closer," said Michael Reese, a spokesman for Brown. "He believes in turning enemies into friends." Or perhaps Brown remembers LBJ's old adage: It's better to have someone inside the tent pissing out than outside the tent pissing in. Whatever the reason, they've reached an uneasy reconciliation. Peace and Brown "are still not best of friends; but it's not a friendship, it's a business," said a staff member close to the two men. "The realities were Willie had the votes to stay in control. They had no chance to do anything else. So they promised not to disrupt the House. They were still going to speak their minds, but they said they would be loyal, with no more guerilla warfare."

In return, this year Brown gave

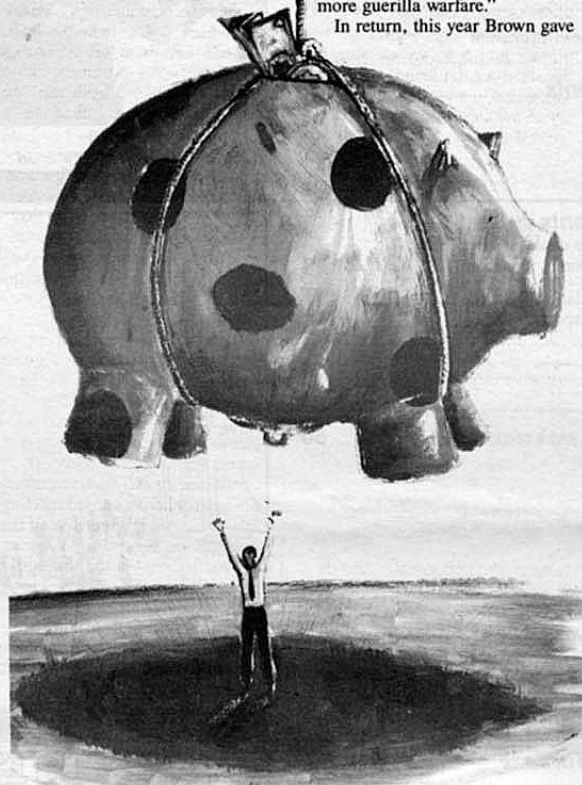


ILLUSTRATION BY COURT PATTON

Mexico. The move came the same day that Peace introduced a measure to reduce the Speaker's power.

Peace paid dearly for his legislative hubris. His Sacramento staff, which had been second only to Brown's in size, was slashed by two thirds, going from nine to three. He was forced to move from his four-suite office to a small room described as a "postage stamp, not even in the same zip code." Brown also cut the budget for Peace's district office, forcing his hometown staffers to take a 25 percent pay cut.

But Brown damaged Peace the most when he stopped state funding for many of Peace's pet projects, including the so-called pork-barrel funds that purchase parks, community centers, and prisons. The revolt ended in 1989 when several new Brown allies were elected to the assembly, removing any leverage Peace and his rebels had. Peace and company surrendered. But the war did not stop until this year, when Brown appointed the three surviving members of Peace's outfit to key committee positions.

Peace a coveted spot on the Ways and Means Committee, the group that controls state spending. His staff was doubled, though still below previous levels, and he moved to an office with triple the space. Brown also restored the pork-barrel spending in Peace's

Brown gave Peace a coveted spot on the Ways and Means Committee. His staff was doubled, and he moved to an office with triple the space.

district that had almost stopped in 1988 and '89. Some say 1990 was the best year Peace ever had for bringing state funds to his district, including a \$25,000 community center in Campo, a \$115,000 baseball park in Heber, \$150,000 for a senior van pool in Calixico, \$25,000 for a park in Encanto,

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PHOTOGRAPH BY PAUL STACHELER

No Mo

THE LADY'S NOT FOR DUMPING

BY PAUL KRUEGER

Linda Bernhardt's political allies are taking big risks to help the novice city councilwoman smother a recall effort organized by angry voters in her Tierrasanta/Scripps Ranch district. The latest show of support came last week when a group of local environmentalists confirmed their decision to include Bernhardt's name on the ballot argument against a controversial growth-management initiative. And they sided with Bernhardt knowing it would cost them the support of Mayor O'Connor.

Environmentalists are uniformly opposed to Proposition M, which is loftily described as a Traffic Control and Comprehensive Growth Management Initiative but which the Sierra Club and other critics denounce as a hollow measure bankrolled by developers. The environmentalists organized a "Beat the Builders" coalition to defeat Prop M and recently commissioned a public opinion poll to guide their campaign. The poll identifies local politicians and organizations whose public

opposition to the measure will help persuade voters to cast ballots against it.

The Sierra Club leads the credibility list: 42 percent of those polled said they'd be less likely to support Prop M if the club opposes it. Next came Mayor O'Connor, who influenced 29 percent of those polled, followed by a 25 percent rating for growth management advocate Peter Navarro and his PLAN (Prevent Los Angeles Now) committee.

Because O'Connor scored so well in the poll, the environmental coalition wanted her to sign the ballot argument against Prop M that will be printed in a sample ballot package mailed to all registered voters. The coalition dispatched one of its political consultants to meet with mayoral press secretary Paul Downey, who says he was given a list of the four other proposed signatories to the No-on-Prop M statement. Those four were Sierra Club chairman Robert Langsdorf, PLAN chairman Navarro, Dave Kreitzer of San Diegans for Managed Growth, and Deputy Mayor Abbe Wolfsheimer.

The mayor has a reputation for holding grudges, which explains why Glaser's repeated efforts to patch up the mess were spurned.

But when coalition consultant Bob Glaser and mayoral spokesman Downey delivered the signatures to the city clerk's office two minutes before it closed on August 23, they learned that Bernhardt had also submitted her signature.

Because only five names can be listed on a ballot argument, the environmentalists had to drop one of the six signatures. Sierra Club officials discussed the dilemma later that night at an impromptu strategy session held at the funeral of Emily Durbin, a veteran growth-management advocate who died of cancer last month. They agreed it



Bernhardt's John Hancock

was important to show support for Bernhardt by including her name on the "No on M" ballot argument and decided that veteran Sierra Clubber Alan Sakarias would ask Dave Kreitzer to withdraw his name so Bernhardt's could be added. "I told him, 'We're asking, pleading, and begging you' to pull out," Sakarias recalls. He also warned Kreitzer that if he balked at the request, Sierra Club officials "will have to ask ourselves if we should remove the Sierra Club's name" to make room for Bernhardt. Kreitzer decided to go along rather than risk losing the signature of the group that the opinion poll shows would sway the greatest number of voters.

Sierra Club official Barbara Bamberger denies that Kreitzer was strong-armed. "It's not like five vultures came down on him and said, 'You better remove your name,'" Bamberger says. "It was a coalition decision, and Dave agreed." Kreitzer also says he wasn't threatened, though he acknowledges that "the club felt very strongly about this."

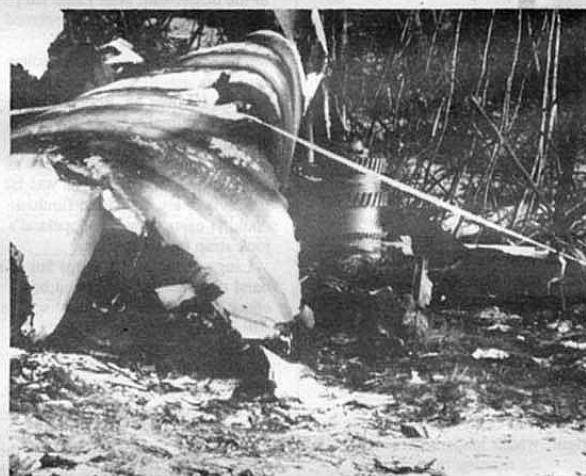
Bamberger says Bernhardt's name was included because the councilwoman "has been at the forefront of the battle for growth management." But skeptics interpret the decision differently: the Sierra Club has strong ties to

(continued on page 6)

THE EVIDENCE

BY NEAL MATTHEWS

The worst disaster in the history of military aviation occurred on December 12, 1985, when a chartered DC-8 crashed just after takeoff from Gander, Newfoundland. Two hundred forty-eight members of the U.S. Army's 101st Airborne Division perished, along with eight crew members. A group calling itself the Islamic Jihad claimed responsibility for the crash, but these claims were not taken seriously. After a three-year investigation, five members of the Canadian Aviation Safety Board declared officially that the plane crashed because a thin layer of ice, about the thickness of medium-grade sandpaper, had built up on the wings before takeoff. Four members of that board dissented, claiming an explosion and on-board fire caused the accident. There would have been a fifth dissenter, but he resigned from the board in disgust a few months before the investigation was completed. The majority report was further discredited when a retired Canadian Supreme Court justice concluded after an independent review that ice



Debris from the Gander crash

was not the probable cause of the crash.

The families of the crash victims believe the U.S. government has tried to cover up the real cause of

"I wouldn't have pressed the matter if I didn't find this hole in the fuselage."

the disaster, presumably because the plane was carrying some kind of mysterious cargo associated with the secret sale of missiles to Iran.

To Irving Pinkel of Rancho Bernardo, the swirling speculations and suspicions are the prop wash of Reagan-era politics and will always remain murky; what's clear to him is the hard evidence in the photographs he took of the plane's wreckage.

Pinkel retired in 1972 from NASA, where he headed up the

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PHOTOGRAPH BY GUY LAWSON



PHOTOGRAPHS BY BYRON PEPPER

Scott Rohter: What's the world coming to?

COMPLEX MAN

BY BRAE CANLEN

Loma Palisades is the standard apartment complex of the 1960s, only more massive: 79 buildings, brown and tan, identically ugly, equally depressing. Small apartments with small kitchens, thin walls, thin carpeting. Because of its location — just up the hill from Tower Records on Sports Arena Boulevard — some apartments have glimpses of Mission Bay. Scott Rohter (pronounced *rotor*) has a view of the swimming pool where his roommate killed himself.

It's hard to say when Rohter's troubles began. One provocation was the \$60 rent increase on his

apartment. Everyone at Loma Palisades got the August 1 notice, along with an announcement that the entire complex had been sold. But that was just the beginning of the bad news. American Assets, Inc., the new management firm, intended to remodel many of the units. This meant that tenants had to vacate their apartments — and remove all their possessions — during renovations. The management firm said it would make "every effort" to find temporary lodgings, but it made no promises. And the tenants were responsible for the moving costs.

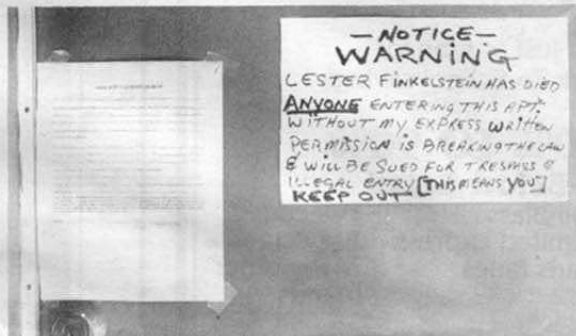
"Nothing is ever won without risking something," says Rohter, repeating one of his many aphorisms. "I want people to say enough is enough. I want them to stand up for themselves." Hoping to keep the rent increases down to \$35, Rohter went door to door with a petition, gathering signatures. He

collected money for the cause. He organized a meeting at a nearby school auditorium. Almost 200 people showed up. Different strategies were discussed, and Rohter suggested a rent strike. Only

embarked on a solo campaign. This included hanging a banner from his balcony that said "Rent Strike, Not Rent Hike." A letter from the management company arrived, a reminder that no signs or advertisements can be displayed on the building. The notice was addressed to Lester Finkelstein, the official tenant at number 2955.

Finkelstein and Rohter met though a classified ad. An unemployed 60-year-old gambler, Finkelstein needed someone to help him pay the rent. In July, Rohter moved into the two-bedroom apartment. "Lester was a pacifist, but he supported what I was doing," says Rohter. "He allowed me to hang the banner from his apartment. He hoped it would work." On the morning of August 29, Rohter was awakened by emergency sirens. Sometime during the night, Finkelstein had drowned himself in the complex's swimming pool.

"It's very simple. You take a deep breath and go down. You just don't swim." Deputy coroner Dan Matticks has investigated self-inflicted drownings before. Finkelstein left no suicide note, but the identification found on his body was sealed in a plastic baggie. The phone numbers of his two sons (who live on the East Coast) were



Apartment 2955, Loma Palisades

61 tenants supported the idea — not enough to make it work. Some bickering ensued, and when the crowd voted for a tenant representative, it wasn't Rohter.

"They were cowards," says Rohter. "They didn't vote for the rent strike because they were afraid of getting evicted." Frustrated, Rohter ripped up the petitions and

lying on the coffee table. And the picture of his young granddaughter, usually on display in the living room, had been put away. Finkelstein had a troubled background, according to the deputy coroner. "Let's just say he had a lot of problems that his roommate didn't know about," says Matticks, who tried to steer Rohter

into a counseling group for suicide survivors. "The guy wasn't listening," he recalls. "He kept insisting it was a homicide."

Rohter now blames his roommate's death on the rent hike. "Lester chose suicide rather than homelessness. All he had left was seven dollars in his dresser drawer."

Rohter resumed his campaign against the management firm and did some research on its president, Ernest Rady, a minority owner of the Padres.

Obviously, he was upset and worried about having to make the next rent payment. Three hours after Finkelstein's body was discovered, Rohter says, a representative of American Assets delivered a letter to his front door. He was given 48 hours to present proof of income and sign a rental agreement. Rohter, who has no job himself (he's living off his savings), found the timing extremely callous. "It hit a bad nerve inside me," he says. "At that point, I hung the banner back out."

Rohter resumed his campaign against the management firm and did some research on its president, Ernest Rady. He discovered that American Assets manages more than 2100 apartments in San Diego County. And Rady is also chairman of the Insurance Company of the West, a director of Western Financial Savings Bank, chairman of the board at Children's Hospital, and a minority owner of the Padres.

Rohter was not daunted by these titles. He looked up Ernest Rady in the phone book and called him at home. (He describes Rady as cordial but brief.) In the meantime, the tenants held a second meeting and invited a representative of the management company. American Assets also put out the first edition of the *Loma Palisades Press*, a chipper newsletter containing contest announcements, stress-reduction tips, and a "Quote of the Month." It was published two days after Lester Finkelstein's death. There was no obituary.

Allen Garrett is vice president of

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DOUBT RUNS DEEP AT SWIFTWATER

BY MAIT POTTER

Dr. Jonas Salk, the celebrated medical researcher, is also a humanist, amateur philosopher, seeker of world peace, and social Darwinist, if not a writer of notable clarity.

By suggesting the idea of the survival of the wisest, I mean not only that the more discerning will survive, but also that the survival of Man, with a life of high quality, depends upon the prevalence of respect for wisdom and for those possessing a sense of the BEING of Man and of the laws of Nature.

On the subject of war, he added: But man himself is also a harmful force in nature; he can impair his own personal integrity and often acts against himself as if he himself were an agent of disease.

In his lay writing, Salk applies his biological analogies to an array

unification of knowledge," he says, has spawned "a philosophy based on the operation in man of biological laws." As a result, "presently conflicting and divergent aspects of life will converge and be reconciled."

But the citizens of a backwoods Pennsylvania town called Swiftwater aren't arguing about Salk's theories of a grander world. They're just trying to find out what's inside a germ warfare laboratory that the doctor's La Jolla-based Salk Institute has operated in their community for the past decade. The Swiftwater lab is one of six top-secret facilities scattered around the country that conduct research for the Army's biological warfare program. Salk's role is extremely quiet, and his La Jolla office did not return repeated phone calls seeking information about it.

Last year, the *Harrisburg Patriot-News* ran a four-part exposé about the Swiftwater lab and other aspects of the Army's research into what the paper called "the deadliest diseases known to man." According to the newspaper, Salk's facility, located in the Pocono Mountains, was exposing workers to "dangerous viruses." One woman "contracted Q fever — a severe but rarely fatal disease — and was out of work for two weeks." Under a

(continued on page 7)



Salk Institute director George French says that "We take our jobs seriously... This isn't any game for amateurs."

Live viruses

By John M.R. Bull

Patriot-News

SWIFTWATER — A few hundred yards from one of the best known restaurants in the area is a wholly unbuilding structure. Few people know of it.

Army Vaccine Production Plant

Salk Institute

Monroe County

Germ Wars:

"Mankind will have to respect those who are wise ..."

of global troubles, including war, famine, and overpopulation, all of which he argues must be solved using scientific methods. "Our present state of advancement and

PEACE A CHANCE

(continued from page 4)

\$30,000 for a Filipino center in National City, and \$100,000 to renovate the Chula Vista Memorial Bowl.

Reversing his earlier decision, the Speaker backed a \$60 million bond issue that would help clean up toxics from Mexico. Brown also supported Peace's efforts to regulate toxic waste dumps on Indian reservations in San Diego County. And Peace carried, at the Speaker's request, an auto insurance reform bill.

Peace is not sure whether he can ever regain his position as one of Brown's top lieutenants; some are amazed he's come back at all.

"People ask, 'How is it that Peace survived and is doing quite well?' I may have opposed the Speaker, but I never did anything to cause any permanent ill will," Peace said. "The Speaker doesn't distrust me more than anybody else. I never sucker-punched him."

Brown will make committee assignments in January. Rumor has it that Peace — by all accounts one of the brightest members of the assembly — is being considered for a chairmanship. But even if Brown wants to elevate Peace, he may be constrained by the big-city liberals that dominate the legislature. They

believe Peace is too conservative; he thinks they're too liberal. "At a recent Democratic caucus, I told them, 'Hey, don't you guys watch the news from Eastern Europe?'"



Peace said, referring to democratic proposals to increase state taxes. "If we keep this up, we'll be the only Communist Party left in the world." The Assemblyman knows these kinds of remarks infuriate his colleagues, but he's not going to change. "I'm always looking over my shoulder in terms of problems with other Democrats." ■

NOT FOR DUMPING

(continued from page 4)

Bernhardt through her current staffer and former Sierra Club official Jay Powell. Some believe the club is so committed to maintaining the tenuous five-member environmental majority on the city council that it will go to great lengths to help Bernhardt save her job. Giving her the positive exposure that comes with signing the No-on-Prop M ballot measure is just the sort of boost she needs to help fight off the recall. "That wasn't a major factor, but I don't deny it," Bamberger acknowledged.

There's also no denying that by including Bernhardt, the environmentalists lost the mayor. As soon as O'Connor learned that Kreitzer had dropped his name to make way for Bernhardt, the mayor dispatched a memo to the city clerk removing her name from the ballot argument. "We were never informed that Bernhardt would be signing," explains press secretary Downey. "And it was not the deal that we made." Though O'Connor and Bernhardt share some common goals in the growth-management debate, their political relationship ruptured when Bernhardt sided with the council's liberal majority shortly after she was elected. And the mayor has a reputation for

holding grudges, which explains why Prop M consultant Glaser's repeated efforts to patch up the mess were spurned by the mayor's office. As the September 5 deadline for changes in the ballot statements approached last week and it became clear that O'Connor wouldn't negotiate a solution to the dispute, the environmental coalition reinstated Kreitzer's name to the list as the fifth signature.

Environmentalist Peter Navarro is livid about the changes and blames Sakarias for the mess. "It was absolutely stupid and politically incompetent for Mr. Sakarias to do what he did," says Navarro, who points out that Sakarias worked as a volunteer and paid staffer on Bernhardt's city council campaign. "Our 'Beat the Builders' coalition spent thousands of dollars to find out the mayor should be on that ballot statement, and now she's not on it. Mr. Sakarias owes an apology to the coalition for working against its best interests, to the Sierra Club for exceeding his authority, and to the mayor."

Downey says the mayor remains opposed to Prop M and will speak out against it. "But whatever she does," he says firmly, "it will be independent of this [environmental] group." ■

THE EVIDENCE

(continued from page 4)

Aerospace Safety Research and Data Institute. Before NASA was created, he was involved in studying dozens of crashed airplanes for the National Advisory Committee on Aeronautics. In his retirement, he has hired himself out as an expert witness on aircraft and industrial accidents. The company insuring the DC-8 that crashed at Gander sent him to sift the debris for something that might explain why it went down.

Pinkel spent five days among the plane's remains in an old hangar at Gander, and one of the first things that struck him was the condition of the debris. "I've never seen such shredding of an airplane that hasn't hit water," Pinkel observes. The plane came down in some low trees at a slow speed, and Pinkel says a plane that was intact on impact in that situation wouldn't have ended up in such small pieces. He concluded that the plane must have been breaking up before it hit the ground, which would explain the shredding and the unusually severe dismemberment of the bodies. "But I wouldn't have pressed the matter if I didn't find this hole in the fuselage," he remarks.

Pinkel points to an enlargement of a photograph he took in that hangar. The picture shows an

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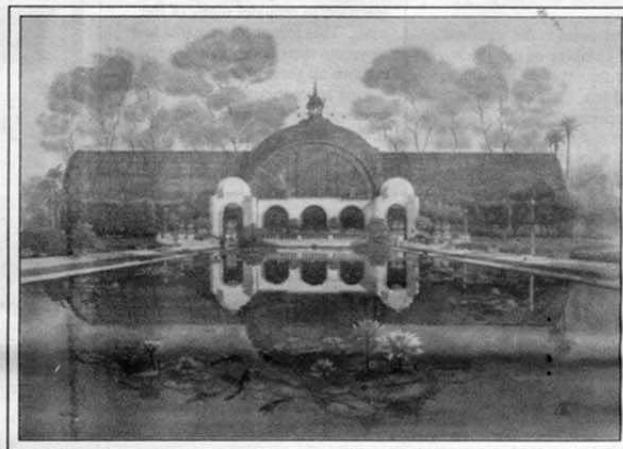
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irregular section of fuselage, about six by eight feet, that encompasses portions of a window and a door. A one-foot elliptical hole gapes near the bottom of the piece. When he found this, "It almost knocked me off a pile of rubble; how could they have missed it?" Pinkel saw immediately that the edges of the hole were protruding outward, as if they had been blasted from the inside.

The hole was located exactly at the floor level of the passenger compartment, but the fuselage section was otherwise intact. Pinkel deduced that the hole could not have been punched after impact with the ground, because contact with a rock or tree stump would have caused the piece to bend. After viewing the recovered engines from the crash, he hypothesized that an explosion in the passenger compartment tore out a piece of the fuselage, and the number three engine ingested some of the debris. Pinkel's scenario corroborates witness accounts of the plane burning on the right side as it plummeted.

Almost as soon as he discovered the piece of fuselage, Pinkel says he contacted the Royal Canadian Mounted Police, which had responsibility for investigating suspected foul play, and they sent out investigators to retrieve it. The investigators cut out a section containing the hole and removed it from the fuselage section. Pinkel says that before they took it away for analysis, he showed the sections back into place and took photos of his own using a small camera he had shoved into his overalls. "And it was a damn good thing," he says, "because their pictures never showed up anywhere." The Canadian police combed for explosive residue on the edge of the hole and, finding none, concluded the hole was not created by an explosion. Neither Pinkel's hypothesis nor the mysterious hole in the fuselage ever reached the Canadian Aviation Safety Board.

Pinkel says that the metal edges of the hole could not be expected to contain explosive residue because the metal was behind a thick layer of insulation, as well as the reinforced plastic that lines the passenger cabin of the DC-8. "That plastic is combustible; it's gone. But that's where you would look for residue, not on the metal," Pinkel's report went to the insurance company, and since then he has had contact with the four dissenters on the safety board (who had no knowledge of his findings before they dissented), some of the victims' family members, and the occasional reporter. So far, no U.S. government agency has troubled itself to contact him. ■

COMPLEX MAN

(continued from page 5)

property administration at American Assets. "Mr. Rohter is an interesting person," he says tactfully. "I don't quite understand him." Garrett also describes Rohter as "impatient" and "rather disruptive" in past dealings with the maintenance staff. But this is not why he's being evicted. Rohter has stopped paying his rent, so his lease will be terminated, Garrett says. He adds, "The majority of the tenants are very pleased that someone has taken an interest in these apartments."

Loma Palisades was built in phases, starting in the late '50s, according to Garrett. "It was one of the nicer garden-style properties in the city of San Diego," he says. "But it was allowed to fall into a high state of disrepair. It has become an eyesore to the Point Loma and Loma Portal communities." American Assets intends to upgrade the 548 units, redo the landscaping, and get rid of all the cockroaches. Rents have been far below the market value, according to Garrett. "It's been a super bargain for people for a lot of years," he explains. "But they paid a price for that." The new and

improved Loma Palisades will appeal to tenants with "moderate" incomes, Garrett says. But, he admits, "There will be a percentage [of the present tenants] who can't afford to live there."

Rosalie Gilliland, a single mother, fits into that percentage. She is living in a two-bedroom apartment in Loma Palisades with three of her four children. Her baby is staying, temporarily, with her sister. On August 1 — the day she moved in — Gilliland was informed of the rent hike and the renovation plans. "What was I supposed to do?" asks the 36-year-old bartender. "They already had my deposit." Gilliland's name was on a waiting list for a larger apartment at Loma Palisades. Then she would have enough room for the baby.

This plan has been canceled by the rent hike. Her current rent is scheduled to rise on September 1 and again in January, after the renovations. What started as \$600 a month will become \$710. The rent for the larger apartments is also going up; a three-bedroom place is now out of the question. "It's not an ideal situation, having to give up one of your children," says Gilliland. "At least he's with family, but..." Her voice cracks. "As bad as my situation may sound," she continues, "there are people here in worse straits."

And Scott Rohter is willing to arrange interviews with them all. He takes a reporter around the complex, confronting residents on the street. He greets an elderly gentleman named Walter.

"Walter, when I was collecting five dollars from everybody, did you give money?"

"Yes."

"Were you at that first meeting?"

"Yes."

"Did you raise your hand when they asked about the rent strike?"

"No. I don't think there's enough people to get together to make it work."

"Do you think they're cowards?"

"No. If we move someplace else, it will just be higher rents there too."

Walking away from Walter, Rohter says, "I'd classify him as defeated and apathetic. If you ask me, all these people are future Lesters." Next stop is the apartment of a man we'll call Mr. Johnson. "I'm very upset with him," says Rohter. "He really let me down."

"We're like insects. The powerbrokers know that we'll breed some more to pay off their mortgages."

From the oil paintings to the china to the furniture, Mr. Johnson's apartment looks like an antique gallery. Impeccably dressed, he is sitting between a full ashtray of cigarette butts and a cocktail. From appearances, he has been in this position all afternoon.

Mr. Johnson initially gave \$40 to Rohter's collection fund. But he didn't attend the first meeting, claiming to have a diarrhea attack. Rohter hasn't talked to him since. Still, Mr. Johnson welcomes his visitors. He talks about the various renovations planned for the apartment, including a kitchen refitted with new appliances. He isn't looking forward to moving after 18 years in the same apartment. But the management has adopted a more cooperative tone in Mr. Johnson's estimation.

Rohter doesn't believe it. "That manager is talking out of both sides of his mouth," he says, adding, "It's the divide-and-conquer theme."

"Have you heard anybody call me a Communist?" Rohter asks.

Mr. Johnson: "Heavens, no."

"Have you heard anything else bad about me?"

Mr. Johnson: "A few people think that you've gone about things in the wrong way."

Outside Mr. Johnson's apartment, Rohter talks about greedy corporations, serfdom, and the fact

that we're all slaves to our TRW reports. "We're just like insects. The [powerbrokers] know that we'll breed some more to pay off their mortgages." On the way to a copy shop, he observes how insensitive and self-serving people have become. He is especially unnerved by "women who use that cool, professional voice on you." Just the other day, a motorist kicked in Rohter's car door after a traffic dispute. And someone else scolded him over his malfunctioning car alarm.

After making some Xeroxes at the copy shop, Rohter stands at the cash register, waiting to pay. A man who appears to be the owner charges over, red faced, and tells Rohter he has been banned from the shop. Apparently, Rohter got into an argument with one of the cashiers last time. "Don't you even want to hear my side of it?" he asks. No, the man does not. Take the copies and get out, he says. And don't come back.

In the parking lot, Rohter explains that the cashier was a stupid girl who couldn't do simple arithmetic. He is irked by the incident but not surprised. This is what the world has come to, he says. People who only care about themselves. People who won't even listen to what you have to say. ■

DOUBT RUNS DEEP

(continued from page 5)

five-year, \$32.5 million contract, according to the newspaper, Salk's lab is also developing "a wide variety of 'seed' viruses — small quantities of potent viruses to be used to produce large amounts of vaccines to inoculate soldiers if needed."

The newspaper offered gruesome details of what it said were various aspects of the Army's biological research program that had been gleaned from documents obtained under the Freedom of Information Act. Army research activities, said the paper, included "gene-splicing of deadly snake venoms into common bacteria that double in number every 18 minutes — multiplying the venom along with it." The researchers were also said to be studying "how to wrap a protective sheath around an organism. Thus, a deadly virus that dies quickly outside the human body could live longer and have a greater chance of infecting someone."

The article created a stir in Swiftwater, where angry townsfolk began demanding that the Salk Institute disclose exactly what was going on at its lab, which is within two miles of a local high school and a popular restaurant. After the newspaper later reported that Salk was using Federal Express to transport "all sorts of diseases and venoms" to and from the facility, a local congressman introduced a bill to require all of the Army's biological research labs to prepare public emergency plans.

The town's volunteer fire chief urged quick passage of the bill because he feared for the life of his men: "It upsets you to have to take your men up there and not know what they'll run into." Faced with a growing outcry, Salk officials finally volunteered to reveal "amounts and locations of dangerous material at the institute," as well as to detail "what should be done in an emergency." And last week a spokeswoman for Congressman George W. Gekas, who introduced the compulsory disclosure measure, says its passage is likely sometime this fall.

In the meantime, the citizens of Swiftwater will have to rely on the lab's own assurances that it is safe. As Jonas Salk once put it:

For the quality of life to be improved and for survival, mankind will have to respect those who are wise and expect the individual to behave as if he were. If wisdom is, in fact, a new kind of fitness for survival, the operation of the equivalent of natural selection in the microbiological evolutionary processes will have been guided by the choice of human values. ■

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STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice:

You gotta help me. I've been asking this question of everyone I know with any sort of barbershop know-how, and no one has a clue. I'm looking for the name of the hair that is grown beneath the lower lip, in the middle. It is usually grown along with a mustache, kinda the Frank Zappa look (not that I want to look like Frank Zappa). Even Bud the Barber, in business for 25 years, didn't know. What the heck is it called?

Evan Lauer
La Mesa

Well, if the legendary Bud doesn't know, then it's definitely a case for Matthew Alice. If he'd been clipping whiskers back in Holland or France a couple of hundred years ago, he'd probably have called the odd, dwarf goatce a *mouche* (pronounced "moosh"), French for "fly" (the bug, not the zipper). Judging from European portraits of the era, the 17th Century was the age of the *mouche*.

Men's tonsorial fads have been almost as strange and varied as women's, but the *mouche* didn't come back into vogue until the '30s and '40s, when jazz musicians took a liking to it. Nowadays, we might rightly call the face-hair style a "Diz," since Dizzy Gillespie is probably the most famous *mouche* wearer of the recent era. There has been at least one written reference to the hair patch as a "spike," but it doesn't seem to have a widely known name any more imaginative than "underlip beard."

Dear Matthew Alice:

Do people who are born blind dream?
Patti Blank
Carlsbad

They sure do. Dreaming is a universal experience, and dreams simply reflect the sensations that make up a person's waking world.



Someone who lacks sight knows the day-to-day world through sound, smell, and touch, which are all available during sleep to create a dream. Visual images dominate the real-world lives of sighted people, which probably accounts for why they dominate our dreams. But that doesn't mean it's the only form a dream can take.

Loretta Moore, an instructor at the Service Center for the Blind, was kind enough to recall some of her dreams to give us an idea of what they're like. They lack visual images and are dominated by tactile sensations but otherwise are identical in narrative content to dreams that anyone might have. Where a sighted person would know he's dreaming of a windy day because he sees tree branches move, Loretta knows it's windy because she feels the sensation of air moving and perhaps hears leaves rustling. But it all adds up to the same thing — the idea of a windy day. We've all had dreams of falling and then suddenly waking up just before we hit the ground. Blind people do too.

Blind and sighted people also share the same slightly loony quality of dreaming. Loretta has had dreams of flying, though

without the sensation of looking back down on earth as she sails along. And just as a sighted person might dream of doing something he can't do in the waking world, Loretta has had dreams in which she was driving a car. It didn't seem a remarkable thing to do in the context of the dream, she says.

As another example of how waking-world experience affects dreaming, consider that Loretta has had dreams in which she was walking through an unfamiliar room and bumped into something because she didn't know it was there. Just as in day-to-day life, she says, in her dreams she has to be careful if she finds herself in a new place without her cane to help her find her way around any obstacles.

Because sighted people are inundated with visual images every day and depend so heavily on sight, it's easy to forget that a world defined by sound and touch can also be rich and vivid. The dreams of people who have no store of visual images to draw on seem to be just as emotional, scary, silly, and illogical as anyone else's; they're just communicated in a different way.

Dear Matthew Alice:

I've always wondered if the Subaru logo represented some constellation, and if it does, which one. And what is the significance of their having chosen that particular one?

Todd Bohlman
Kensington

Look! Up in the sky! It's a bird ... it's a plane ... it's ... Subaru! The little cars bear the Japanese name for the star cluster we call the Pleiades. The seven-star group is found within the constellation Taurus. The car logo only has six stars, since Subaru/Pleiades has six bright stars and a seventh very faint one often invisible to the unaided eye.

In Western mythology, the stars are usually described as six (or seven) sisters being chased through the night by the constellation Orion, the Hunter. Could this be the manufacturer's way of saying Subarus are good for picking up girls? Well, maybe not. And based on their course across the annual sky, the Pleiades were often connected with planting and harvesting celebrations. Could the Japanese have been anticipating the harvest of lots of American car-buyer cash? Probably, but that's not what inspired the name.

During the rebuilding of Japan after World War II, five manufacturing companies banded together to form a single large group — Fuji Heavy Industries, parent company to Subaru. Some very poetic executive selected the Pleiades to be the symbol for the union of the five companies to form the sixth.

If this story seems a little far-fetched, consider that the Japanese have just opened a retail bank in Tokyo called the Tomato Bank. Its logo is a dancing tomato, quite reminiscent of the California Raisins. By comparison, Subaru's star-cluster logo seems positively ordinary. □

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 85803, San Diego, CA 92186-5803, or fax your questions to 231-0489.

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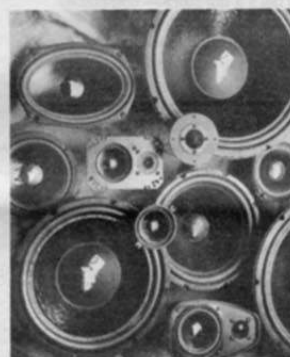
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THE SCIENCE OF ESCAPE

Story by John Brizzolara

Doctor Zdenek Hostomsky bears more than a passing resemblance to the wholesome country-rock singer John Denver. Another scientist had mentioned this to him once, but the name meant nothing to the recent defector from the Soviet bloc. Hostomsky's frame is somewhat larger, his hair darker, his cleft chin more pronounced, but the smiling, slitted eyes behind rimless glasses puts one in mind of country roads and Rocky Mountain highs. Until, that is, Hostomsky begins to speak. The 37-year-old Czechoslovakian biochemist has a low, halting voice, and his English is heavily accented with the sound patterns of his native tongue. Still, his fluency in a new language is greater than he imagines it to be, and he is measured, careful, and articulate in discussing the aspects of the AIDS research (among other things) in which he and his wife Zuzana are involved.

College sweethearts at Charles University in Prague (Ivana Trump's alma mater) during the early '70s, they attended concerts, museums, and cafés; married; embarked on a career in biochemistry; and then, three years ago, with careful planning and much luck, escaped to the West and the United States, where their skills in microbiology techniques were courted by the commercial sector.

Seated in the library room at Agouron Pharmaceuticals, Inc., in La Jolla, looking out on the ocean on an overcast morning, Zdenek plays his fingers over the cover of *The Journal of Immunology*. He begins to describe his work:

"Basically, it is biomedical research. The company we work for, Agouron, is founded on the idea sometimes called rational drug design. The idea is that ultimately people will be able to make chemical substances, drugs, precisely targeted against proteins, which are unique for viruses or other pathogens invading the human organism.

"For that, it is necessary to know precisely the structure of the protein, the position of its every atom. The complicated process of acquiring this information is divided into several steps. I am working on the first, so-called molecular genetic phase of the research." He shifts in his chair, leans forward, and smiles. "Here in the United States it is a big advantage that the general public is very well informed, usually. You know, terms like DNA, so I need not explain what that is anymore to people when I describe my work. When I was back in Czechoslovakia, it was just starting, this popularization of science." He smiles again as if this is a very welcome development.

"I work with synthetic genes, genes that are not found in this form in nature but are modified to make bacteria produce quantities

of proteins even from other sources — like, for instance, human immunodeficiency virus [HIV]. The virus can be divided into several pieces of genetic information, and those pieces are then independently put into bacteria, and the protein that is normally made by the virus in small quantities is made by bacteria on a very large scale."

Is it dangerous? Breaking up certain viruses?

"No, not really. Right now it's very safe. Working with a portion of the virus or inactivated virus is safer than working with an intact virus. Something like ten years ago, people were really scared about the idea that you could recombine DNA from two different sources. People were afraid of some chimeras, some really weird organisms that might be created and would ultimately escape from the lab. It turns out it is fully under control. Even now, genetically engineered organisms are being released into nature for various purposes, and I think it is very safe."

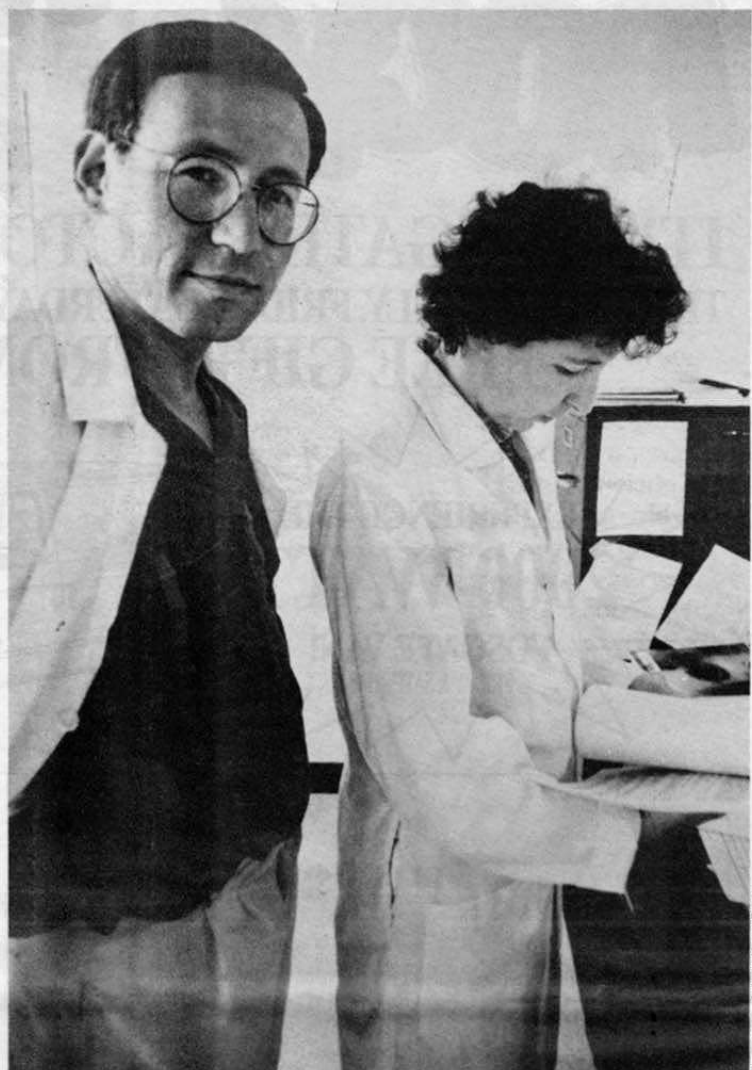
Doctor Zuzana Hostomsky appears in a white lab coat. Her hair is a tight network of brunette curls; her eyes dark, soft, and intelligent. She says hello, and her English is as accented and quiet as her husband's. Zuzana works on the second floor, while Zdenek is on the fourth. When asked to describe her job, she says, "Well, I think the interesting part is the whole strategy of Agouron, and I am very happy to be working here. I am involved in the purification and characterization of different HIV viral proteins. The next stage, which is also very attractive to me, is the crystallization of proteins. That's a big story — sometimes more art than science. Only high-quality protein crystals are then used by Agouron crystallographers to obtain so-called X-ray diffraction data and to reconstruct from them the atomic structure of the protein."

Does this all have to do with the immune system identifying the shapes of viruses?

She nods in agreement, says, "Mmm-hmm," and then abruptly, "No. Not exactly. It has more to do with identifying essential proteins for replication of the virus. We want to develop drugs, what you would call magic bullet drugs."

According to Agouron Pharmaceuticals' annual report, the process is likened to coming up with two major discoveries that have become household words. "For example, aspirin inactivates a target protein that plays a key role in inflammation; penicillin shuts off a particular protein required by certain pathogenic bacteria to form their cell walls." Zuzana nods tentatively as if to say, "Something like that."

How is it having a professional relationship, working with her husband as well as living together as husband and wife, parenting two children?



Doctors Zdenek and Zuzana Hostomsky

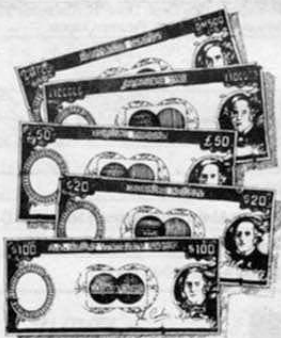
She smiles and looks upward toward the cloud-layered horizon out to sea. "Yeah, yeah ... it works." The smile, returned by Zdenek, indicates that it works well. "I think generally people are afraid of that, and I think probably it is not common in this country. But it works in our case." Zuzana excuses herself to return to the lab. She suggests speaking later, perhaps at their home in Clairemont.

Zdenek conducts a tour of the laboratory. He points out fermentors of various sizes

that contain a kind of "nutrient soup, or broth." These range in size from a few to 100 liters. Their purpose is to produce quantities of *E. coli* necessary to yield milligram amounts of target protein. He demonstrates a "shaker," a device that encloses several beakers of the brownish broth and keeps them in swirling agitation. Banks of refrigerated lockers, cabinets, computers, vials, tanks, tubes, and expensive-looking electronic devices of inscrutable purpose clutter the lab benches and corridors at

Photograph by Alison Perry

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Agouron. Scientists and technicians move from one item of technology to another with trance-like purposefulness.

Another scientist had mentioned that Agouron comes from the Greek word *agoura*, meaning marketplace. Agouron, by extension, may be meant to connote "marketplace of ideas."

Agouron Pharmaceuticals, Inc., is not to be confused with the Agouron Institute, also in La Jolla. The institute is a nonprofit, "pure research" organization funded by government contracts. API, on the other hand, is a business, a public company in which one may buy stock at \$9 a share. API's own business description reads: "Developer of human pharmaceuticals, pioneer and leader in protein structure-based drug design — the atom-by-atom design of drugs to interact with proteins that play key roles in human disease." In business since 1985, API has yet to develop any such pharmaceuticals; they are a business in search of a product.

It was also suggested by a former employee

"This is ultimately possible, that what we're seeing now is an unbalanced stage of evolution of the human immunodeficiency virus, which in the long biological term might stabilize and become innocuous. But it might take 100 years."

of the company that Agouron is similar to a Greek word *agouras*, for "unripe, green or sour," though it is unlikely that this is an intentional association.

Zdenek referred to the necessity for confidentiality in discussing any processes in depth, "because of the commercial nature of the company." In that case, would he discuss his defection from Czechoslovakia in 1987?

"Yes, that is interesting in light of what has happened there since then. Would you like to come to my home? I will tell you about it."

The Hostomskys live in a quiet residential neighborhood of town houses in Clairemont, just off Route 52. It might be termed an upper-middle-class housing development: beige, two-story structures on a winding caminito with late-model cars parked in garages, the occasional bicycle, skateboard, and basketball hoop in evidence in the small yards and driveways. Adam Hostomsky, aged 11, answers the door and peers out from behind glasses that are not unlike his father's. His English is excellent but with a trace of Eastern Europe that lends his words a precocious, continental sophistication. He explains that he has a piano recital the next



The Hostomskys with Adam (left) and Clara (right)

day and only has a few minutes to show off his baseball-card collection. He apologizes. He must get to bed early.

The home is spacious, clean; the furniture, art, and wall colors are warm earth tones. A cello leans against one corner near the dining room table. "My father's," Adam says. His younger sister Clara, aged six, presents herself for the baseball cards presentation. Her comments, as Adam flips through a tome of laminated pages of American athletes, are made in impeccably unaccented Southern California English. "Show me the one that cost a dollar!" The prize card is of Ken Griffey, Jr.

Zuzana and Zdenek usher the children off to their rooms after a time, and Zdenek seats himself at the table. Zuzana serves coffee and chocolate biscuits. "I'm very proud of my children. They received very good report cards, so we are spending some money on them. A Nintendo game." She shakes her head, looks at her husband. Zdenek shrugs. Neither of them is crazy about the idea of video games but can find nothing to indicate they are harmful.

The couple speak briefly in both Czech and English about an experiment at work, the gist of which has to do with a theory about the HIV virus eventually stabilizing or mutating into something harmless. When asked about this, Zdenek says, "Yeah, yeah." He smiles, very John Denver. "I'm sort of secretly hoping for this scenario. I think it was in *The Andromeda Strain* — remember that story? — where this happened. I think what scientists are seeing in field research in

Africa is that there are versions of this virus that infect monkeys, and the monkeys simply live normally. It seems there is some equilibrium being reached where the organisms, the virus, and the monkey are not harming each other. The virus is just an innocent parasite. I was talking about this possibility with some people who are very much involved in fighting the disease. They said, yes, this is ultimately possible, that what we're seeing now is an unbalanced stage of evolution of the human immunodeficiency virus, which in the long biological term might stabilize and become innocuous. But it might take 100 years, two or three human generations before this is established. Of course, we can't afford to simply wait all that time and sacrifice the infected population. We have to do something now."

The topic of conversation eventually switches to practicing science in Czechoslovakia under the old regime. Zdenek says, "They wanted to plan science, the division of time, under the old system. You would have to experiment in a prescribed manner, but that's not the way to do it. You may get an idea and need to get to the lab in the middle of the night, which you can do here. In Czechoslovakia, you had to apply for special permission. You could maybe do it once or twice. A Marxist society is a planned society. Everything is scheduled in advance, including scientific activity. You are in the position of having to say, basically, next year, in May, I plan to make a major

discovery." He shakes his head and begins to laugh. "And so you have to say in advance, I will need such and such instruments or chemicals, trying to anticipate what you might need in the future. It is very awkward. If you want something, need something very badly, even if it is not particularly expensive, if it is not *In The Plan*, you spend a lot of time going through different channels, trying to persuade the officials and the bureaucrats between you and the manufacturer that your request is legitimate. It is very counterproductive. The system was built not to favor any innovations. It seemed to go against human nature, against common sense. It seemed the system would have to collapse; it was losing money every step of the way. Still, somehow — militarily anyway — it survived." Abruptly, his face falls into a thoughtful frown.

"Maybe it's a good time to speak about that, Czechoslovakia. There has been a dramatic change, of course, since the fall of '89. And it's still going on. I missed all the excitement of what people call there 'the Velvet Revolution.' I think that the Communist ideology as such has lost its attraction, except, maybe, for a few bastions at some American universities." He pauses and smiles. "I was surprised when I came here to find more people who think of socialism as an idea that is basically good, that might work. There are more people of this persuasion here than people back there who lived with it." Rather than argue with these people, Zdenek suggests they simply be

(continued on page 12)

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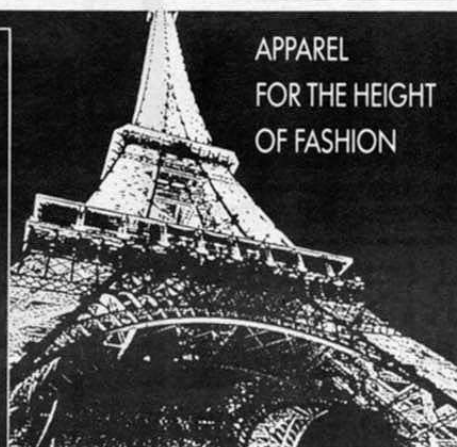
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ESCAPE

(continued from page 11)

allowed to go and live under a totalitarian regime, "not as American citizens, of course, but as just one of the crowd."

"At the time we were there, we had no reason to think things would ever change, at least not in our lifetime. It boiled down to a situation where we had to decide, if it's going to be like this, let's try to get out. Then it became basically a technical problem, that's how I looked at it: how to get out with the

"You can't tell your own mother, your friends. You lie the whole time before you leave."

whole family. The whole system was built and reinforced over the years to prevent exactly this.

"Under normal circumstances, I wouldn't talk about the tricks we employed to get out because they might have been useful for someone else trying to do the same thing. Over the years a kind of underground existed to bypass the police and the system. The police would discover these tricks, and they would no longer be useful. New ones would be needed. Right now, it seems — I strongly hope — that it is over. So....

"We couldn't go over the border, escape into the forests, and hide from the guards because they are — used to be, that is — very, very good. Dogs, automatic detectors, wires, you know. We couldn't do that. Not with little kids.

"There was a situation at that time in Yugoslavia that was kind of a transition between really tough Communism and something more open toward the West, so



Prague, 1979

they had relaxed some border inspections. Also, to go from Czechoslovakia to Yugoslavia, it was not easy but still much easier than to get to, say, Austria or West Germany. We tried to get to Yugoslavia and work our way farther. But first we needed to get through several steps of approval in Czechoslovakia.

"For instance, in the workplace, you had to be approved by your boss. You needed approval from the Communist Party, the local committee. In many cases it was formal, and in many cases it was a situation where the secret police would approach you and say, well, we can give you this permission to travel to another country, but in return we would expect some help in gathering information — some espionage-type activities. In many cases it looked like the information was not very important, but it

was advisable not to get involved at all. For us it worked relatively well that I applied to attend a scientific conference in Yugoslavia that summer. It was a relatively good reason: it was related to my research. So far so good.

"But an important step is to have another person. You needed what they called a 'social guarantee of safe return,' which means wife and children or family, motivation to come back. So when I was applying for that conference, I stated that my wife and children would stay at home. Zuzana, in the meantime, was trying to arrange some trip to Yugoslavia through a travel agency, and it was again difficult because some political bribes have to be used, and of course, she would need a trip that would overlap with my trip but not be in the same category and not exactly the same time frame. It would be bad luck if the police, where ultimately those

applications were assembled, were to find these two files side by side on the same table. Fortunately, the computer system in that part of the world did not work that well yet.

"The risky part was that Zuzana was claiming she would like to leave Czechoslovakia with the children but that her husband would be staying home as a guarantee of her return. So far, this worked. The next worry was the border, where guards are always looking at a special list, passport numbers that should be checked more carefully than the others because they are suspicious, or they might at the last minute get some information that they should stop one person or another."

Zuzana remembers her experience at the border: seemingly random people were stopped for baggage inspection. "I was by coincidence one of these people. I was really frightened. They went through the luggage. I was wondering why, of course. I left first, you see, with the children. Another detail of leaving that was very unpleasant is that you couldn't tell anybody. You can't tell your own mother, your friends. You lie the whole time before you leave. At work, I said that I was going, the next month, to visit in another part of the country. I didn't talk to anybody about it. I couldn't."

Zdenek continues, "If you told someone you were contemplating an idea of defecting, you could be endangering those people. They might have been brought to the authorities and punished because they might have prevented it."

Zuzana elaborates, "You can't, for example, sell anything in your apartment, your possessions; it would be too conspicuous. We had a cottage in the mountains and the things in our apartment. It was, of course, a state apartment. We lost everything."

"We were prepared," Zdenek continues, interrupting Zuzana, "for the fact that I might not succeed in getting there, and so Zuzana would just return as scheduled."

Zuzana waits for her husband to finish, pours more coffee. "If you don't return in time, you are punished — at the border, at your work — and you have trouble in the future getting out again. I went for ten days to Yugoslavia, which was incredibly expensive in Czech terms. Our stay overlapped by four days."

Zdenek goes on. "I did, obviously, make it out of Czechoslovakia. There was no problem. Immediately, I wanted to prevent

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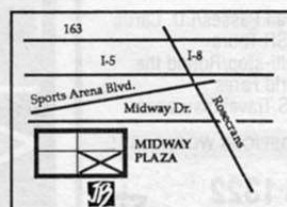


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anyone in the tourist group from paying too much attention to Zuzana, because usually someone in the tourist group was working for the secret police. You are not safe just because you are in Yugoslavia. We finally met and prepared for the next step, which was to get to Austria." He nods to his wife, who looks as if she would like to add something.

"Another detail," Zuzana says, "was that we were with a group of tourists enjoying the sunshine, and it would have been suspicious for me to leave before the end of that tour, so I had to leave a note for the tour leader saying that I was called away one night. We couldn't simply disappear; they would have looked for us, our bodies or something. They wondered in the first place why I was alone without my husband. I didn't want to appear any more suspicious."

Zdenek: "To get to Austria depends to a large extent on an impression you make at the Austrian embassy. They may or may not give you the temporary visa, and again, they usually know that people from Eastern Europe, when they apply for a visa outside of Czechoslovakia, they want to get to Austria for asylum. They have refugee camps there with certain quotas, so they try to reduce potential applicants when necessary. We were lucky. And no, being scientists had nothing to do with it."

Zuzana agrees. "We tried to get to Italy, Greece, Austria, just to get out, you know?"

"When I went with Clara and Adam to the Austrian embassy, I asked for transit back to Czechoslovakia because the kids were tired, I said. They didn't feel well, and it would be the shortest way back to go through Austria. But they looked at me, and, you know, it is so clear that you are playing games, whatever you say, they look at you.... Anyway, she gave us 24 hours' transit across the border. Very little time. And at the border, it is still not clear that you will make it, because at the border between Yugoslavia and Austria, they don't like when your visa is issued in Yugoslavia."

Zdenek explains further. "The Czech government insisted that the Yugoslavian border officials check also whether the visa was issued in Prague or somewhere else. We knew that at some checkpoints they return people with our type of visa, but we didn't know which ones."

"We went through a checkpoint that was relatively busy; we thought that would be best. There was a lot of traffic, West



Prague, 1978

Germans coming back from holidays, so our little car went by with the Czech sign on it, and the border guard very carefully inspected our passports, saw that the Austrian visa was there, but again, it was completely up to him at that point whether he would let us go. He knows what's going on. But he said, 'Oh, just go.'"

Zuzana offers more coffee. "So much coincidence, you see?"

Her husband adds, "There are so many points in that story where it could have gone the other way. It doesn't necessarily mean you wouldn't succeed again. They wouldn't return you and lock you somewhere. You could always try another checkpoint on another day. In Austria, there is a procedure to apply for asylum, and there is a big institution near Vienna that usually accumulates all the refugees from the eastern bloc, so you are locked there for one week."

Zuzana: "It's an old military building. Big rooms, rows of beds...."

Barracks? "Yes," she nods. "Barracks. That's the word." She pronounces it *bar-ox*. "It was full of people. Very full."

"Basically," Zdenek says, "you have to go through police interrogation. It is a primary screening for potential spies. This is usually how they get in...."

Zuzana points out they were looking for criminals as well. "Pretty bad people are trying to escape for different reasons. It is interesting how they can recognize certain types in that one week. It was very unpleasant, very stressful."

Did they know anyone in Austria?

"Yeah," Zdenek offers, "but you have to go through this anyway. It is an event in one's life, that is for certain."

Zuzana laughs. "Yes, a very stressful event

in one's life."

The Hostomsky family spent three months in a *pensione* near Vienna and stayed with friends. Connections in the United States provided an almost immediate job offer with API.

In principle, Zdenek says, they could visit Czechoslovakia now. "There are still some legal things to clarify. For instance, as a result of our defection, we were sentenced, *in absentia*, to a prison term of 18 months each. As far as I can tell, they are redoing the old laws, but I think we should wait one more year. To make sure." They are keeping their eye on the dramatic changes back home. "Right now I am very happy that I have an opportunity to work here. I'd like to make that very clear. The great thing about this country is that it encourages you to utilize and express the qualities in yourself. If you don't succeed, it is your fault or you weren't lucky, but you cannot blame the system."

Zuzana agrees heartily. "Yes, blaming the system for almost everything used to be a common and easy excuse back there — just showing that general feeling of passivity."

As for the culture of Southern California or San Diego in particular, Zdenek seems to take great pains not to say anything disparaging. He is unwilling to be critical, to appear ungrateful to his host country and city. "The biggest difference between here and Eastern Europe is that back there, people were much more involved with at least thinking about politics, they had a more historical perspective than here. Here, people don't feel it is necessary to concern themselves about these things because the society is geared to be very efficient and basically satisfy people." This is, perhaps, an unsurprising estimation of things from the perspective of a family that three years ago was living in a state-owned apartment and now owns a spacious home near La Jolla.

"Again, I don't want to be critical, but people here tend to switch away from serious conversation to more pleasant topics, more innocent topics. These are not their problems. The life here is very pleasant, but the price to pay is that sometimes it also tends to be more superficial."

The Hostomskys also had Canada and Australia as options for immigration. "But," Zdenek is eager to make clear, "the United States is still the capital of the world in science no matter who is saying what." □

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I TOOK MY



(continued from page 1)

In her latest nonfiction book, *Practicalities* — an amalgam of candid reminiscence and imagination — the French novelist Marguerite Duras reflects on the subject of alcohol. She offers details about her fight to quit drinking; she speculates on the deadening power of the drug itself. Unashamedly, she declares: "I became an alcoholic as soon as I started to drink."

I have heard this statement uttered time and time again by recovering alcoholics. It is true for me also. Twenty-three years ago, just barely a teenager, I had my first taste of beer from an unguarded keg; a generic family picnic at El Monte Park became a swirling and ecstatic adventure. The walls of one world fell away, and I entered another brighter, warmer, more joyful place. I was transformed. One drink led to another, and — as they also say, time and time again — one beer was too many and a dozen were not enough.

Earlier this year, scientists claimed to have discovered the alcoholic gene. As Richard Wright explains in a recent *New Republic* article, these scientists "looked at cells taken from 70 dead people, half alcoholics, and found that the alcoholics were markedly more likely to have the gene than non-alcoholics." Wonderful. Science can warn of a predisposition to a life-threatening disease. The myth of will power crumbles ("You just have a drinking problem; buck up and take a deep breath, and fight it!").

In recovery I have been relieved of the obsession to drink. This obsession was removed, quite honestly, by a power greater than me. Genetic restructuring or biological forewarning had nothing to do with it. I am convinced this most recent transformation in my life came about through nothing short of grace.

When I was in the Army (led into service, no doubt, by an internal alcoholic compass), soldiers' whining or even genuine calls for help were rebuffed with this chilling phrase: "Sounds like a personal problem." The implied slap in the face was, plainly, "I don't want to hear about it; keep it to yourself." Alcoholism is certainly that — very personal — but the social conditions in this country that nurture any genetic warp for self-destruction seem to touch us all, alcoholic and non-alcoholic alike.

For instance, addicts are caught up with the need to control. For decades, I attempted to control every aspect of my life — and I failed. Time and time again. Each failure drew me to the bottle for longer and deeper drafts.

Question: Is this control problem also genetic? Is it possible to isolate the control gene? Or did my environment make a contribution? A further for instance: Quite rapidly, in very recent memory, American troops

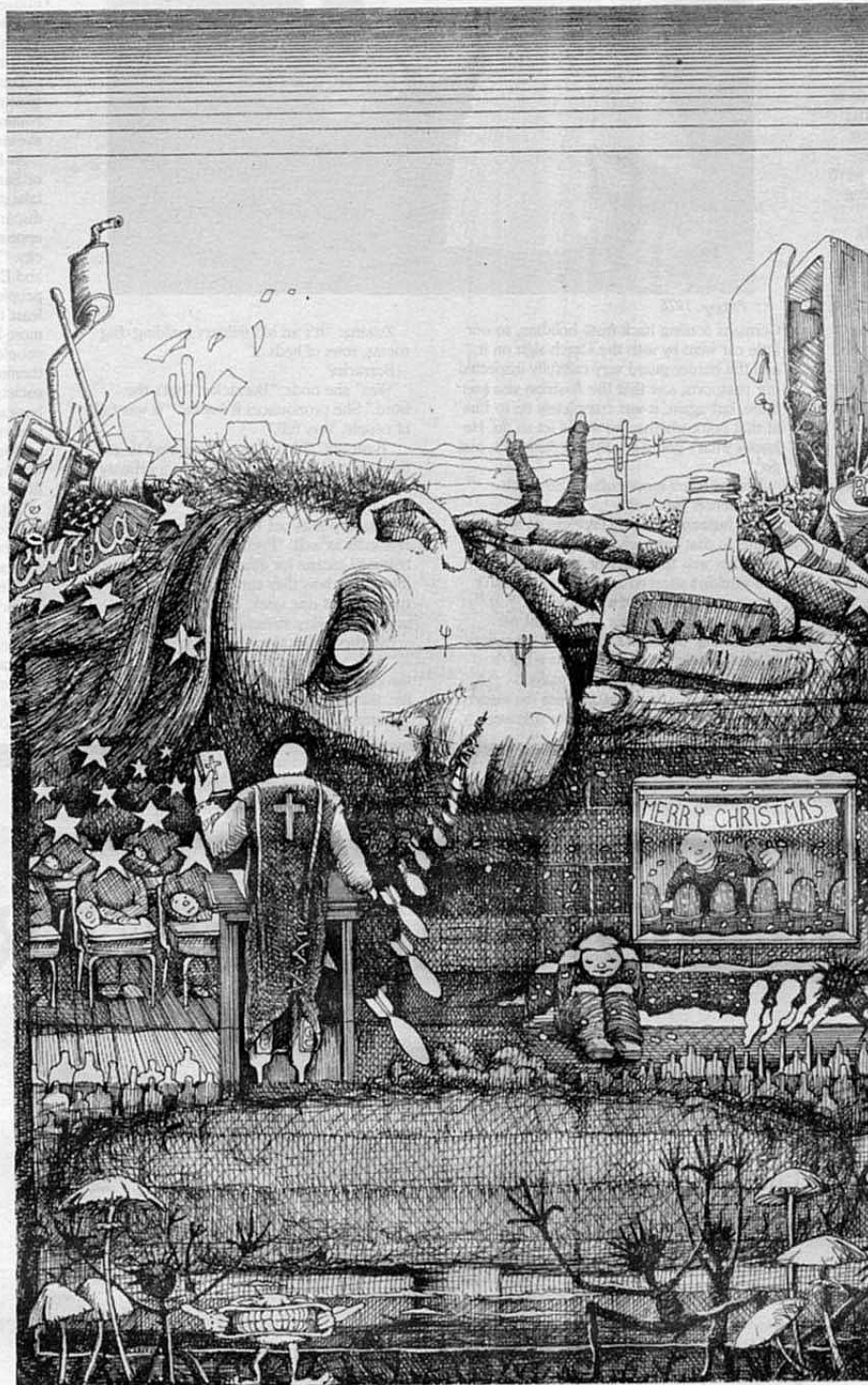


Illustration by Andrew Strubbers

Once I journeyed to the town of Tequila, and I thought I had found heaven — luscious green spikes of cactus serrated all the hills and valleys, each one pointing to any of hundreds of tiny, flashy liquor stores.

and aircraft and warships were deployed to the Persian Gulf, to Saudi Arabia, in response to Saddam Hussein's Kuwaiti *anschluss*. Baghdad was out of control. Baghdad committed the despicable crime of replacing an unfavorable government with one

more to its liking. Baghdad had to be controlled. Don't mention a similar undertaking in our own hemisphere some months ago; don't recall American combat troops murdering Panamanian civilians; don't remember the papal embassy in Panama City

besieged by teen-age warriors in camouflage, blasting David Bowie jams throughout the night in an attempt to wear down another out-of-control dictator, Manuel Noriega. This is not to suggest the Butcher of Baghdad is not a despicable tyrant; it is to suggest

that our options might have been broader and not limited to preparation for war.

What could all this be leading up to: alcoholism, militarism, addiction, and the spirit? Sounds like a personal problem. A backhanded response: This country's war on drugs is a joke. The question I wish I could answer: Why does America need such a massive quantity of drugs to begin with? A footnote closer to home: Why has San Diego County become the methamphetamine capital of the world? Apparently, our country has become a black hole of illicit need, sucking in cocaine through every orifice, by the unholy ton, bending and tweaking the laws of gravity, of supply and demand. Add plenty of other domestic drugs to keep things interesting, to maintain the buzz, to fuel the violence and the self-destruction. Something is rotten in River City. Intelligent answers seem unavailable or are unheeded. The genetics boys crack open more codes while we witness the Big Diversion: American troops in out-of-character desert camouflage standing tall along the Saudi-Iraqi border, while Dan Rather in dusted-off Afghanistan-vintage mufti cheers from the wings. Sadly, hopefully, I see no immediate solution to our massive personal problem. Outside of grace.

The human heart never ceases to amaze me — all those intersections of motivation and confusion; emotion and logic; fear and domination. A novelist, if he does anything, serves as cartographer of this thorny region. In my capacity as mapmaker, following my best instincts as novelist, I journeyed recently to a wild isle — an Assembly of God church on a balmy Sunday evening — to witness a crusading fundamentalist lecture on Satanism.

The house was fairly packed with all manner of good bedrock Christians. The church was new and clean; the stage, referred to as an altar, was functional — devoid of icons and art. A muted neon cross graced the back wall, in front of which stood a large choir and a small band of musicians (drums, piano, trumpet, tambourine). An enthusiastic young pastor led the congregation in an upbeat sing-along; the lyrics praised Jesus, while the music felt as cheery as the *Tonight Show* theme.

Between choruses this pastor paused to address the flock directly. Attired in a three-piece gray suit, all the while handling his microphone and long cord skillfully, the pastor told of bringing the evening's guest of honor to the church a few hours earlier. "I picked him up at the hotel," he said brightly, "and the desk clerk told me he couldn't wait to get off work so he could

LAST DRINK

As a recovering alcoholic, I often considered myself damaged or broken; I viewed my recovery as an attempt to mend and heal, and ultimately as an attempt to reconcile with my society, my culture, my Southern California version of America.

relax and top off his evening with a couple of beers." The implication was clear: the desk clerk was another lost soul. The pastor smiled broadly and shouted, "But we don't have to worry about that. After tonight, we won't go to bed with a hangover. Praise Jesus!"

Drinkers don't go to bed with a hangover. No matter.

Another implication presented itself, perhaps unbeknownst to both pastor and audience: that topping the evening off with alcohol, certainly a negative and numbing indulgence, was undertaken in somewhat the same spirit as attending an evening worship — to receive a charge, a jolt, a rush; to escape from the cares and woes of another exhausting day in the world. This is how he couched the conceit, despite his obvious devotion and good intentions. *

The songs continued; the tambourine jingled crisply; the pastor sustained the appropriate pitch of merriment and gratitude. From the balcony, a projectionist beamed lyrics onto a screen above the stage/altar. Another bearded pastor followed; the choir dispersed; the live music continued, and the microphone was passed deftly. The anti-Satanist crusader would speak in a moment, but first his warm-up act would appear, a soloist — a gentle-looking young man, also in a three-piece suit, his skin pale and his hair combed in a modified pompadour. His uniform placed him from somewhere in the south — Mississippi, Texas, perhaps Louisiana — in marked contrast to the primarily casual dress of his audience. A prerecorded tape kicked in; slick upbeat music flowed through the loudspeakers; the soloist sang with feeling and skill — forcing close scrutiny, to determine if he was actually singing or merely mouthing the words.

The combination of song, movement, and projected images was cleanly presented yet undeniably theatrical and not a little manipulative. However, here was nothing devious or condescending about the display; rather, the slickness of the staging seemed perfect, in context, like the opening moments of a televangelism program on cable TV, and something the flock would consider quite appropriate — tastefully contemporary yet rooted in the deep traditions of fundamentalist appeal.

The most compelling aspect, however, was the fact that this warm-up for the ensuing anti-Satanist passion play took place on a relatively barren stage; candles and podiums and ornate religious iconography were replaced by a multimedia arrangement of songs, smiles, and succor, which in itself appeared as nothing short of ritual — the liturgy of the Hard Sell.

Everything I knew and felt

about addiction and control — the dynamic of fear, followed by control, leading to inevitable failure, followed by more fear and further attempts at control — struck me at that moment with the same force that seemed to galvanize those around me into a flurry of excited hand-clapping and hosannas. I squirmed with discomfort.

During my drinking days, I enjoyed extended trips to Mexico — where liquor seemed to flow more naturally. Mexican bartenders didn't set their bar clocks ahead in order to hasten "Last call!" and closing time. Once I journeyed to the town of Tequila, in central Mexico not far from Guadalajara, and I thought I had found heaven — luscious green spikes of cactus serrated all the hills and valleys, each one pointing to any of hundreds of tiny, flashy liquor stores teeming wall-to-ceiling with white and yellow bottles. Or so it seemed.

I had built a barren altar to alcohol in my imagination, whether I wanted to admit it or not. And I lived out a bizarre multimedia performance piece, twisted by a fear of people, of love, of connection — while simultaneously tormented by an unquenchable need to control the world around me, to force it to conform to my selfish wishes. Despite its miserableness, this is the small, circumscribed world of the alcoholic, the taut and restrictive realm wherein he enjoys his ironic comfort.

Mexico. The word conjures visions of possibility. Is it any wonder that Baja California has become an unofficial national park for roughshod-riding Americans, who troop southward aboard chunky RVs and skyscraping four-wheel-drive trucks, with all-terrain vehicles and slippery fishing boats in tow? Their quest for deliverance from the rigors of stateside workaday madness competes in intensity with an opposing force: the grinding current of aliens and immigrants surging northward in quest of that American dream-cum-horror that gringos pursue so unhappily. Quality Is Job One. I Will Work for Food.

Alcoholics love to run away. I ran into Mexico time and time again, searching for something truer and freer than the ossified life I knew in San Diego. I'll never forget — no matter how incomplete my memory from blackout gaps — one particular trip to San Felipe, on the shores of the Gulf of California and a day's drive southeast from the Pacific Coast. Here, fear and control played themselves out once again, under the gracious

eyes of a higher power no doubt, yet infinitely removed from squads of laboratory assistants reading the runes of human chromosomes and genetic ciphers.

Music flowed through the loudspeakers — this time from the in-dash stereo of my friend's pickup truck. Early in the morning, we stopped at a supermarket to load up on cases of beer. These supplies seemed more important than sleeping bags or food. As soon as we hit Interstate 8 east, with the sun just over the horizon, we were on our second bottle each, and long before El Centro, a pool of empties lay at our feet.

At that period in my life, I was taking graduate English courses in the evening at SDSU while laboring as an alleged technical writer for a dental appliance manufacturer during the day. Majoring in English was always a fearful enterprise; one's future is never certain, and teaching seemed to be the ultimate goal, by default more than by design. And my day job was merely temporary — I was hired on to create some operating manuals required by the FDA (how the company operated without these manuals remains a mystery). Fear shivered through engineers and managers alike; the CEO was rumored to be an insatiable beer drinker; we staggered toward deadlines worrying about the eventual inspection by government agents. So the trip south to Mexico — through some of the most barren and forbidding landscapes I had ever seen — was not undertaken as a reward as much as it represented an opportunity to escape and avoid and elude.

While we tossed down brew after brew, gliding through the salt marshes just south of Mexicali — silently haunted by the lunar crags and precipices that used to lie at the bottom of a timeless ocean — the trick was to remain in control. Men. Partners. *Compadres*. Drinking as much as they could without losing control. I'm a stud. If you can't keep up with me, if you get sick — if you can't maintain — you're a wimp, a weasel, a fag, a suspicious tangle of malformed sexuality. This distorted doctrine of manhood ensured a relentless ritual was acted out — punctuated by another tape in the stereo, another search through the cooler, another belch, another cigarette. The stage was set, the theater all too familiar. We were prisoners of traditions that extended much deeper than any lies we ever swapped about sexual prowess and appetite.

As reserved and shy as some alcoholics might seem, they nonetheless crave connection and

affection more than anything. A quality of the self-destructive dynamic of this disease seems to be self-flagellation before self-expression. In my case, a prison of fear was created, within which I suffered in solitary confinement, despite any public face I might be hiding behind, despite any momentary excursions into braggadocio and boasting.

Onward we rode in my friend's manly truck, cutting through desolate, inhuman stretches of sand and butte and mesa, my soul as brittle as any of the twisted green cactus surrounding us, their skins withered and scabbed from the ravages of rodent teeth and vulture talon. We pounded down beers like there was no tomorrow — or even a today. The road became a thin strip of asphalt, a tenuous thread traversing an eerie salt lake; we passed a tractor-trailer rig half-submerged in the briny muck, rusted and abandoned, the only sign of a human presence aside from the road itself. Each swallow of tepid alcohol tasted of metal and mud; each rasping sip brought the possibility of death that much closer. These thoughts could not be expressed. Instead, silence inside the cab of the truck was punctuated by the rhythmic opening of the cooler, the extraction of another brown bottle, the twist and zip of the cap wrenched free. No words. Trapped inside. Let's get out of here.

A succession of about a dozen beachfront campgrounds lies outside San Felipe proper. Unseen from the highway, each camp — to include one called El Paraíso (Paradise); every place in Mexico catering to tourists seems to have an El Paraíso — is introduced by huge billboards boasting of facilities and pleasures. We found ours and hastily set up a temporary home, which entailed nothing more than staking out a plot of sand surrounded by RVs and trucks by tossing down a pile of sleeping bags and rucksacks. This is ours; don't sleep here. Then we lurched into town to find a suitable bar. Not a restaurant, despite the fact that we hadn't eaten anything at all the entire day. But a bar. And I wouldn't see that camp or my friend again for over 24 hours.

What follows is blurred and sad, in memory. An alcoholic wages a fierce battle while confined in his self-made prison of fear. Each drink represents the possibility of extinguishing that continual terrified feeling that the alcoholic many times accepts as natural and necessary. He knows no other way

to live. Yet something inside, some tentative glimmer of hope — the germ of faith and deliverance — fuels the battle. The irony is grotesque. While drinking, the alcoholic cannot win. He fights and thrashes and suffers terribly, crushed within a vise driven by a deadly force: that which was once a will to live — in the absent freshness of his youth — now is transformed, following years of relentless drinking, into a bruising, imploded violence. He is overwhelmed by corrupted emotions, compounded by a crushing need for release. Yet at this stage, his attempts toward freedom are nothing less than devastating. Liquor is seen as a liberating agent; in reality, it hastens his demise.

In the bar — a crowded disco at the end of San Felipe's main drag, not far from a fleet of grounded fishing boats awaiting repairs or the next high tide — we elbowed our way inside, ordered more drinks, and began our search. Cross-purposes confounded our efforts. On the one hand, we were men on the hunt, in competition; on the other, the hunt masked a more genuine need for love. Plain and simple.

The disco was jammed with gringos, elbow to elbow. Music throbbed and boomed from speakers in every corner, throttling easy conversation. You tried to speak to whomever you were crushed against, repeating yourself, raising your voice, watching shoulders shrug and mouths harden into smiles. Thick. Deafening. Clumsy. A young local boy threaded his way through the crowd, pausing when he found another sucker, another mark. From his neck hung a leather strap that supported a heavy black box decorated with dials and switches. He held out two thin chrome cylinders. His game: Inside the box was a strong battery; an electrical charge flowed into the chrome wands; a rheostat atop the box regulated the intensity of the charge. Studly gringos would pair off, *mano a mano*, each one grasping an electrified metal tube while the boy cranked up the juice. The first guy to drop his wand was a wimp, a weasel, a fag.

As drunk as I was that evening, I was still standing, despite having consumed beer at a near-nonstop pace since sunup. My twisted alcoholic thinking, fed by pernicious cultural myths, accepted this unlimited capacity for booze — the hollow-leg syndrome — as a badge of manhood. Now, today, in light of having made the decision to get sober, I find this former condition of mine quite absurd and somewhat comic — but only because I survived. And the fact that I survived — the reality of having lived through dozens of San Felipes and Tijuanas and Mazatlans and Ensenadas —

(continued on page 16)

LAST DAYS

(continued from page 15)

allows me to say with conviction, especially when I pass a slumbering drunk on the street or read about a hit-and-run murder or watch friends still suffering, "There but for grace go I." Which genetic marker determined that I would drink furiously for 13 years yet be spared from an early death, an asylum, a prison term?

My cells spasming from alcohol overload, I lost my friend in the disco. Stumbling (I assume), I slipped outside, intent on finding a more suitable drinking establishment — something quieter, cozier, more Mexican. Ah, yes. In my wayward quest, guided (I know) by a yearning for society, for intimacy, I waddled from saloon to saloon, swilling my way (what a man!) to a tiny deserted dive — El Perro Negro (The Black Dog). The hound of heaven. Surprisingly, memory at this point is quite clear: a Mexican couple huddled in a booth in the back; the center of the joint was a bare concrete slab; the bar was ringed by empty stools. I sauntered up and ordered yet another beer. End of recollection. Blackout. What happened after that is anybody's guess.

The following day, I woke up flat on my belly, hugging a pile of dirt at three in the afternoon. Never in my life had I felt that sick; raising my head was impossible; the throbbing was murderous. Paralyzed, I peeked from side to side and discovered myself lying in a dumping ground just off the business district. Amazingly, my wallet was still inside my back pocket. I was encircled by little mounds of dirt; wisps of white toilet paper fluttered in the stale breeze atop each one. The rusted husk of an old refrigerator lay close by, under a crooked tree. Across an empty field rose small hills, near the road into town, topped by a ramshackle crucifix. More than anything, I wanted to be dead.

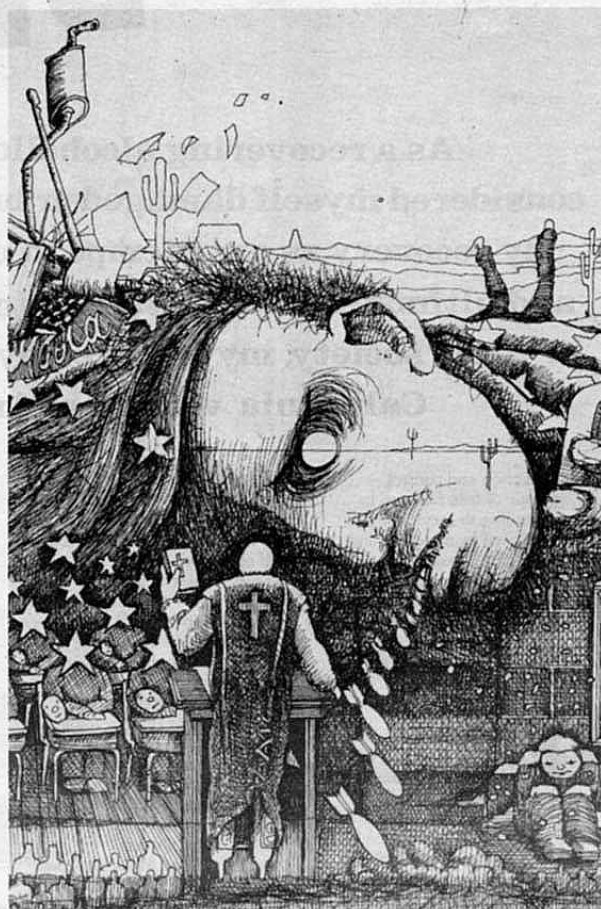
It wasn't until dusk that I managed to scrape myself together. Wandering around town, searching for the way back to the beach camp, I walked in circles, feeling invisible — hoping I was invisible. When sickness became

hunger, I stopped for greasy tacos from a street vendor; a crew of tourists exited a souvenir shop; the kids pointed and stared at my matted hair, my haggard expression. I felt suddenly ostracized and cast out — an exaggerated icon of the alcoholic's worst fear. Too afraid to ask for help (the alcoholic's second worst fear), I retraced my steps three or four times before stumbling onto the road north. Past remote homes, I trooped along, rehearsing possible excuses for my friend. Scrawny guard dogs (more hounds!) raced to meet me, yapping in chorus from a safe distance; the bravest ones nipped at my boots, pursuing me tenaciously until I had drifted far enough away.

At the campground, my friend had already settled himself in and was drinking beers and telling jokes around a community bonfire. I told him this story: After leaving the disco, I found a great, homey bar, El Perro Negro, and there I met a wonderful Mexican couple. After a few rounds, they took me home, fed me, gave me a place to sleep, talked politics, fed me again, shook my hand, commiserated about this and that and everything in between, and invited me back some other time. I don't know if he believed me or not, and I was too stupefied to care. One thing was certain; I wasn't going to tell him the truth. The alcoholic's credo.

I did accept another beer, and it wasn't long before I was pounding them down. Again. And the night didn't end before a trio of renegade bikers rolled up, loaded and disoriented. They descended, parked their hogs, and stumbled through the fire pit right toward me. Or so it seemed. The leader turned out to be a long-lost friend of mine from high school who had quit the Hell's Angels to lead his own gang of motorized misfits. What a coincidence (Chesterton called coincidences "spiritual puns"). What a sign. What an emphatic affirmation of my closeness to death. Needless to say, the party broke up shortly thereafter. And I kept drinking for another five years.

I tell this story without shame — perhaps against my better judgment — yet with no small amount of gratitude. Because the person who endured



that anguish, for all intents and purposes, is gone — a previous incarnation at best. Thankfully, the memory remains. Therein lies the value — as a touchstone, an emblem, a confirmation of grace. The story about the Mexican family — embodying the alcoholic's longing for succor, comfort, connection — was not a lie as much as it was a desperate need expressed as fantasy, a most crucial form of wish fulfillment. A cry for liberation.

As I recall that experience with my friend, reliving our passage southward on a tide of cheap beer and Mexican promises — myself

disabled by a double-stranded lash of fear and control — I'm doubly struck by the memory of last week's fundamentalist preacher, the anti-Satanist crusader. In the course of his lecture, he verily taunted his audience — calling into question their faith and the quality of their spiritual lives. He remarked, on the heels of a particularly graphic description of the circumstances of a teen-age suicide: "Some of you are just playing church. And Jesus knows which of you are sincere and which of you are not."

In our shrinking world, we're cursed with Great Satans and Evil

Empires. Dubious rhetoric is too often taken seriously by those who reject the bumper sticker wisdom, "Question Authority." Sadly, one man's vision of the Fiend incarnate is another man's vision of truth, justice, or democracy. Addicted to Oil. I Will Kill for Exxon.

The fundamentalist crusader, Jerry, begins his anti-evil presentation with a film. In the first few frames, he is depicted speaking with teen-agers at a school rally. With G-man severity, he stands by, neutral and without pity, while these kids offer their worst stories: "I've tried to kill myself six times"; "My father gave me herpes." The voiceover, a semi-friendly authoritarian male, declares, "And Jerry brings an authentic love to the children of America. At the end of every high school assembly, he plays a dramatic suicide tape. The students are asked to relive the last minutes of a disillusioned young man tripping on LSD and recording a good-bye message to his parents. You can see the impact of Jerry's message on the faces of the kids that fill his assemblies. Although the Gospel cannot be preached at these public school assemblies, Jerry concludes with a special invitation to an evangelistic pizza blast on Friday night."

End of film. As I listened to this man speak, watching him shower the congregation with statistics and occasional inaccuracies (the McMarrin preschool was not located in Huntington Beach, for example), and as the crowd echoed his more colorful pronouncements with breathy "Amen"s, I nonetheless did not question his sincerity. He was preaching to the choir, and he could rest his argument on appeals to emotion (primarily fear, such as his descriptions of prior engagements, which included prominent Satanists in attendance; these anecdotes introduced peculiar notes of paranoia into his otherwise practiced and relentless delivery). Still, he seemed clearly a man with a mission — someone who

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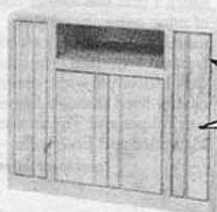
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When I teach literature to community college students, a frequent complaint arises after we study authors such as Poe or Hemingway or poets such as Richard Hugo, Hart Crane, or James Wright: "Are all writers drunks?"

had genuinely devoted himself to a cause he believed in thoroughly. As a trespasser, though, I could see around the game. Unconditioned by the instinctive call-and-response dialogue or the indisputable premise of us-versus-them salvation, I could appreciate the workings of an elaborate and collective closed system — not unlike the perilous closed system of addiction.

Certainly I don't seek to discredit this evangelist or his religion. In fact I admire his devotion, considering the falls some of his brethren have taken recently. What struck me first and foremost was this notion: As a recovering alcoholic, I often considered myself damaged or broken; I viewed my recovery as an attempt to mend and heal, and ultimately as an attempt to reconcile with my society, my culture, my Southern California version of America. However, I am beginning to see that this society, in many important ways, is just as damaged and broken as any addict. If this is true, what happens to the idea of reconciliation? How does one aspire to wholeness in a fractured world?

Today I attended an exhibit of powerful art — installations, drawings, sculpture — all of which represented five years in the healing process of the artist, an adult child of alcoholic parents. One participatory section of the exhibit included a large wooden cross resting on the floor, surrounded by a basket containing smaller flat wooden crosses, a pair of hammers, and a request: to write the name of a loved one who had died of alcoholism on one of the small crosses before nailing it to the large host cross. I did so, contributing the name of a grandfather who died more than ten years before I was born. The large wooden cross was covered over.

Microphone in hand, Jerry continues: "Satanists have a communication network as sophisticated as the FBI.... I compare the revelation of the widespread existence of Satanism to the disclosure nationally of the incest phenomenon 15 years ago.... In two weeks, I will be

traveling to Germany to speak to the soldiers — because Satanism in Germany is at an all-time high.... By the way, we had 91 decisions for Christ this morning at College Avenue Baptist Church.... Next to the jambox was a letter that his mother gave me, addressed to the Prince of Heavy Metal, Ozzy Osbourne.... The Judas Priest album does not have backward masking only; it also has *audio subliminals*, which, up until this time, have never been discussed on a national level.... When I begin talking specifically about the topic, I ask, unless it's an emergency, for you to move as little as possible. We've found when you address the topic of Satanism, if anything can go wrong, it will go wrong. At one church, there were huge globes strung throughout the auditorium, and as I was giving this address, one of those globes fell and shattered all over the piano.... Just thought I'd warn you in advance. Listen very carefully, very prayerfully.... Make those checks payable to.... Sean's babysitter was a covert Satanist.... He started sacrificing animals, he took up a preoccupation with the color black.... After killing a Circle K convenience store clerk.... He knelt before the altar in his bedroom, after he donned a black cape, underwear, and hood.... I said, 'Son, how could you kill your parents?' and he said, 'Because I loved them....' Flip Wilson's old comedy line now has a completely new meaning to it in 1990...."

Jerry's book on the rise of Satanism in North America was available in the lobby (VISA accepted), with a foreword by Geraldo Rivera.

In the grip of ruthless denial, an alcoholic will refuse to accept the fact that he might have a "drinking problem," even when he is lying face-down in a foreign refuse heap. His position is rigid; he is right and you are horribly

wrong. As I left the church, slipping through the crowd that pooled around the table where Jerry signed autographs, I squirmed with discomfort. Again. As it has been said before, the spiritual life can be compared to walking a razor's edge. But by design, so hard-line and absolute? That's where I came from. That's what kept me sick.

The irony: I have been given a new life, and in a fundamental way, I have been born again as well. I have seen too much death and half-death, and I have struggled to rise up from the grip of the nonliving. Certainly I have had help, not the least of it from hundreds of souls like me who have tasted a piece of Hell. We all know where it is and what it's like — and now, amid grace, this new journey takes on an entirely different meaning. Life. Survival. And more. Serenity. Possibility. Strength. *Re-creation*. As I write these words, I strive to celebrate, to ease free of shackles and restraints, to live a life of faith, to exorcise that demon I call fear. These words, the act of stringing them together, is proof, is witness, is testimony. However trendy in the eyes of skeptics, recovery is possible, recovery is reaffirmation, recovery is real. *Re-creation*.

Pen in hand, Marguerite Duras continues: "No other human being, no woman, no poem or music, book, or painting can replace alcohol in its power to give man the illusion of real creation." How long I suffered under this crushing misconception. In struggling to realize writing aspirations, I swam in liquor, blindly believing I was cutting through all life's constrictions and inhibitions. I didn't need a teacher or a muse — I had alcohol. Strangely enough, the illusion of creation was so

overwhelming that for years I was able to ignore the fact that I wasn't creating anything but trouble. Whatever I have written that could be considered successful or substantial was created when I was sober.

In his book *The Thirsty Muse: Alcohol and the American Writer*, Tom Dardis writes, "In the 20th century, the idea of the writer as drinker seems to be a particularly American one: no such line of thinking prevailed among European or English writers, suggesting that on the subject of alcohol we are a nation apart."

When I teach literature to community college students, a frequent complaint arises after we study authors such as Poe or Hemingway or poets such as Richard Hugo, Hart Crane, or James Wright: "Are all writers drunks? Why do we have to study these crazy people anyway?" I've never come up with a suitable answer, something that would reaffirm my conviction and faith in literature and sustain this faith for my doubting students (I once had a student, a science major, possessed by a seething rage, who violently declared

D.H. Lawrence's prose to be no more worthy or stimulating than Karen Carpenter's song lyrics; what was he afraid of?). Yet their questions and complaints presuppose a certain understanding about American society — that it is fundamentally okay and that these crazy writers are aberrant and dysfunctional. Bad genes, maybe. Never is this possibility entertained: that the society itself is flawed and that these artists were destroyed — sooner or later — largely through misguided or misapplied attempts at deliverance through creativity.

I write, therefore I drink. Or for much of my life: I want to be a writer, therefore I will uncontrollably. Only the engine of fear drives a man to such excesses. Now that much of this


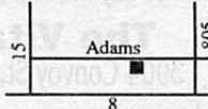


fear is dissolving, I'm able to look around me and see how deeply this same fear surges through others — individuals and institutions. I've worked in colleges where administrative policy is partially based on fear of the lawsuit. Measures are taken to implement curriculum plans that will head off possible (feared!) student-initiated litigation. Certainly these districts are obsessed with the bottom line at the expense of the student mind — and watch them all tremble as the state coughs up another slashed budget. Still shaking, administrators reward and perpetuate mediocrity, terrified of risk and innovation. Students suffer. Inquiring minds don't. I Will Work for Nothing.

A wise man once related to me this allegory: A cagey old lion was approaching the twilight of his life. Each day, it became apparent that he couldn't capture prey with the speed and skill of his youth. So he retired to a comfortable cave to live out his last days, but not before sending notice throughout the land that all animals should come by and pay their last respects. One by one, rabbits and squirrels and such would approach his cave with trepidation. The lion would feign a hearing problem, luring them closer. When they got too close, he would snatch them up and swallow them whole. One day a wise fox stopped by. The lion implored him to come closer. The fox replied, "Sir, I would, but I notice hundreds of tracks leading into your cave. None, however, lead back out."

In my role as teacher, I have for years considered the primary saving grace to be my students. My first obligation has been to them, and I focus my efforts on providing education. Simple. What else should a teacher do? For some time, though, I have noticed the tracks of many teachers leading into the campus, but very few lead back out. I teach creative writing, and the more of these particular classes I teach, the more I feel like a squirrel or a rabbit.

The up-side: This class represents an opportunity for

(continued on page 18)

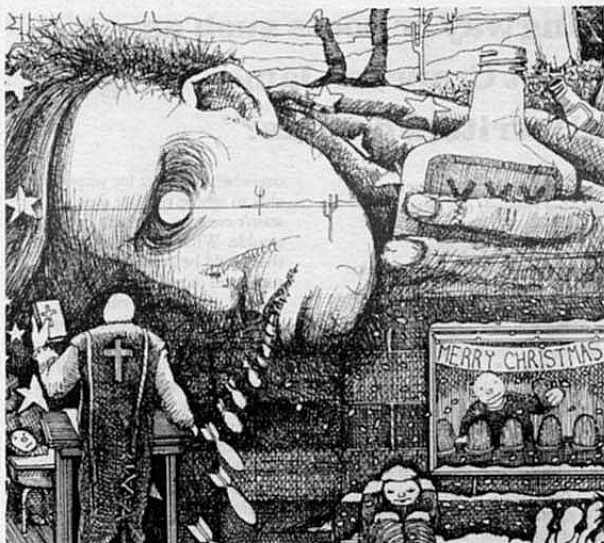
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(continued from page 17)

students to use their imaginations, to cultivate a respect for the power of language, to explore the possibilities that words can trigger. In my wildest idealistic moments, I see creative writing as a colorful oasis in the midst of an otherwise fill-in-the-blank and multiple-choice academic world, where the Scan-Tron sheet and the almighty empty grade become the be-all and end-all of instruction. I also see creative writing as a refuge from the controlling English teachers who regard mechanics and form as paramount, unable to appreciate the flesh-and-blood dimension of their students' writing. These teachers, who use fear to maintain order, have a tendency to make students feel like scum as they batter them with grammatical baseball bats and five-paragraph lead pipes. (A dyslexic student of mine recounted a painful episode during which her carefully wrought yet incorrect prose was read out loud by her teacher to the class as an example of inexcusable writing.) These teachers often view students as The Enemy. Why? Fear: generated by a reluctance to admit their skill in the classroom falls within human levels. Good, compassionate teachers are consumed in the cave; or, they grow to resemble the numbing system they serve. Thus, too many of my students seem uncertain and afraid.

The down-side: Years of being restricted and controlled and psychically bludgeoned in public school have taken their toll on many students by the time they reach community college. How often have I begun a new class, trusting the Socratic method, only to discover that my students have collectively trained me to answer my own questions by the

LAST DAYS



end of the second week? Why? Because they are afraid. So in my little oasis of creativity, upon assigning a wide-open writing exercise — something challenging, something demanding thought and imagination — with unfortunate frequency I hear this student refrain: "This is too hard. I never had an assignment like this before. I can't do it." The implied whine: there are no blanks to fill in, no multiple guesses to make. Quashing Is Job One. I Will Bite the Hand that Feeds Me.

In the face of such difficulties, I sometimes revert to the tools of

the trade — falling prey to the unforgiving system that crackles and slithers all around the classroom — and I issue commands to my students who sit trapped within constrictive plastic chairs. It goes something like this: "You will write 16,000 words this semester or you will not pass this class.... Plan on keeping a journal, more sophisticated than the FBI.... I compare the revelatory powers of creative writing to the wide-spread need for validation that has plagued us for years.... By the way, I had 23 students pass this course with the grade of C or better last

semester.... You will write relentlessly, all the while striving to discover who you are, even if you have to make it up.... Words are that strong.... Work, work, work.... All papers must be typed, and late work is not accepted.... Creative writing is not easy, your instructor is not a magician, you will suffer and strain if you're doing it right.... When I begin talking specifically about creative writing, I ask unless it's an emergency for you to move as little as possible. Once, when discussing the fine points of plot, this podium exploded, sending splinters flying, and not one student blinked.... Read this story by Hemingway, the Prince of Modernism, and analyze it for the presence of symbolic subliminals, which up until this time have never been discussed on a national level.... After two unexcused absences you will be dropped.... Just thought I'd warn you in advance.... Because I love you...."

My novel on the terrors of repression in America is available in the campus bookstore (checks okay), with a forward momentum that'll singe your synapses.

I explain to them once in a while, as I take roll with meticulous regularity, something that must sound like this: "Creative writing would be different if you were taking this class with the absolute desire of a drowning man gasping for breath. It would be more fun. It would be important. You would learn and you would discover. But no one really wants this to happen. Instead, there are three units at stake here, which take precedence above all else. We are responsible to strict state guidelines. Even though the center will not hold, we must do this, and we must do that. Grades must be both means and ends. The college receives cash payments from Sacramento based on attendance levels.

Nothing else matters. Don't be late. Don't. And you will be creative."

This I hate. And I strain for answers, for causes, for reasons and rhymes. This system is cunning, baffling, and powerful. Solutions are not forthcoming. The cave grows darker, and I lose sight of my role, my purpose — as the susurrous torch of literacy flickers grimly. Those who cannot do, teach. Quisling Is Job One. I Will Not Write for the Sake of Writing.

The critical idea, then, is this: Once the alcohol is gone, how is "real creation" realized? More critically: How is "real creation" engendered in a classroom, in line with the current educational system, without resorting to control? And above and beyond yet oh so all-important: How do recovery and grace figure into this equation? Truly, this is the story of my life, as yet unfinished. Now, to spell it out more clearly and tip my hand completely: If my experience and observations, however personal and unique, are nonetheless universal in the sense that, shall we say, my classroom is a microcosm of societal dysfunction in general, I want to know, how do we lose this grip of fear and control? As any recovering soul soon discovers, to change the world before changing one's self is folly. The answer must be in there someplace.

In the beginning, we are told, there was the Word. And the Word, they go on to say, was God. Creation. Creative writing. Re-creation. In a dozen different ways, I remind my students that writing — if it is creative — is essentially an act of discovery. One does not know, completely, what one is going to write about until one sits down to write. We use language to uncover what it is we truly want to say. In the West, we've been conditioned to think

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of creation as producing something brand new. But I prefer the Eastern way of looking at creation. Great thinkers and philosophers in India, for example, have likened the process to uncovering a primeval path in a jungle as opposed to hacking out an entirely new course. In this sense, creation becomes rediscovery. Recovery, then, for me, is rediscovering who I really am. That is "real creation." The act of writing amounts to nothing less than a search for our ancient path, using words to chop through tangles of creepers and vines. How do you teach that in an English class? And, if indeed an entire nation stands in need of recovery, what then?

In *The Thirsty Muse*, Tom Dardis asks, "If alcoholism does have a genetic factor, why haven't European writers been victimized to the same degree as the Americans?" (In a dissatisfied review of *The Thirsty Muse* in the *London Times Literary Supplement*, Jay McInerney adds an interesting

corollary: "Meanwhile, how come British rock and rollers, including notorious substance abusers such as Keith Richards and Eric Clapton, have such admirable longevity compared to American counterparts such as Hendrix, Joplin, and Jim Morrison?") Writing in *The Atlantic Monthly*, Stanton Peele attacks the genetic theory of alcoholism and concludes:

Addictive drinking is one of a range of dependencies that people may acquire in attempting artificially to regulate their sense of themselves and their world. Some people become compulsively enmeshed in destructive drinking as they pursue sensations that they are progressively less able to attain through any other means. And yet we cannot take the power and the seeming inevitability of this self-destructiveness for proof that it is written in the genes.

For an American writer, particularly a recovering alcoholic American writer, creative life revolves around the notion of regulation versus recovery. The

drinker plays a wicked game of managing, combating, and drowning his feelings in the name of regulating his life. This is control at its worst. The result is too often death or insanity; the condition is classic denial, grounded in fear. In recovery, however, one is free to uncover



his sense of identity, not remanufacture one from useless macho American models — embarking on a journey of true self-understanding that ultimately must lead to a clearer understanding of the world.

Duras again: "Drunkenness doesn't create anything, it doesn't enter into the words, it dims and

slackens the mind instead of stimulating it." This is reality. The drinker, however, possesses another version, and in the grasp of alcohol, he truly feels, as Dardis explains, that "drinking [can] open the windows of the soul; true vision is achieved only when the mind has been liberated by liquor."

However, at this moment, my recovery cannot be separated from my creative life, which cannot be separated from the divine. As I look over the history of my struggle with alcoholism, first and foremost I acknowledge the existence of a higher power, which for too long I shut out and rejected and which all the while — despite my protests and denials — was always there. Another irony: in the most accelerated and violent period of my drinking, when I hammered down liquor at a furious pace, momentarily condemned to slaking an unquenchable thirst, I was even then yearning for something spiritual. In a letter to a recovering alcoholic, Dr. Carl Jung succinctly brought this

situation into focus: "You see, 'alcohol' in Latin is *spiritus*, and you use the same word for the highest religious experience as well as the most depraving poison. The helpful formula therefore is: *spiritus contra spiritum*." In other words, there's a big difference between wine and the divine.

Outside my window, I hear a Navy man speaking with one of the neighbors, an elderly woman. The wind blows holes in their dialogue, but I do know they're talking about Iraq, and I do know the Navy man is shipping out for the Middle East within the week. He says, "They're fanatics." The old woman nods her head and responds; her words are unclear. But the sailor's comeback is distinct: "In that case, we'll just have to kill 'em all." I smell big, bad American trouble up ahead. I see thousands of bodies strewn across foreign refuse heaps. I Will Write for Light. □

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INTERNATIONAL
MALE

"She's waiting for me to kick it," says Stan Mertzler, 70, of Park, MD, "so she can play tennis."

"It's snowing out," scoffs Doreen "Dixie" Mertzler, 69. "How could I play tennis?"

"In the summer."

"In the summer I can play whenever I want."

"You can't wait to play with men — mixed doubles."

"Every time I play mixed" — she's talking to me — "he goes crazy."

"I'll kill them!"

"I thought you said you want me to be happy."

"Not that happy."

"You need some exercise yourself." To me: "Why don't you take him for a walk?"

"Not now," growls Stan, "I'm doing my puzzle."

"When, then? You need exercise."

"In the morning."

"Don't forget."

"I won't forget."

"You'll forget."

"No, I won't."

"I'm not going to remind you."

"I won't forget."

To me again: "You'll see. Watch him forget." Naw, I'll remind him. After all, we're bunkmates. Me and him in the guest room, his room, on rickety modified cots while she's got her own with a queen-size. "How long has this been the setup?" I ask.

"A ... a while. She no longer enjoys my snoring. It disturbs her beauty rest."

"You're a typical modern couple."

"I suppose." His snoring, fathomless, primeval, not only keeps me awake but appalls me — this involves oxygen? Is the old man dying?

A freezybreezy suckwhite morning. I pick a salty stretch of concrete for our twostep. "This reminds me of the army," says Stan. "It was cold as the dickens. There was this sergeant, Pat something, Saunders, Sorensen, he said, 'Out of the way, fellows, I'm gonna heave.' We believed him, we got out of his way, and he did." After a cautious 40 yards he ups the tempo, then doubles it, stepping too fast for his cane to take the full brunt of his stride. Listing forward at 60 degrees, he barrels ahead of me.

"You're too macho — slow it." I grab at his coat, too late ... down.

A woman about 60 lays down her bundle, circles a drift and crosses the road. "Get rid of her," snaps Stan, but she's quickly upon us, helpblood in her eye.

"What's his condition? Is he taking medication?"

"Go 'way, old bag," he snarls. Silently — surprisingly — she does.

For a skinny guy he's heavy — weight in the bone. A major endeavor just getting him upright. Pants ripped, a knee scraped — "Don't tell Dixie." We make it home, sneak past her, I take off his pants and repair the knee. What about the pants? "Throw them out. I hate them."

Enter Dixie, ladle in hand. "That was quick."

"We walked a mile."

"Very good. You changed your pants?"

"Yep."

"Any reason?"

"They didn't match my shirt."

"These match your shirt?" In his quickest move of the day, he grabs her pantsleg, her thigh, she pulls away, glowers, exits ... gone.

A walk with Stan, a meal with Dixie.

Story by Richard Meltzer

Illustration by Peter Hannan

"They have *something* between their legs," says the old guy, "but do we ever really find out what it is?"

"Dixie, remember when we got permission to be cremated?"

"Permission?"

"In our wills."

"No, it's not, but they all know about it."

"Don't you remember the flak we took from the powers that be?"

"From *what* powers?"

"What have you got to eat?"

A steaming pot of speckled reddish gruel, consisting, most manifestly, of cornstarch and boned chicken lumps, is apportioned for three. With nose and tongue I struggle to discern its gustatory essence. "What is this?" I finally inquire.

"Kung pao chicken. How do you like it?"

"It's a little on the bland side."

"Well, the chili paste they recommend, I find it way too hot, and garlic doesn't agree with me, so instead I substitute diced tomatoes and sesame."

"You got any hot sauce? Tabasco?"

"No. Will mustard do?"

"That's okay."

Finishing his portion, Stan belches softly and wipes his lips. "Where's my cookie?"

From an overhead cupboard Dixie draws a small blue box with panda filigree, shaking from it a single twisted wafer. He cracks it and removes a tiny paper which he examines at arm's length. "I can't read this."

"Put your glasses on."

"Where are they?"

"Where'd you leave them?"

With minimal commotion they are found in his left shirt pocket. "You are a person of great taste and refinement." That I am. When we had the paperhanger that time, Marilyn said I could ...

"Who's Marilyn?"

"The one from your bridge gang."

"There's a Marian."

"Marian. She and I see eye to eye about paper design."

"How's that?"

"She said that when you vote, when you go to the polling place, you can vote any way you want, it's totally up to you."

"What's that have to do with wallpaper design?"

"I forget. Where's my comb?"

"Isn't it in your pants?"

"No."

"Did you leave it in the bathroom?"

"No."

"How do you know you didn't leave it there?"

"I didn't leave it there."

As she splits to check I realize it was prob'ly in the pair he had me trash. "I bet it

"I want *that* one."

"I can probably buy you the *identical* comb. What color is it?"

"Black. And unbreakable. With rounded ends. It was in my pants."

Another search is undertaken. The old boy arises to toy with the dishes, make himself "useful." A domestic-compulsive from way back, he races, without luck, to effect the task before his mate's return.

"I don't see a sign of ... no, that doesn't go there."

"Where does it go?"

"It isn't even dry, let me. Do your puzzle."

Pages are flipped in the current month's

When I tire of watching
linoleum grow, I count
attritions on the head
of a pin. Counting
done, I poke around for
something to steal: what
shall it be?

was in the pants we threw out."

"Don't tell Dixie."

She returns. "I can't find it. Where are the pants you were wearing this morning?"

"You can't find them?"

"I haven't *looked* for them. Why'd you change?"

"I don't remember. I need my comb."

"We'll get you another one."

Senior World. "Five letters, *'blank old flag'* — a pencil moves. "I told her, 'I don't care if you saw the damn thing or not. We took pictures of it.'"

"Hub?"

"Our neighbor Jeri is very opinionated. She insisted when you're in a plane over the

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Grand Canyon you can't see anything, it's too far away."

"An opinionated vitch, witch, w-i-t-c-h."

"Don't call her, don't call people that. She just happens to be wrong in this case."

"A witch on wheels."

Submitting to a pet compulsion of her own, Dixie swings to the foyer to handwash a cluster of rubber ornamental grapes. I ask Stan, "Do you ever just scream?"

"What about?"

Give me an hour, I think, and I'll lay the short list on you. Instead I merely query, "How's your sister?"

"Emma is fine. She wondered whether I remember Perth Amboy. I told her, 'Mud flats.' We were there in 1925, '26. The cousins and uncles would go on the weekend. We went because her brother Leon..."

"Whose brother Leon?"

"My mother's brother. He had no place to go but Perth Amboy. I said, 'Why is it taking this long for tomorrow to get here?' He said, 'Longest day of the year, December 21st' — it was a long night. So she asked me what I knew about, she's trying to prove, she would rather have a party than anything. I would rather look at the historical perspective. Perth Amboy was a small town then. The way the stories had, Emma always kept the archives. A wise man said, 'Don't save things, they'll consume you.' How true. We're swamped now getting rid of all our, prior to moving."

"When was this? You've already moved."

"Before we moved. Emma had barrelsfull, she still does. And her husband Jack, who's a horse's rear, found them in the cellar. He had to take ... not calcium. Not fluorine. Anyhoo, he took it, but he was supposed to, a white pill. The doctor'd been saying he should ... not magnesium. I take it too, in the morning, a mineral. Not selenium. Zinc. I take zinc, but the zinc I take is ... Dixie, what is there to eat?"

Optional activity proceeds apace. When I tire of watching linoleum grow, I count attritions on the head of a pin. Counting done, I poke around for something to steal: what shall it be? Stamps? I can always use stamps. Plaid hankies? Ditto. Rubber grapes? Hmm ... nuh thanks. Videotape? I got no VCR.

As I 'splain when Dixie catches me snooping, "I wouldn't own one."

"I thought you did."

"It got stolen. Somebody climbed in the window. I'm really glad."

"Oh, I'm very pleased to have one. I tape the aerobics and cooking shows. It's especially good for the cooking, they go so fast, you never get it all if you see it only once. And if the host is *appealing*, the hostess, it's that much tougher to follow. Especially, have you ever seen, I can't think of his name, he calls himself the Frugal Gourmet?"

"No, I can't stand those..."

"Wears an apron and a tie and he's entertaining, he's charming — I replay the shows to see him. And sometimes a dish, he shows you how to prepare your own cole slaw, very tasty. I was thinking of making some tomorrow."

"Speaking of which, do we have any plans tomorrow night?" My return's not till the 2nd — will I ever last?

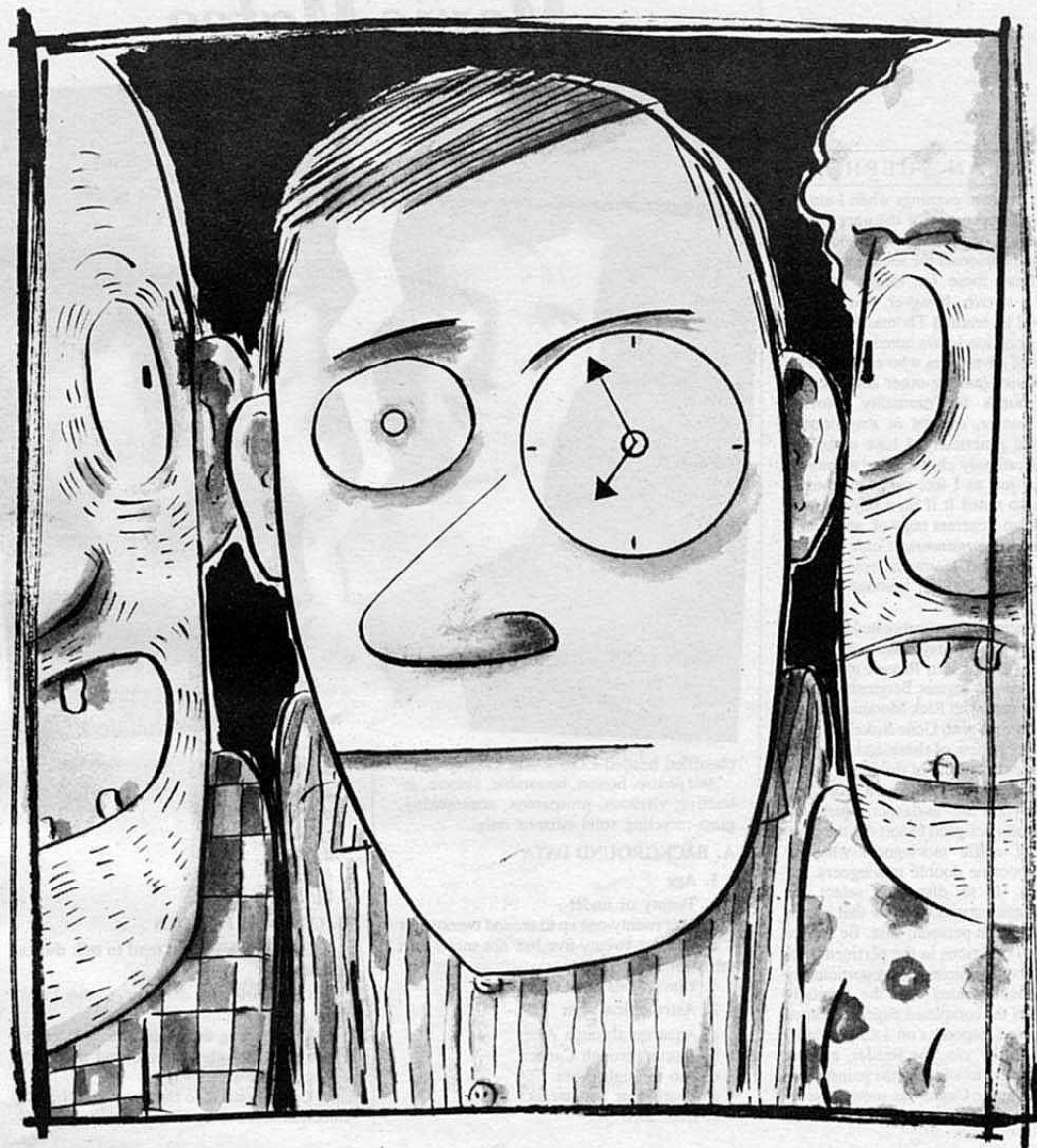
"I thought we'd just spend a quiet evening."

"How 'bout renting a movie?"

"Rent ... what do you mean?"

"There are stores that rent cassettes, I saw one on the ride from, all these places that have 'video' on the front."

"Is that what that is?"



"Yeah. You can get, anything that's been out and gone for more than a couple months."

"I never knew."

"By the way, I've looked all over and I can't find, have you got anything to drink?"

"Yes, we do. There's Cherry Heering. I have that for when the girls come over."

"That's it?" I gag thinking of it.

"And a little, there might be some orange liqueur left, mandarin orange. Want me to see?"

"No, I'll pass" — I'd rather watch linoleum play bridge. "You want a movie? It's my treat."

"Get something nice, though. Something we'll all enjoy."

No car at my disposal — "We can't let you drive," declares Dixie, "in such weather" — I prowl afoot an hour before

scoring a vid joint. Thorough scrutiny of stock leads me to Bertolucci's *1900*, four hours plus about Italian fascism ... they'll love it. In addition to beer I buy mayonnaise.

Showtime: 8 p.m., approx., to permit us undivided (if unspecified) access to midnight. A sixth of a day is a long time to sit, but Dixie, fit as a fern, who if she doesn't make it to 90 is being cheated, fades only once and is generally riveted. As has been her habit since the '50s, she addresses the screen at key junctures — "you're marrying her? You're crazy." Stan, for the most part, snoozes. When his snoring proves distracting, she stirs him: "Wake up, watch the film."

"I've already seen it."

"You have not!"

"Yes, I have."

"Just be quiet." He is. Not a peep until near the end, after Donald Sutherland's been shot and his broad is about to get a haircut:

"What can I eat?"

"You'll have to go yourself." He does. Two minutes later, a thud. Kitchen?

Resting in a puddle of kung pao and cole slaw, Stan jabs about with a sponge. In attempting to clean up before discovered, he has, on evidence, slipped in this puddle, cause primarily his (though not readily apparent). Spotting no three-bean salad, I reach down to help him — "Don't tell Dixie."

"Don't tell me what? Where's your cane?"

"I don't have my cane."

"You should *always* take your cane. Are you all right?"

"Yes."

"You didn't break anything?"

"No."

"I'm talking about *you*."

"I didn't break, how's the movie doing?"

"Who *cares* how the movie's doing?"

Let's hear it for Stan and Dixie! (It's 12:02 and I keep my fucking mouth shut.)

I decide I'll steal a grape. □



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Movie Mates

BY DUNCAN SHEPHERD

On those frequent evenings when I am too weary to crack open one of the unread Jane Austen novels, I often have nestled down instead with the Personals for some light entertainment. Read these for longer than ten minutes at a stretch, however, and I find I might as well be reading Thomas Hardy. On every such occasion I have noted without fail the number of advertisers who adduce an interest in movies (among other activities) as sensible grounds for mutuality. Movies! Movies *en masse*, movies *in toto*, movies generally and generically. I have noted this with what I can only characterize as mounting concern, just as I feel sure Jane Austen would have so noted it if on a day-pass she were to pick up a current copy of, say, *Single Magazine and Entertainment Guide* ("Clean paper... Not porno"), much less were to wander into a random matinee at the multiplex.

Simple imagination, corroborated by rueful memories of bachelor days, alerts me to the potential hazard of a Ken Russell man coming together with an Ingmar Bergman woman, a Bill Murray man with Rick Moranis woman, a Roger Ebert man with Gene Siskel woman. To avert at least a few of these disasters, and to systematize the means of doing so, I have taken it upon myself to compose a more "in-depth," or anyhow an "in-deeper," questionnaire specifically designed to sort out the compatibilities of single moviegoers who are disposed to become double moviegoers.

Well, now. If so disposed, select the response for each question below that comes *closest* to your own personal case. Be sure to respond to *all* questions in the pertinent sections, or risk being matched disproportionately with the absent-minded and the mentally defective. Mail the completed page (or printed list of numbered responses on 3x5 postcard) to "Movie Mates," c/o The Reader, and we at this end will get to work on the painstaking process of "playing Cupid" as soon as we've found the right respondent to our Help Wanted



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A. BACKGROUND DATA

1. Age

- a. Twenty or under
- b. Over twenty-one up to around twenty-four
- c. At least twenty-five but not more than thirty-nine
- d. Don't waste your time

2. Astrological sign

- a. Aquarius through Aries
- b. Taurus through Cancer
- c. Leo through Libra
- d. Scorpio or Sagittarius
- e. Capricorn

3. Favorite color

- a. Taupe
- b. Puce
- c. Bice
- d. Bister
- e. Smalt
- f. Tuna

B. CINEMATITUDES

1. How much do you tend to talk during movies?

- a. Only during the dialogue, so that I don't miss anything important.
- b. Only during the noisiest action, so that I don't bother other people and they can't eavesdrop so well.
- c. Continuously, so that I can get the help I need in order to figure out what's going on.

d. Not at all. I go to movies to escape from burdens and responsibilities, particularly those of always having to think of things to say.

2. What are you most eager to talk about after a movie?

- a. Food.
- b. Clothes.
- c. Money.
- d. The social themes and philosophical implications of the movie just seen (e.g., whether or not it was deeper than it was long).
- e. The formal elements of the movie just seen (e.g., whether or not it was longer than it was deep).
- f. The sex appeal of the stars on a scale of one to ten.

3. Your dream date:

- a. A romantic candlelit dinner, a movie, a walk on the beach beneath the moonlight.
- b. Drugs, a movie, more drugs.
- c. A double-feature.
- d. Three videos, a six-pack, a bucket of Kentucky Fried Chicken.

4. The kind of movies I like best are ...

- a. Comedies with alumni of *Saturday Night Live*.
- b. Comedies with alumni of TV comedies other than *Saturday Night Live*.
- c. Comedies with subtitles.
- d. Anything with a happy ending (i.e., Aristotelian comedies).
- e. Tragedies.

5. When Patrick Swayze gets stabbed in *Ghost* ...

- a. I want to get even with the son of a bitch who did it.
- b. I marvel at the trick photography that enables him to be in two places at once.
- c. I am sad that he had his shirt on when it happened because it means that throughout the rest of eternity, or at least till the end of the movie, I won't get to see him bare-chested again.
- d. I am glad that Demi Moore is "available" once more. She's totally hot.

6. Your date wants to see the new John Malkovich movie. You want to see the new Kurt Russell movie. You ...

- a. Humor your date. (He/she is only trying to impress you, and once you are more comfortable with one another it'll be Kurt Russell no problem.)
- b. Stand firm. (Life's too short for game-playing.)

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c. Go the multiplex and split up. (It's important in a healthy relationship for each person to have his and her own interests.)

d. Remove that person's card from your Rolodex. (Any idiot knows that the trouble with John Malkovich is not that he can't act his way out of a paper bag, but that if you were to put him inside one he would insist on acting as if he were handcuffed in a padlocked casket at the bottom of San Francisco Bay.)

7. Favorite "munchie" at the movies:

- a. Popcorn with buttery flavoring
- b. Popcorn plain
- c. Nachos
- d. Mexican wedding cookies
- e. Mustard
- f. Ketchup

8. In a theater auditorium, I prefer to sit ...

- a. In the front four rows with the grade-schoolers.
- b. On the aisle for a fast exit.
- c. Wherever's the heaviest concentration of my fellow filmgoers. I enjoy lots of company.
- d. With an empty seat between me and my companion.

e. Feet higher than head.

9. What is the lesson of *Pretty Woman*?

- a. Hang on to your dreams.
- b. Sleep with however many you please, but save your ring finger for the man with a private jet.
- c. A bad education won't hold you back if you're travelling on a great pair of legs.
- d. You don't have to know the words to cry at the opera.
- e. No one ever went broke underestimating the taste of the American public.

10. How do you spell Willem Dafoe?

- a. W-i-l-l-a-m D-e-f-o-e
- b. W-i-l-l-i-a-m D-a-f-o-e
- c. W-i-l-l-e-m D-a-f-o-e
- d. J-e-s-u-s C-h-r-i-s-t
- e. K-l-a-u-s K-i-n-s-k-i

11. My all-time favorite movie is ...

- a. *Gone with the Wind*
- b. *Pretty Woman*
- c. *E.T.*
- d. *Citizen Kane*
- e. *Dawn of the Dead*

12. Number of times I've seen the above-

named favorite:

- a. Once
- b. More than once
- c. Twice
- d. More than twice
- e. Thrice

C. EYE OF THE BEHOLDER (men only)

1. When I look across the breakfast table, I would most like to see ...

- a. Kim Basinger. (Lips are the sexiest part of a woman's body.)
- b. Goldie Hawn. (A sense of humor is the sexiest part of a woman's body.)
- c. Michelle Pfeiffer. (Wouldn't cost much to feed, wouldn't filch any French fries.)
- d. Tom Selleck. (I like a mustache.)

2. If you could look into my inner soul, you would see ...

- a. Sylvester Stallone. (Great pecs.)
- b. Arnold Schwarzenegger. (Great biceps.)
- c. Mel Gibson. (Great buns.)
- d. John Candy. (Great appetite.)
- e. "Freddy Krueger." (Great shame.)

C. VIVE LA DIFFERENCE

(seulement les femmes)

1. When I look across the breakfast table, I would most like to see ...

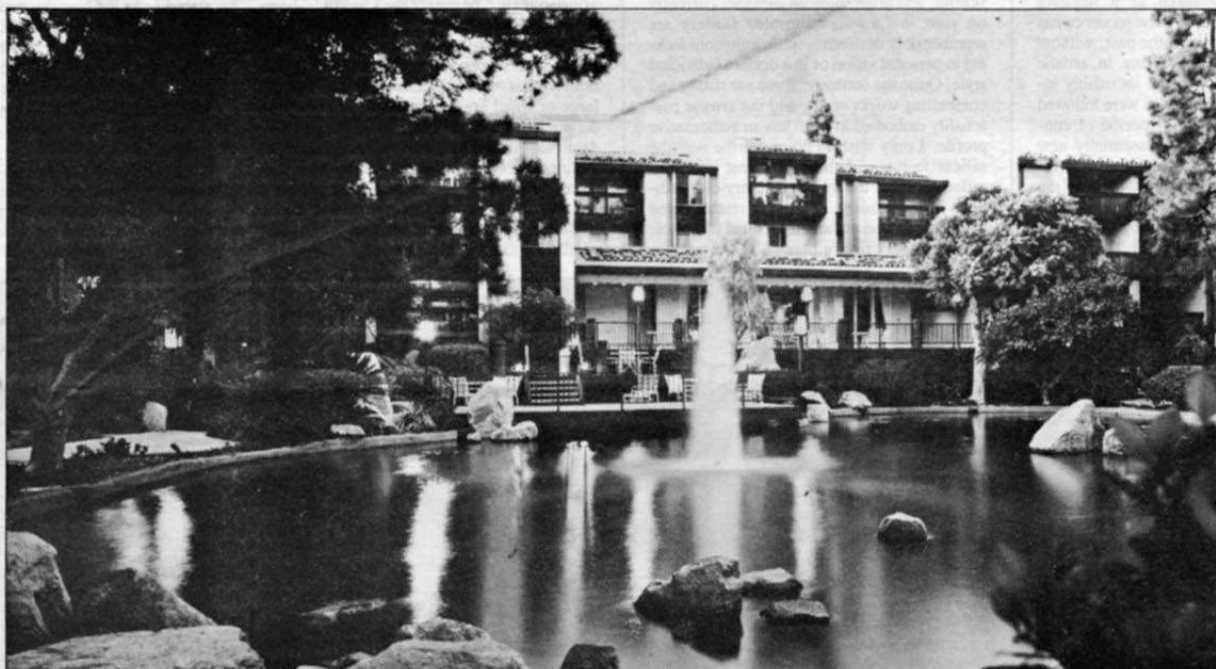
- a. Tom Cruise. (Just because a guy's real short doesn't mean he can't exercise and work out with weights and build himself up and be all he can be and feel completely good about himself.)
- b. Patrick Swayze. (Lovable lunthead whose look of equine perplexity so nearly approximates sensitivity.)
- c. Timothy Dalton. (A British accent makes a man sound so intellectual.)
- d. William Hurt. (Mental aberration can be so exciting.)

2. If you could look into my inner soul, you would see ...

- a. Sigourney Weaver. (I'm a queen and you are my slave.)
- b. Kathleen Turner. (I'm a queen and you are my slave.)
- c. Barbra Streisand. (I'm a queen and you are my slave.)
- d. Sandra Bernhard. (I'm a queen and you are my psychiatrist.)
- e. Jennifer Jason Leigh. (I'm your slave.) ☐

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IN GRANDA'S STYLE

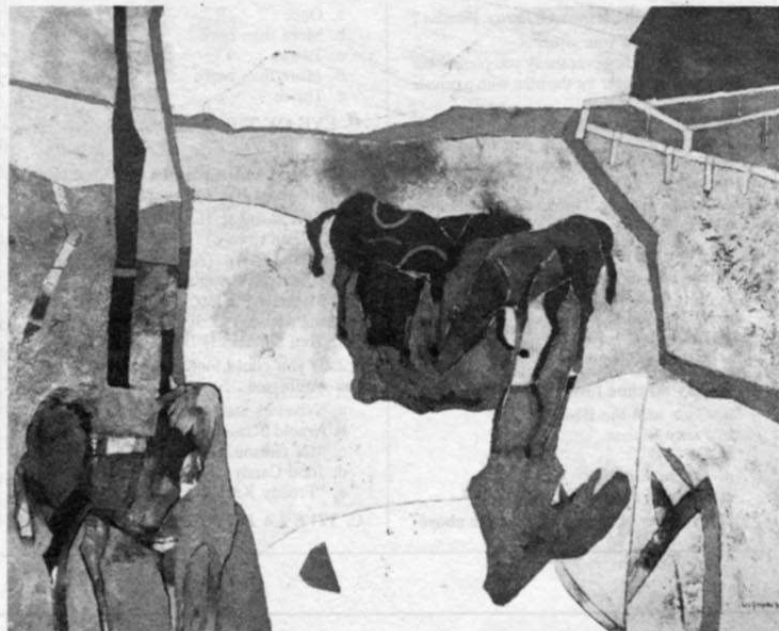
BY JONATHAN SAVILLE

Virtually all the major innovations in modern art — in all the arts: visual, musical, literary, theatrical — were made between 1880 and 1930, one of the most stupendously creative half-centuries in human history. Since then (and it has been well over a half-century now), artists have devoted themselves to elaboration, variation, and consolidation of the revolutionary discoveries of the previous era. Particularly in the visual arts, there have been numerous outbreaks of "new" styles that have turned out, after the momentary publicity has

The dusky, large-breasted maiden is so close to nature that she seems almost a purely natural creature herself.

died down, to be little more than rather narrow explorations of principles laid down as much as a hundred years before.

This need not be taken as a negative criticism of recent art. The same sequence has been repeated frequently in the past, without necessarily indicating a decline in artistic quality. In the visual arts, the incredibly innovative 15th and 16th centuries were followed by an immensely protracted period of consolidation in which nothing essentially new was invented in painting, sculpture, or architecture, but in which nevertheless some of the supreme practitioners of those arts flourished. It was no doubt intensely exciting to be alive at a time when Michelangelo or Titian were



"Paisaje Equino"

making everything new, but contemporaries of the unrevolutionary Rubens or Rembrandt had no cause to complain of an insufficiently profound artistic environment.

This introduction brings us to the Mexican painter Luis Granda, a typical — in fact, a marvelous — example of talented modern consolidation of earlier discoveries. In what follows, I do not mean to suggest that the vivid, skillful, and often splendid canvases currently on view in La Jolla's Iturralde Gallery are reprehensibly derivative, weak imitations lacking in personal vision or in a distinct individual style. Quite the contrary: these are strong and compelling works of art, and the artistic personality embodied in them has an authoritative profile. I only wish to point out the way the salient features of these excellent paintings reflect some of the by now century-old traditions of modernism, creatively reinterpreted and made into an authentic personal utterance, but with roots firmly planted in the past.

Granda's show at the Iturralde is tightly unified: in the style of these oils, in their range of subjects, and even in their format. All are rectangular, horizontally disposed, and (with one minor exception) of the same 43"x53" size. They are all figurative, with human figures or animals displayed within landscapes or (less often) in interiors. Everything is insistently at the paintings' surface, all linear and atmospheric perspective having been eliminated, as are sculptural modeling, plausible lighting, or any attempts to represent space, mass, and shadow naturalistically. Instead, both figures and background are divided into large or small areas of strong, flat color, the demarcations between such areas indicated by decisive lines. This assertive pattern of outlined color-areas is intensified by the colors themselves, which are bold and energetically contrasted. The effect is somewhat like a mosaic or a stained-glass window — but most of all like Gauguin.

Indeed, Gauguin (whose stunningly new style was developed in the 1880s and 1890s) seems to be the inspiring genius throughout Granda's work — and, it should be said at the outset, he could not have picked a better one! One may see the Gauguin spirit strikingly in *Paisaje Equino* ("Landscape of Horses"), which shows us three horses among fields, mountains, and rural buildings (perhaps stables). As in Gauguin, surface pattern rather than naturalistic space is the location of these animals' existence, for they are subsumed into the artist's unfettered imagination and into his work of art. The colors belong exclusively to his fantasy, as well as to his acute and subtle sense of the color harmony demanded by the painting.

So, the fields depicted in this work are irregular, outlined areas of ivory, yellow, ocher, or umber, with no reference to the actual colors (or textures) of fields in the natural world. The horses are navy blue or fuchsia,



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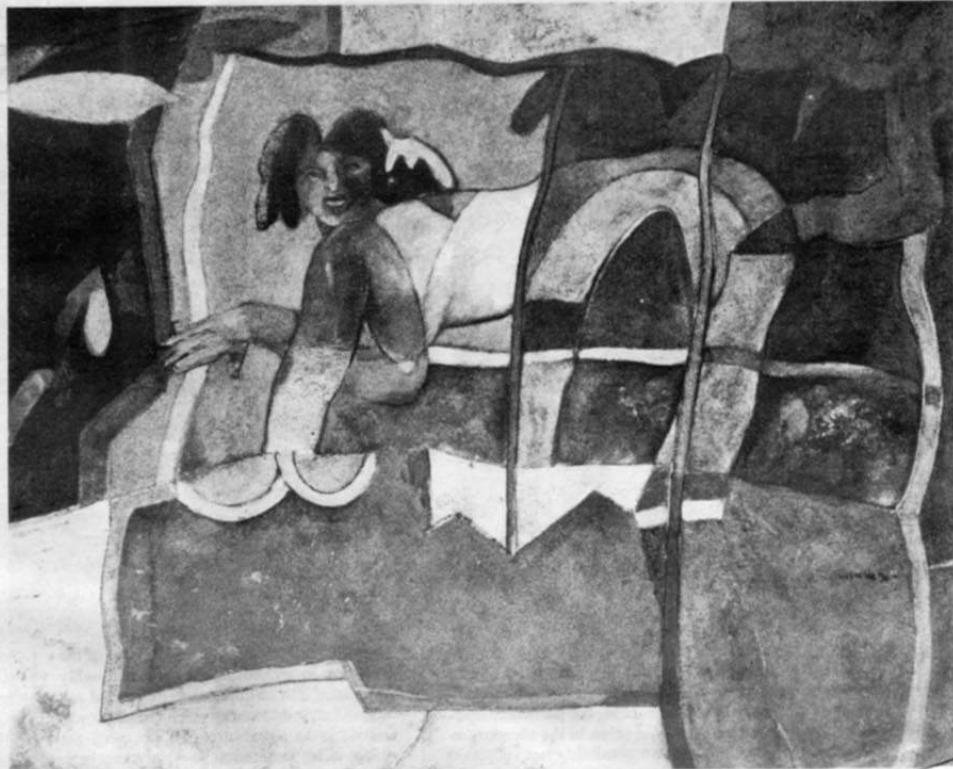
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or a combination of such colors with no motivation in nature (purple flank, blue back, gray chest, the outer side of the legs purple or gray, the inner sides pink). The large, irrationally shaped pools of "shadow" in which the purple and fuchsia horses stand are teal green. The sky is off-white. The result is less a commentary on the world than an aesthetic statement: the focus has shifted decisively from representation for its own sake to the use of representational elements in the construction of an autonomous work of art.

Paisaje Equino is the brightest of these paintings. Granda's preferred palette is much darker, but with the strong contrasts always present. Typical of these darker colors are the intense, mutually vibrating deep greens, blues, purples, and browns of *Selva Femenal* ("Forest of Women" — a title and a subject parallel with *Paisaje Equino*). Here, once again, one is reminded pervasively of Gauguin. Just as the yellows of the horse field are Gauguin's, so too are the deep mysterious hues of the eroticized forest. Similarly Gauguinesque is the lush primitivism, the dusky, sensual, large-breasted maiden, leaves in her black hair, so close to nature that she seems almost a purely natural creature herself (although Granda, of course, has gone farther on the path of abstraction from nature than Gauguin had done).

These tawny-skinned Tahitian beauties of Gauguin appear in various guises elsewhere (presumably Mexican). There are, for example, the two seated, broad-skirted women of *Vestidas y Alborotadas* ("Dressed Up and Excited"), or the nude, recumbent figures of *Dorminal* ("Sleep Scene"), tossed around with a collection of beds and couches in a depthless room of purple, violet, and teal, and inevitably recalling — in addition to Gauguin — the decorative structures of Matisse. The complementary influence of Matisse — sensitively absorbed — is even more noticeable in *La Vecina* ("The Neighbor"), an interior with a red chair, a swarthy woman in a blue dress, and a window opening on a mauve sky.



"Selva Femenal"

In most of these paintings, the large areas of color are given textural vitality by the scrapings of the palette-knife, and at times the color itself undergoes complex, organic, luminous metamorphoses as the brush adds and mixes

billowing sub-areas of related hues. In a few of the works, this manner comes to dominate, wonderfully deepening and subtilizing the colors and galvanizing the flat surface into a supple, resilient, delicate spatial sug-

gestiveness. Such is what we see in *La Mujer Que Regala Soles* ("The Woman Who Gives Suns"), a richly dark, dreamlike scene radiant with reds and purples, where someone akin

(continued on page 26)

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"Dorminal"



"Los Gatos de la Noche"

(continued from page 25)

to the crouched, feral female of *Selva Feminal* offers a rising sun to a seated man (the motif recalls ancient Mesopotamian mythical representations of nature goddesses and their votaries); and, to an even higher degree of poetic suggestiveness, in *Los Gatos de la*

Noche ("The Cats of Night"), where the two gracefully drawn felines float in an occult deep-blue-and-purple abstract landscape.

In paintings like these, the particular mannerisms of Gauguin (even in the transformations Granda's own sensibility has subjected them to) are to a large extent gone. At the same

time, the aesthetic and spiritual vision of the great post-impressionist has been thoroughly assimilated into an impressively powerful and beautiful style that is very much Granda's own. Granda is to be admired for choosing the source of his inspiration so wisely, and he is to be admired even more for making so much

of it that after a while one ceases to think about Gauguin at all and soars with unqualified gratitude into the imaginative world of Luis Granda. Like much of the best art in all times, these paintings affirm both the past and the present, tradition and the individual talent, and find no conflict between the two. □

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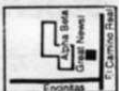
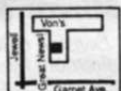
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Two for the Street

BY JOHN D'AGOSTINO

The band featuring Eric Burdon and Robby Krieger closed out the Friday installment of last weekend's Michelob Street Scene with a performance that had hundreds of people singing along, dancing, and hooting their allegiance throughout the 90-minute show. The group was generous in dispensing material both from Burdon's days as front man for the Animals and Krieger's tenure as guitarist with the Doors. Or rather, dispensing *with* that material. The '60s hits culled from their respective attic trunks (but especially the Animals' songs) were given such radical facelifts that they were all but unrecognizable.

Having missed this outfit when they were at the Belly Up Tavern last April, I was curious as to how Burdon's and Krieger's seemingly incompatible styles would meld. I got my answer in short order: not very well, thank you. The problem was twofold. First, Burdon appears to be steering into yet another salsa-fied cul-de-sac, much as he did when he emerged from a slumbering solo career in 1969 as misplaced leader of the Latino-jazz-pop band War. The grease-groove is a monkey that Burdon apparently can't get off his back, but instead of writing new songs in that style, he now is reshaping classic Animals songs to conform to his whim.

Krieger, meanwhile, is disappearing into the void reserved for mediocre guitarists, if Friday's performance is any indication. The slick fret movement, broad melodic leaps, and inventive timbres that characterized his work with the Doors — found to a lesser extent on his 1989 solo album — have been reduced to strands of faded clichés played in a tone more Osterizer-like than guitar-like. Krieger seemed as lost as his technique, as he stood mostly in one spot wearing the befuddled expression of Prof. Ludwig Von Drake.

After a while, I was befuddled too. The seven-piece band opened with "Run for Your Life," a tough cut of urban-rock from Burdon's last solo project that was an appropriate choice given the outdoor ambience and the stage's

location at Third Avenue and J Street in the Gaslamp Quarter. But trouble set in almost immediately on the follow-up, "C.C. Rider." The blues-rock chestnut hinges on a core

Eventually, I noticed a pattern. Animals songs were completely rearranged, while Doors standards were left fairly intact, which enabled fans of both bands to draw their own

Krieger is disappearing into the void reserved for mediocre guitarists.

organ/guitar riff that one could have expected would be played by the band's keyboardist. Instead, Krieger tried to play it bottleneck style and mutilated it and the tune in the process.

conclusions about the performers' attitudes toward their best material. The Animals' "Don't Bring Me Down" — Santana-ized and turned into a singalong, but the Doors'



Eric Burdon

Photograph by Randy Hoffman

"Back Door Man" was given a grindingly faithful reading in which Burdon's strong vocal proved that Jim Morrison had no proprietary interpretive claim to the Willie Dixon blues.

Presumably, the band has internalized Burdon's cavalier take on the old horses; the bassist played the opening riff of "We Gotta Get Out of This Place" so fast that when the others joined in, the song assumed the cartoon characteristics of a record played at the wrong speed. A reggae version of the Animals' "Don't Let Me Be Misunderstood" pleased the freewheeling, loosely packed audience but was dwarfed by a freight-train rendition of the Doors' "Roadhouse Blues." After a silly "guitar duel" that ended with Krieger and his counterpart writhing on the stage, Burdon addressed the crowd.

"In accordance with President Bush's war on drugs," he yelled, "I'd just like to say this band is alcohol and drug free!" When the throng engulfed him in boos, Burdon regrouped. "And all I wanna know is, [shouting] where the fuck can we get some good smoke?" A similar harangue in the middle of Sam Cooke's "Bring It On Home to Me" took on the gods of the video era ("MTV is manufactured bullshit — Sam Cooke is it!"). Following a salsa-boogie version of "Tobacco Road" — so well disguised that the lyrics were the sole remnant of the rock classic — the band left the stage.

It wasn't until three songs into the obligatory encore (a tepid "Spill the Wine" and a slightly ballsier "Boom Boom") that Burdon verbalized what his eviscerated versions of old faves had only implied. As the younger of the two guitarists played the familiar, arpeggiated opening to "House of the Rising Sun," the crowd went cuckoo. But Burdon stopped the guitarist with a wave of his hand and screamed, "I hate that song! Hate it! Hate it!" With Burdon laughing at his own hijinks, the guitarist began again. Considering his outburst, Burdon's perfunctory run-through came as no surprise.

It might sound odd to say that a concert that sent hundreds of people home happy was anticlimactic, especially one that promised to be a highlight of Friday's lineup. But after catching parts of several other shows, including those featuring Beausoleil, Wayne Toups and Zydecadun, the Beat Farmers, Rockola, Poncho Sanchez, Tower of Power, and Mojo Nixon, the Burdon/Krieger fiasco was exactly that.

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Through Nature to Eternity

BY JEFF SMITH

I have never strayed far from Shakespeare's *Hamlet*. I have read it at least twice a year since 1965 and as a graduate student had the herculean task of ploughing through a majority of the criticism of the play. I thought I had a pretty firm grasp of the Bard's tragedy of dilatory revenge. But when I opened the text recently to prepare for the Old Globe Theatre's production, in a flash I understood one of its basic givens for the first time — that Hamlet's father has been dead for almost two months.

Two months ago, my father died. Since then I've had trouble dealing with the word was. Like Hamlet, I have been alternately crazy, paralyzed, and swollen with grief for the loss of one of my truest friends. I have been given to bouts of fury and denial, to metaphysical speculations about ultimate meanings, and to thoughts too deep for tears. Overall I have been "out of joint," with vague feelings of rudderlessness, my sense of due north askew. I won't get over the loss of my father. I'm learning to live with that fact.

Fortunately for me, I don't have to save Denmark in the near future. When the play begins, Hamlet must deal not only with was but also with is, and seems. Along with mourning his father's death, Hamlet must also confront the following: his mother has already married the King's brother Claudius (an act of incest in those days and the cause of his greatest turmoil); the ghost of his father breaks the news that Claudius murdered Hamlet's father



Jonathan McMurtry, Jennifer Van Dyck

by poisoning his ear; and the ghost then gives the young prince the most impossible double-bind message in all of literature.

The Ghost of Hamlet's father demands

of theory, before his time, into the smarmy world of practice (the description of his later voyage to England summarizes his initial condition: "Being thus be-netted round with

This is a production of sights and sounds as well as words.

revenge, but there's some fine print attached to the message: "Howsoever thou pursuest this act," the Ghost clamors, "Taint not thy mind." Hamlet begins the play a 20-year-old Wittenberg student plunked from the ivory tower

villainies/ Ere I could make a prologue to my brains/ They had begun the play..."). He isn't ready to take his exams, let alone right the wrongs of "rotten" Denmark, and especially not to kill a king. Hamlet must not just com-

mit murder, he must commit regicide. And for Shakespeare's audiences, this had grave consequences on earth and beyond. After describing the pain of Purgatory, even for a minor sinner like himself, the Ghost demands revenge and at the same time demands that his son remain somehow pure, untainted by the deed. Swim, in other words, but don't get wet.

Shortly after hearing the Ghost's demands, Hamlet informs fellow scholar Horatio, "There are more things in heaven and earth... Than are dreamt of in your philosophy." Faced with a colossal conundrum, Hamlet doesn't act; he takes up acting. He dons an "antic disposition" and feigns madness. Or does he? Given the maelstrom of ghosts, an arrested Oedipal thing with his mother, and the whole country poisoned by his father's death, he's got every right to be plum wacko. Whether or not he is mad, Hamlet has not only lost his father at a young age, he has also lost a sense of permanence. To him the once-solid earth is now a "sterile promontory," the firmament a "foul and pestilent congregation of vapors," and man "the quintessence of dust." Things have taken on a dual nature: they can seem as well as be, and Hamlet, as yet, doesn't understand that a smile may not be a smile. By acting, and acting mad, he gains access to this strange new world. And be it by Stanislavski's Method or some other school's, it also gives the Dane a much-needed crash course in seeming.

"Seems, madam!" Hamlet fumes at his mother early in the play. "Nay it is; I know not seems." But he'll learn. He'll learn that supposed friends Rosencrantz and Guildenstern are actually the king's in-house surveillance team; that Ophelia only seems to be reading a book when actually she's in a play-within-the-play, performed with an initially unsuspecting Hamlet for her father and Claudius; that — as evidence of lessons learned in acting, the art of seeming — he can stage a play that seems mere entertainment but that has deeper intentions; that a trip to England, allegedly for his safety, could have meant his death. Everywhere he turns, Hamlet discovers positives masking negatives. He once concerned himself exclusively with an orderly world where things were what they were. Now he inhabits a world of slippery dualities, where things could be either what they are — or their opposite. The crash course

(continued on page 32)

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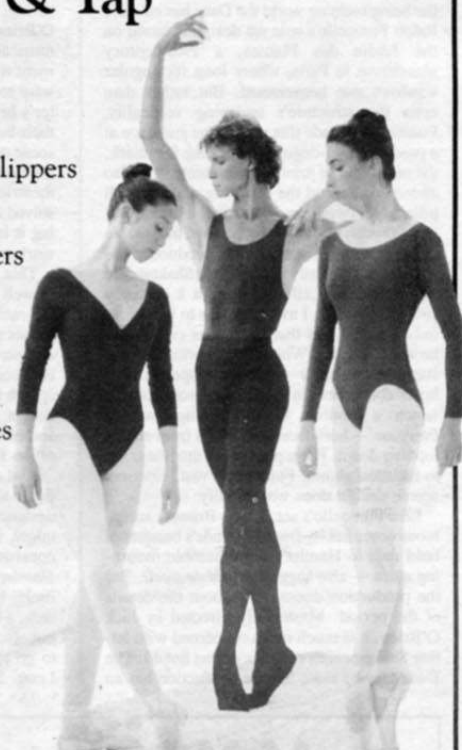
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(continued from page 30)

is in disillusionment and hard-core skepticism. But Hamlet never learns his lessons completely: what seems to be a friendly fencing match with Laertes results in a floor strewn with corpses, including his own.

One of the most impressive features of the Old Globe Theatre's splendid *Hamlet* is the way it provides a constant visual reminder of the being/seeming world the Dane has entered. Ralph Funicello's epic set design is based on the Jardin des Plantes, a 19th-century glasshouse in Paris, where long rectangular windows rise heavenward. But rather than echo the structure's sweeping verticality, Funicello's façade tilts toward the audience at a precarious 45-degree angle. Like Denmark, the set is "out of joint." Deliberately. It is also awesome. Behind the thrusting glass are tall pillars, stairways, and catwalks, a huge, two-story Danish flag, and, in the rear, the marble statue of an angel at prayer (the production has adopted the minority position that Shakespeare was a Roman Catholic; though I certainly couldn't prove it, I too subscribe to that view, only I would add that he was as catholic as he was Catholic). When actors perform on the stage below, their reflections, spectre-like, hover above them in the glass. Throughout we watch a double world, seeing two of everyone — both face-to-face and from above, looking down. For a play about dualities, not to mention ghosts, Funicello's vast, eloquent scenic design does wonderfully.

Like Funicello's set, Lewis Brown's sumptuous costumes — from Gertrude's banquet of bold reds to Hamlet's more humble mourning attire — also suggest the *fin de siècle*. But the production doesn't fret about the details of the period. Masterfully directed by Jack O'Brien, it is much more concerned with letting Shakespeare's complex drama unfold. The Dane may be slow, but the production has an

eye toward speed. The text has been trimmed, the scenes are played briskly (at times almost too briskly), and the scene changes are instantaneous. The result is a strong, inexorable forward movement to the play's tragic conclusion.

Stagings of *Hamlet* often lean toward the solemn and forget that Shakespeare's source was a bug-eyed, pot-boiling piece of Senecan raving. Though anything but bug-eyed, O'Brien's stagings (and Bob James's fine musical score) effectively turn up the excitement when needed. And the humor. It is unwise to label production X or Y as a director's best work, because like an editor, often their best work went into turning a mediocre scene or production into a competent one. But it's hard to resist pointing at O'Brien's sage theatricality, the scope, and the problems solved in the Old Globe's *Hamlet* without saying it is at least some of Jack O'Brien's best work to date.

This is a production of sights and sounds as well as words. James's score leans toward the melodramatic, with *Jaws*-like cellos and basses sawing away, but has an eclectic range and serves useful purposes (at least when it isn't competing with the actors, Ophelia's last speech in particular). Jeff Ladman's fine sound design gives us everything from the barely audible to Fortinbras's foot soldiers clomping off to Poland.

And speaking of best work, it would be difficult to pinpoint a single effort by lighting designer Peter Maradudin and say, with certainty, that's his best. Maradudin's work is consistently excellent, and what he does for *Hamlet* is outstanding. Like the production itself, his efforts are big and bold — blood reds, a blinding white for Fortinbras's exit — but also subtle, refined. And extra credit has to go to "special images designer" John R. Long. Before the audience is barely seated,

the Ghost of Hamlet's father is floating high in the air behind the glass. Then it moves toward us. *It walks about!* How? A hologram? Some rear-lighting projection? Though its initial appearance raises these technological questions, momentarily detracting from the scene, the eerie projection of the Ghost is a very arresting sight and one of the highlights of the show.

Actor Richard Easton is double-cast as the ghost and King Claudius. He is first-rate. His Claudius finally has everything he has wanted. He likes being King; he likes the exercise of power, the formalities of state. He clearly loves Gertrude — whom Catherine McGrath plays as a simple sensualist who, oblivious to the cause of her first marriage's great fall, has found in Claudius a soft place to land. Easton's regal Claudius also enjoys being waited on by officious servants eager to keep his glass full. He just wishes he came by all this naturally. Where Hamlet must sin without sinning, Claudius yearns for a like impossibility: to be "pardon'd and retain the offence." Easton gives the role a surface ease, across which his inner turmoil rebels. Jonathan McMurtry's Polonius gets all the requisite laughs and more, but not for being Elsinore's dolt-in-residence. His Polonius takes himself very seriously, pretentiously so — and there's the rub. As Horatio and Laertes, Peter Crook and Jonathan Walker make useful contributions, as does the entire supporting cast. And Jennifer Van Dyck makes Ophelia's lover's leap into madness both stark and moving. We see her brightly sane and flat, wrenching mad. Few Ophelias show us both.

The critic John Mason Brown once observed that most Hamlets don't wait for their soliloquies before beginning to soliloquize. On opening night at the Old Globe, Campbell Scott's Hamlet did the opposite: he sprinted through the first three soliloquies as if driv-

ing a Formula One race car in the Elsinore 500. The first three soliloquies are meant to be delivered faster than the last four, but not *that* fast. What was missing from Scott's soliloquies was a sense of thought unfolding. They felt premeditated. Scott gave us the results of Hamlet's thinking rather than the actual process itself. In Hamlet, Shakespeare has opened up a brilliant young mind at work. He weighs everything on scales. Everything comes in twos, from being vs. not being to couplings of adjectives. His mind flits about, darting from thought to thought, weighing, rejecting, darting anew. Denmark may seem a prison to him, but Hamlet is linguistically free. And Scott's efforts would improve a great deal were he to concentrate more on the play of the mind behind Hamlet's words.

Although Scott is more believable emotionally than verbally, he gives an impressive effort and shows every sign of growing in the role. This Hamlet isn't a languid Romantic poet rolling his eyes at the ionosphere. Nor is he a borderline psychotic simpering under the streetlamps while on leave from the asylum. Instead he's a bright, vigorous, graceful young man whose normal life — a definite love for Ophelia, success at the university, an extrovert with many friends — has been shredded by an unthinkable crime, forcing him to become an introvert to all but Horatio. When he feigns madness, Scott becomes Robin Williams (a bit too thoroughly at times, especially his ruling mannerism: a pinched smile/giggle that concludes too many sentences). Throughout, Scott plays the Dane with a rooted intensity, wit, and charm. His is a physical Hamlet, ready for a good skirmish; it's his conscience and his father's double-edged demands that restrain him. And above all, Scott's is a human Hamlet, which makes his plight — and his passing — all the more tragic. □

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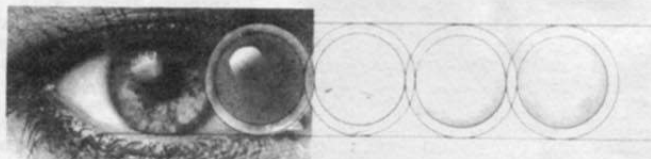
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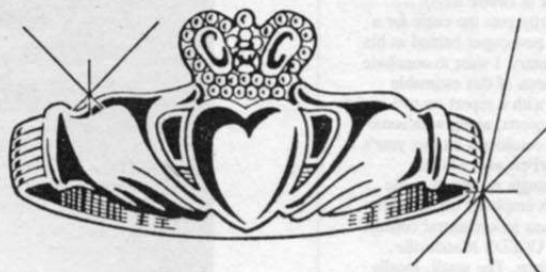
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QUARTER NOTES

BY JONATHAN SAVILLE

SUMMERFEST: FINAL CONCERTS

The density of programming in the La Jolla Chamber Music Society's SummerFest (nine concerts in twelve days) necessarily puts the critic for a weekly newspaper behind in his commentary. I want to conclude my reviews of this estimable project with a report on two of the final concerts, along with some general comments on this year's SummerFest as a whole.

The single exception to the festival's emphasis on chamber music was an orchestral concert held in UCSD's Mandeville Auditorium. The small, locally assembled orchestra (whose membership, curiously, was nowhere listed in the program booklet) performed an all-Mozart program, with a changing roster of conductors and soloists. To begin with, the festival's artistic director, Heiichi Ohyama, conducted the Divertimento in F, K.138. In the Sinfonia Concertante in E-Flat, K.364, which followed, Ohyama abandoned the podium to André Previn while he himself played the solo viola part, joined by violinist Young Uck Kim. Finally, Ohyama took on the conductor's role again, in a performance of another double concerto, the Concerto in E-Flat for Two Pianos, K.365;



Heiichi Ohyama

André-Michel Schub and David Golub were the soloists.

Whether as conductor or string player, Ohyama showed himself to be a musician of great elegance and refinement, with an emphasis on restraint and subtlety. His conducting in the Divertimento, while exhibiting these admirable traits, did seem to me to be a bit colorless and overly controlled. The lack of flexibility and charm in this otherwise sensitive and

intelligent conducting was underlined by the contrasting approach of Previn, as conductor

comfortable feeling of authority permitted him a greater relaxation in his relationship with the

... a continuing round-dance of role-changing ...

in the Sinfonia Concertante. From the very first moments, one sensed the way this conductor's more

orchestra, whose intuitions and abilities he seemed to trust more fully than Ohyama had done. The

result was an atmosphere of spontaneity and warmth that had been relatively lacking in the Divertimento (and that, of course, was superbly appropriate to the very deep and rich masterpiece that the Sinfonia Concertante is).

Ohyama brought his particular musical sensibility to his viola playing as well — which gave the whole performance a distinct and rather unusual flavor, since Young Uck Kim is a much more extraverted musician, with a warmer (and considerably louder) tone and more immediately evident emotionalism. There was beautiful playing all around (both of the soloists, and the excellent orchestra as well), but the disparity — of temperament, not of skill — between the violinist and the violist inevitably created various effects that are not usually heard in this music. The effects were by no means disagreeable; they had their intriguing aspects, and even imparted a certain freshness (the freshness of oddity) to the score. Still, the stylistic and emotional differences between the soloists tended to draw the listener's attention to that feature of the performance and away (if marginally so) from the incomparably profound experience this music can offer with more harmoniously matched players.

There was an even more pronounced disparity between the soloists in the Two-Piano Concerto, intensified by the

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differences between the two instruments they were playing. Schub, a vigorous, abrupt, and rather tense pianist, was stationed at UCSD's splendiferous but slightly monochromatic Bösendorfer, while Golub, a musician of extraordinary subtlety, delicacy, and dramatic flair, played the University's somewhat battered but still luminously responsive Steinway. In this case, however, the contrast in sound and in temperament seemed altogether beneficial: it served to differentiate clearly the two piano parts, and it provided a piquant dramatic counterpoint — akin to that between two vividly diverse characters in a Mozart comic opera — that turned out to be delightfully suitable to music

imbued with the spirit of *The Abduction from the Seraglio* or *The Marriage of Figaro*. Now once again on the podium, Ohyama, as though inspired by the soloists, offered some wonderfully idiomatic conducting in what was certainly the most completely satisfying performance of the evening.

In this continuing round-dance of role-changing, Previn appeared the following evening as pianist in a program, half of which was devoted to the two Mozart Piano Quartets (in G Minor, K.478, and in E-Flat, K.493). His collaborators were, once again, violinist Kim and violist Ohyama, along with cellist Gary Hoffman. As virtually always in performances of chamber works

that include piano, the pianist set the approach, and in this case the approach was precisely the relaxed, amiable, ambling, suave manner that had proved so pleasing in Previn's conducting of the Sinfonia Concertante.

I found it far less pleasing in these tight, impassioned, dramatic scores, where the tempi, articulations, and phrasing adopted by Previn and company systematically leached most of the tension out of the music. It was all very shapely, in a dead sort of way, but ultimately quite boring. The performers were said to be traveling to New York a day or so later in order to record these two piano quartets, as though they had charge of something so extremely precious — and so perishable —

that it had to be preserved immediately. Unfortunately, it had already gone bad.

There was a widespread impression among the SummerFest audiences — an impression I shared — that the festival came off less excitingly this year than in previous summers. The crucial, defining characteristic of past SummerFests seemed much weakened: the temperamental unity of the ensembles, the sense of the best musicians, perfectly matched, playing together in high, shared delight. Sometimes the joy was there, but not often enough to impart that exuberant coloration to the festival as a whole. I myself had the misfortune of missing what virtually everyone (including many people whose judgment in these

matters I trust completely) proclaimed to have been by far the best concert of the entire series: the Sunday afternoon program whose personnel were in large part "rising stars" — that is, younger musicians. Apparently, these ensembles without exception displayed the unity of approach and the exaltation of spirit that I detected only intermittently in the other concerts.

If the SummerFest organizers repeat the experiment next year, I will make sure that the "rising stars" concert will be the one I under no circumstances will miss. But I would hope that the devoted patrons of the series will be able to feel such unqualified enthusiasm about the other concerts as well.

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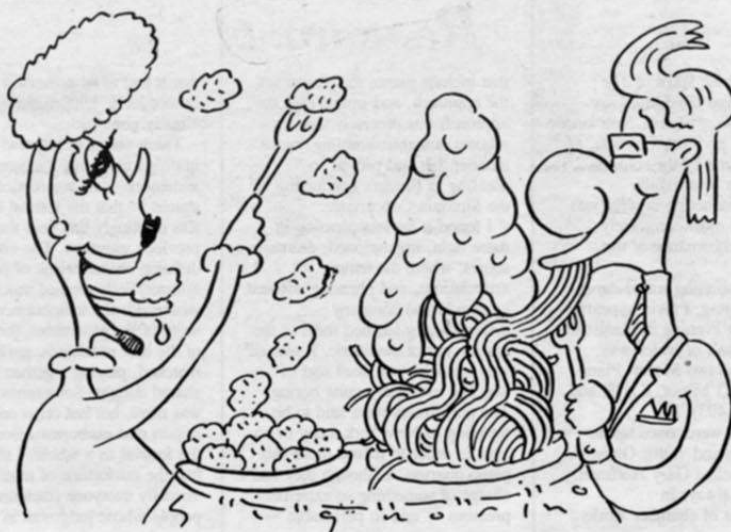


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BY ELEANOR WIDMER

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The speaker is the maitre d' of Primavera Ristorante in Coronado, and he has a glorious name, Raphael de la Barrera. He's been in the Italian restaurant business in San Diego for two decades, but he revels in his job at Primavera. For years he worked at Di Canti's in La Jolla, and when that closed to make way for Cindy Black's, he went to St. James Bar. But a little over a year ago he met with Chris Stavros (Primavera's current owner) and Luigi Tornatore (then chef at Giulio's in Pacific

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They chose Coronado and have never had cause to regret it. From the moment they opened their doors 14 months ago, they've been doing capacity business. Fifty percent of their diners are Coronado locals; the rest come primarily from La Jolla, Rancho Bernardo, and Arizona. Tourists from Arizona tend to gravitate to Coronado, and they are extremely loyal to any restaurant they like. And they like Primavera, with good reason.

I should say straight off that if you're dieting, watching calories, or searching for light meals, Primavera may not be for you. It's not that the sauces are heavy; they are delightful, but this is not *cucina nuova*. Many of the sauces are prepared with cream and butter. Their taste is seductive and sinful, better than eating ice cream. But you have to be careful not to overeat. What my escort and I did was to select

half-orders of three pastas. The pastas proved outstanding, and it was only because I had eyed *tiramisu* dessert on the menu that I made a quick calorie and cholesterol count in my head and opted to sample each rather than let myself go. The waiter and maitre d' both expressed concern, assuming that I didn't like my first course, but I adored all three pasta preparations.

One of my sons is a gnocchi freak, and I am forever seeking the perfect gnocchi for him. At Primavera they're miniatures called *gnocchetti*, prepared from potato meal and feathery light. The dumplings arrive in a scampi-tomato-cream sauce. Close your eyes and you may think you've made it to heaven. Of course, the tortellini stuffed with spinach, ricotta, and herbs is also superb, and so was the nightly special of angel-hair pasta with pancetta and mushrooms. My escort, who has schlepped with me to many a bummer restaurant, said, "This is the best Italian I've

had since going to Manhattan."

The one area where we were slightly disappointed was in the Caesar salad. I've encountered this style of so-called Caesar dressing once before: at 515 Fifth Avenue, where the new chef, Chris Walsh, is now presiding. Every good Caesar should be prepared tableside; the romaine, crisp and cold, is coated with olive oil and lemon juice. Anchovy filets are added, and then a coddled egg (not raw, not well cooked) is cracked over the salad and tossed. Last come made-from-scratch croutons and Parmesan cheese. At both 515 Fifth and Primavera, the salads were brought to the table already tossed and the dressing was foamy. Have they put all of the ingredients in a blender? Are they using, heaven forbid, a Caesar-salad mix? When I asked the waiter about it, he smiled and said, "It's the new style." Therefore, don't expect traditional Caesar salad.

Our entrées were well prepared and satisfying. Everyone around us seemed to be eating *calamari in zimino*, which consists of squid and clams sautéed in spinach (\$14.95). The fresh fish is an excellent choice, and if you want to follow in the path of the Russian officers, try the salmon *Piemontese*, topped with shrimp and covered with a lobster sauce (\$18.95). I had the evening special, grilled lamb chops that had been marinated in balsamic vinegar (\$21). They were perfectly cooked and accompanied by lots of fresh vegetables and red potatoes. To survive in this business, I taste everything, finish nothing but my vegetables, and take the rest home. The next day I enjoyed my remaining lamb chops. Risotto or rice dishes with chicken, meat, or seafood are also available.

Needless to say, I eat *tiramisu* every chance I get, and this dessert at Primavera was good but not in the class of that served at the Sky Room or at Villa D'Este.

I frequently visit Coronado restaurants and come up empty handed. But this is one Coronado eating establishment to which I would gladly return. The setting is handsome and the service excellent.

When our dinner was over, we walked from Primavera to the Hotel del Coronado. The Crown Room remains one of the most beautiful, impressive dining rooms to be found anywhere. Menu changes have been made here and in the Prince of Wales Room, but whether either has risen above culinary doldrums will be revealed in the future. □

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NORTH COASTAL

BULLY'S NORTH 1404 Camino del Mar, Del Mar 755-1660. Especially during summer, this branch is the most colorful and is jammed with the sporting crowd which makes the place exciting. Food is the same as at others Bully's, but the high intensity carries it. Service is continuous and lunch is served until 4:00 p.m. Steak and prime rib are favorites. Open daily 10:00 a.m. to midnight. Moderate.

EL PAJARO AZUL ("The Blue Bird") 646 Valley Avenue, Solana Beach. 755-4426. Wonderful, low-priced Mexican breakfasts, served from opening to closing, splendid soups (albondigas and menudo), as well as chicken mole, chilaquiles, homemade tamales, and green chile burritos, are the mainstays of this café, which opened in 1938. Congenial atmosphere and good service. Closed Monday. Open lunch and dinner. Low to low-moderate.

THE FISH MARKET 640 Via de la Valle, Del Mar 755-2277. From the moment it opens until closing, there's scarcely a lull. The reason: low to low-moderate prices, lots of fresh food, on-the-run service, and a choice of about a dozen fresh fish items, accompanied with sourdough bread, choice of potatoes or rice, cole slaw or cottage cheese. Fish, which may include salmon, yellowtail, or orange roughie, may be prepared over mesquite. Large, separate oyster bar. Fine value, but not a place for the three C's: calm, conversation, and contemplation. Open daily, lunch and dinner. Continuous service. Low to low-moderate.

IL FORNAIO CUCINA ITALIANA 1555 Camino del Mar, Del Mar Plaza, Suite 301, Del Mar 755-8876. Located in a stunning Mediterranean setting with an unobstructed ocean view, Il Fornai offers dazzling outdoor and indoor seating. The ambience, with its piazza and open kitchen, is chic and sleek. The food is visually gorgeous but not sensational, many items fall short of their mark. And food served on cold plates in tepid condition are major minuses. Best bets: stuffed focaccia, angel-hair pasta in tomato sauce, grilled shrimp, baby squid, soups, and the Il Fornai salad. You're on your own for the night's special. Full bakery and take-out. Even with reservations, the wait may be long. Same extensive menu for lunch and dinner. Open daily, breakfast, lunch, and dinner. Moderate to low-expensive.

LE BAMBOU 2634 Del Mar Heights Road, Del Mar 259-8138. To characterize this restaurant you would have to call it nouvelle Vietnamese cuisine. The food is fresh, light, delicate; the portions small—two peo-

ple should order three entrées for a satisfactory meal. Spicy dishes are starred on the menu, the rest are bland. For a large party order the seafood and meat compote, a soup with shrimp, beef, squid, vegetables in a light broth, or charbroiled pork, spicy shrimp and Imperial rolls, or chicken with lemon grass and red pepper. Their version of clay pot rice consists of white rice with a topping of chopped ingredients. Esthetic surroundings, fast service. Closed Monday. Lunch Tuesday to Friday; dinner Tuesday to Sunday. Moderate.

LA BONNE BOUFFE Town and Country Shopping Center, 471 Encinitas Boulevard, Encinitas. 436-3081. Boeuf Bourguignonne, rack of lamb, frog legs (when in season), and veal Normand are among the French provincial staples of the house. Dinners are à la carte. A charming room and sensitive wine list add to the festivities. Dinner Tuesday through Saturday. Moderate.

PETER CHANG'S 1441 Encinitas Boulevard, Encinitas. 942-5159. 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, mu-shu 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.

SAMURAI JAPANESE RESTAURANT 979 Lomas Santa Fe Drive, Lomas Santa Fe Plaza, Solana Beach. 481-0032. This restaurant boasts "the largest California sushi bar," as well as a menu of over 100 items. The food is artistically prepared and presented, the sushi uniformly fine. You can easily make a meal from the sushi and appetizers. The gyoza dumplings are especially recommended, as is the chicken katsu or fried chicken cutlet. Seating is available at the sushi bar, tapan room, tatami room, or the central dining area, which provides capacious booths. Open daily. Lunch Monday through Friday, dinner nightly. Moderate to expensive.

TARYN'S AT THE TRACK 514 Via de la Valle, Del Mar. 481-8300. This beautiful fish, seafood, and beef restaurant is marked by its individualized service and a huge and excellent salad that comes with all entrées. The California-style cuisine includes pastas and a three-fish special. This restaurant is a bit dif-

Reader's Guide to Restaurants

The Reader's Guide to Restaurants is compiled by Eleanor Widmer and represents a selective listing of recommended San Diego County and Ti-Juana 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 information.

icult to discover, so watch carefully as you drive in the direction of the ocean. Excellent service. Open nightly, dinner only.

TRITON RESTAURANT 2530 S. Highway 101, Cardiff. 436-8877. The new menu at this popular seafood house that's built directly on the beach offers California cuisine — or as they prefer to call it, "San Diego cuisine." You may have your fish and seafood as plain as possible, but you'll also find mahi mahi with pineapple salsa, seabass 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 with cole slaw, hamburgers, and chicken kabobs. Sunday brunch includes champagne and costs \$10.95. Open daily, lunch, Monday through Saturday; dinner nightly. Brunch or lunch Sunday. Low moderate to moderate.

NORTH INLAND

ANTHONY'S RANCHO BERNARDO 11666 Avenida Placer (off Bernardo Center Drive), Rancho Bernardo. 451-2070. One of the best features of this handsome branch of Anthony's is that it accepts reservations. This relieves you of the necessity of waiting around until your name is called. The dining room also tends to be less frantic than the downtown branches. Good fish and chips, seafood salads, broiled fish. Fast service. Lunch and dinner, Monday through Saturday. Dinner all day Sunday, from 11:30 a.m. to 8:30 p.m. Low to low-moderate.

EL BIZCOCHO Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo. 277-2146 or 487-1611. This first-rate, à la carte dining room overlooking a golf course consistently produces gorgeous entrées from prime ingredients. When in season, try quail or venison. Fresh fish, rack of lamb, or roast duck with Calvados (prepared for two) are invariably good choices. Save room for the spinach salad with walnuts and the hot chocolate soufflé. Beautiful dining room, professional service, outstanding wine list. Dancing nightly in La Bodega Lounge below. Superb wine-tasting dinners, held approximately every three months, should not be missed. Open nightly for dinner; fine Sunday brunch. Wine-tasting dinners served every two months. Roast duck carved tableside. Expensive.

LA PALOMA 116 Escondido Avenue, Vista. 758-7140. This gourmet Mexican restaurant deserves applause for its preparation, presentation, large portions, and modest prices. The lobster-shrimp fajitas made Gourmet magazine. However, the shrimp and chicken cinitro and the chiles rellenos are also noteworthy, as are the Cuban-style beans and the albondigas soup. Everything is made from scratch and tastes marvelous. Don't miss La Paloma. Lunch and dinner daily; dinners from 3:00 p.m. Low to moderate.

MANDARIN SHOGUN 600 East Vista Way, Vista. 758-8288. A menu of over one hundred items is available in a Japanese restaurant that offers both sushi and tapan yaki bars (steam table cooking). You can make a meal from the extensive hot appetizer list, or try the mixed sushi plus one combination item done at the tapan bar, of which the most expensive is lobster and steak. Huge portions enable two people to share one tapan dish. Pleasant food. Lunch, Monday through Friday; dinners nightly from 4:30 p.m. Low to expensive.

MONGOLIAN BEEF HOUSE 1856 East Valley Parkway, Escondido. 480-7474. Without a doubt one of the best bargain restaurants, the Japanese and 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 dim sum, items from the sushi bar, cooked dishes, and dessert. Same number of items available for lunch or dinner. Open daily, lunch and dinner Saturday and Sunday, lunch to 3 p.m.; dinner thereafter. The wait for a table is worth it. Low.

VALENTINO'S 11828 Rancho Bernardo Road, New Mercado, Rancho Bernardo. 451-3200. Located in a shopping center that will remind you of Beverly Hills, Valentino's has a lovely interior, good salads and pastas, and a fine chicken dish called chicken Vesuvio, served with roasted potatoes, that's the highlight in terms of price, preparation, and presentation. Excellent breads, especially focaccia, are served in loving, lavish portions. Other fine dishes are beef cardinale, a fillet with mushrooms and cream sauce, and homemade cannelloni. Open nightly for dinner.

LA JOLLA

ALFONSO'S OF LA JOLLA 1251 Prospect Street. 454-2232. Both the outdoor patio and inside dining room are lively, crowded, noisy, and festive. The house specialty is carne asada, but the steak picado (beef sautéed with Mexican sausage), the Guadalupe-style baked chicken (available only on Friday and Saturday nights), and the quesadilla with chicken are all fresh and pizante. Shrimp Mercedes (shrimp over a quesadilla) are outstanding. Extensive menu offers combination plates, chiles rellenos, sopas, and fajas. Very crowded on weekends. Open daily. Continuous service lunch and dinner. To midnight Friday and Saturday. Low to moderate.

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 splendid 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 café menu in the upstairs bar. Open daily, lunch and dinner. Lunch, low to moderate; dinner, moderate to expensive.

MONDAY NIGHT FOOTBALL ONE POUND T-BONE STEAK



Pints of Beer \$1.25

Monday Night Football Special Includes:
a 1 lb. T-Bone Steak, Baked Potato and Salad with Ranch Dressing

\$6.95



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483-8847

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with the purchase of another.

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Lunch starting at \$4.95

Special Dinner Offer \$2.00 Off

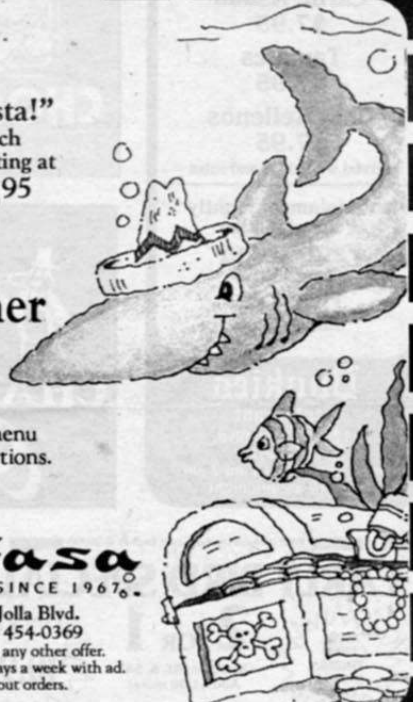
each entree for your entire party

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When the rest of the town closes down: Johnny Rockets into late night!!
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CHINESE DINNER FOR 2 \$10.95

Your choice of any 2 dinners listed. All dinners include: egg rolls, fried shrimp, fried wonton, special soup, rice, tea, fortune cookies. No limit on # of people. Offer valid with this ad. Expires September 27, 1990.

- | | | |
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| • CHICKEN BROCCOLI | • BEEF ORANGE PEELS* | • CRISP SHRIMP* |
| • GENERAL TSO'S CHICKEN* | • BEEF BROCCOLI | • CHOW SAN SHEIN |
| • CHICKEN EGG FOO YOUNG | • KUNG PAO BEEF* | • MIXED VEGETABLE |
| • KUNG PAO CHICKEN* | • BEEF CHOW MEIN | • ROAST DUCK (HALF) |
| • SWEET & SOUR CHICKEN | • SZECHUAN BEEF* | • MANDARIN KUNG PAO* |
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| • CHICKEN CHOW MEIN | • MANDARIN BEEF* | • B.B.Q. PORK SNOW PEAS |
| • SZECHUAN CHICKEN* | • CRISP BEEF* | • TWICE COOKED PORK* |
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Includes seafoods, beef, chicken, pork, vegetables, appetizers, rice, soup, fresh fruit & salad bar, etc.

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Authentic Mandarin, Szechuan & Cantonese Cuisine

Food to go • Open 7 days - 11:00 am-10:00 pm

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224-3838



Restaurant Guide

HARRY'S CAFE GALLERY 7545 Girard Avenue, 454-7381. This landmark coffee shop is noted for its breakfasts, served from opening to closing. The buttermilk pancakes, varieties of waffles made from scratch, and egg combinations are all generous and well prepared. One of the few places where you can still get hot oatmeal or cream of wheat. Harry's also serves freshly-squeezed orange juice and entire carafes of freshly-ground coffee. Inexpensive.

Delicious vegetarian cooking!

Buy one reg. priced lunch or sandwich, get the second one for \$2.00 off.

Buy one reg. priced dinner, get the second one for \$4.00 off.

With ad - dine in only. Expires 9/26/90.

L'Chaim
Vegetarian Cafe
134 W. Douglas
(In alley) • El Cajon
442-1351
Call for easy directions
Closed Sundays

dinner include fried chicken and small filet mignon. Open daily, breakfast and lunch. Closes early on Sunday. Low.

MANHATTAN OF LA JOLLA 7766 Fay Avenue, Empress Hotel. 454-1182. If you're searching for a restaurant that provides a sense of gaiety as well as good New York-style Italian food, then try Manhattan of La Jolla. Presided over by Peter Joseph Macaluso, known to everyone as P.J., the room reverberates with his storytelling, his exchange of recipes, and his inimitable style. Of the many tantalizing à la carte dishes, some of the best are scampi P.J., Caesar's salad, not-to-be-missed clam soup (zuppa de clams), scampi 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. Posh surroundings, attentive service, and a taste of Italy will provide you with an evening of pizzazz. Lunch, Monday through Friday; dinner, nightly. Moderate to expensive.

PAPARAZZI 3787 La Jolla Village Drive, Aventura complex, La Jolla. 455-7272. It's so noisy at this Italian restaurant that you half expect the ceiling to rupture from the din and the sheaf of red peppers and salamis to fly through the air. But it's very electrifying and good fun, if you're in the mood for rest - int-as-theatre. Try the pasta and rice soup, pizza with mozzarella and basil, mostaccioli in Bolognese sauce, and chicken with onions and potatoes. No beef is served here. Excellent desserts which should be served at room temperature. Open daily, lunch and dinner. Moderate to expensive.

SAFFRON 7728 Regents Road #501, 455-8424. Although its menu is identical to its twin restaurant on India Street, this one has indoor seating. Thai chicken is always available (it's the house specialty) but call to find out daily specials which are invariably interesting and inexpensive. These may be stuffed artichoke with Laotian noodles, satay, or curry. Fresh tasty food. Closed Sunday. Open lunch and early dinner, Monday through Saturday. Low.

SU CASA RESTAURANTE 6738 La Jolla Boulevard, 454-0369. The old favorites, such as fresh fish cooked over mesquite, sautéed, or broiled and the Mexican specialties, are still available. Su Casa has returned to regional Mexican cooking, and some of these dishes are a treat. The homemade corn tamale stuffed with crab and shrimp, the deluxe fish tacos, the shrimp fajitas and the caritas michoacan are all excellent. Beans are prepared without lard. The cantina offers an assortment of appetizers and tacos built to order. Open daily, lunch and dinner. Lunch, low. Dinner, low-moderate.

the best are shredded beef in wine sauce, roast pork with yuca and moros, chicken and rice, or top sirloin. Cuban-style. Don't overlook the appetizers, including Cuban tamal and fried plantains. Select the soup over the salad, and if entrees are served with black beans, be sure to pour them over the main course instead of eating them separately. Swift service, unpretentious but clean premises. Carries an extensive line of Latin groceries. Closed Sunday and Monday, open for lunch and dinner, Tuesday through Saturday. Reservations suggested. Low to moderate.

THE GODFATHER 7878 Clairemont Mesa Boulevard, Kearny Mesa. 560-1747. The best bet here are the combination dinners: cannelloni with veal, steak or chicken accompanied with fried zucchini and large salads. Not supergourmet, but you get your money's worth from the extensive menu that includes veal, steak, seafood, chicken, and cioppino. Cheerful, bustling atmosphere, home-style preparation, and a piano player Thursday through Sunday nights. Lunch, Monday through Friday; dinner, nightly. Low for lunch, moderate for dinner.

HOUSE OF CHINESE GOURMET 4957 Diane Avenue, Clairemont. 279-2520. The new extended menu includes some of the house's best dishes: chef's chicken, crispy beef, snow cabbage beef, chopped chicken in lettuce. The Hunan pork chops and pot stickers (on the menu) and the string beans with meat sauce are not to be missed. The preparation is excellent, but you have to return often as a food archaeologist to dig out the unlisted items. Pleasing room, fast service. Open daily. Continuous service, lunch and dinner. Individual dishes low to moderate.

KOREA HOUSE 4620 Convo Street, Kearny Mesa. 560-0080. Three types of seating are available: on mats upon the floor, at conventional tables, and at tables with central cooking units where diners barbecue their own food. The thinly sliced beef and pork cook the fastest; chicken takes longer and is less tender. All diners include soup, rice, and side dishes. Apart from the barbecue, some interesting Korean dishes are chop chae (transparent noodles with beef, vegetables, and pungent sauce), short ribs prepared with two kinds of nuts, bean curd casserole, and dumpling soup. Very extensive menu, delicate seasoning. Eclectic but pleasant atmosphere, complete with grotto, an organist, French-style chandeliers, and covered vents to carry off the cooking fumes. Lunch, Monday through Friday; dinner, nightly. Low to moderate.

MISTER NOODLE 4681 Convo Street, Kearny Mesa. 576-7244. Though it's located at the rear of a tiny shopping center, Mister Noodle is worth discovering for its low prices, whopping portions, and tasty pasta and reimen dishes (noodles in various broths, plus vegetables). You can "build" your own soup by adding ingredients at minimal costs. Soothing room, speedy service, and each individual portion is large enough for two. Open daily, lunch and dinner. Low.

THE ORIGINAL PANCAKE HOUSE 3906 Convo Street, Kearny Mesa. 565-1740. If it hasn't already, the "apple pancake," which is really an enormous, puffy soufflé prepared with cinnamon sugar and apples, should win a prize. Its ability to satisfy all that is soft, sweet, and wonderful can't be duplicated anywhere. The recipes for the apple pancake, the Swedish pancakes, and the flapjacks are from the original restaurant in Oregon. Omelets that cover the entire plate are accompanied with pancakes, coffee is served with whipping cream, and you'll need someone to help you out the door if you let your instincts go wild. Dream breakfast food includes fresh seasonal fruit with cream. Open daily but closes early. Low.

SAN CHOY SEAFOOD AND BARBEQUE DELI 4444 Convo Street. 560-8188. Open daily and serving dim sum from 10:00 a.m. to 2:30 p.m., and from 9:00 a.m. Saturday and Sunday, this Cantonese restaurant offers many exotic dishes as they are prepared in China. The fish and seafood are highly recommended, especially the whole fish, clams or crab in ginger sauce, scallops with greens and sautéed shrimp. The barbequed pork is excellent.

the sheik café

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BRUNCH BUFFET SERVICE
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SUSHI & NOODLE CAFE

"You've never had Japanese food until you've had noodles."

Noodle Dinner 2 for \$4.25
You get 2 house special noodle dishes for the price of one. (Noodles topped with stir-fried vegetables.) Reg. \$4.25 each.
Now at a 2-for-1 price!
Monday through Thursday, between 3 pm and 9 pm only. Not valid with take-out orders. Minimum 2 persons per coupon. Expires 9/27/90 with ad.

4633 Convo St. 569-9171
(1 block north of Balboa)

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SUSHI & NOODLE CAFE

1/2-Price Dinner
Buy one entree, receive 2nd entree of equal or lesser value at 1/2 price!
Dine in casual elegance on soft-shelled crab, BBQ shrimp, seafood gumbo, crawfish, blackened prime rib, filet mignon, fresh fish & pasta.

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ANDRES' PATIO RESTAURANT 1235 Morena Boulevard, Bay Park. 275-4114. This low-priced Cuban café provides authentic specialties, of which

AUTHENTIC THAI FOOD

Lunch Special \$3.50
Includes soup and a choice from any 10 entrees.
Mon.-Fri., 10 am-2 pm

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• Seafood
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Dine-In or Take-out

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Open daily 8:00am-10:00pm
Delicious Food
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Affordable Prices

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With purchase of dinner entree of equal or greater value
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EARLY BIRD SPECIAL

2 FOR 1
(Available FRI. & SAT. Add \$1.00 more)
\$10.95

Each dinner includes WINE, soup, salad, deep fried **JUMBO SHRIMP**, SCALLOP, CRAB & your choice of any 1 item below:

- CHICKEN TERIYAKI
- KUNG PAO CHICKEN
- BEEF TERIYAKI
- BEEF WITH BROCCOLI
- SWEET & SOUR PORK
- SPICY PORK
- DEEP FRIED CHICKEN
- STIR FRIED VEGETABLES

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OPEN UNTIL 1 AM

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Cuisine of **SPAIN**

Tapas Bar
Over 50 different little dishes from Spain
Paella
The finest in all of San Diego
10% OFF Tues.-Thurs. with this ad
Live Flamenco Thursdays & Fridays
Lunch & dinner served - closed Monday
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Buy first entree at regular price, get second of equal or less value absolutely free. (Limit up to \$12)

Lunch from \$4.95
KHYBER PASS
San Diego's Authentic Afghan Restaurant
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4647 CONVOY 571-3749 (Empire Square)
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Buy one breakfast at the full price and receive the 2nd breakfast of equal or lesser value for 99¢

Coupon Good 7 am-12 noon only. Expires 9/27/90
9430 Scranton Rd. #103 • 457-1715
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(805 north to Sorrento Valley/Mira Mesa Blvd. exit - go east one block)

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Greek • Italian • American Food
"You'll love my home-style cooking"
Serving Breakfast • Lunch & Dinner
Orders-to-go

2 GREEK COMBO DINNERS FOR \$9.95
Includes: Beef kabob, spanakopita, gyros, rice pilaf, Greek salad & warm pita bread. Must present coupon. Expires 10-11-90.
2.00 off Any large pizza
Midway location only • Expires 10-11-90
3545 Midway Dr. (Nordic Village) 223-8917
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Monday-Friday, 11:30-2:30
Daily Specials including soup & salad from \$8.25

Awarded by restaurant critics of 1990 ...
Best continental cuisine, best dessert
& best new restaurant.

Complimentary appetizers 4 pm-6 pm. Dinner Mon.-Sun. 6 pm-10 pm
Vincent's FOUR SEASONS
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- Steak & Lobster
- Prime Rib & Crab Legs

\$12⁹⁵

Includes: Choice of soup or salad, baked potato or rice, fresh vegetable and homemade cracked wheat bread. Dinners served all night long.

Sunday Champagne Buffet Brunch

Beat the Clock and Save!

The earlier you come, the more you save (9 am-2:30 pm)



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8885 Balboa Ave. San Diego 560-6771

STEAK & CRAB COMBO

\$11⁹⁵

Includes: salad, bread, vegetable & glass of house wine.

Offer ends September 30.

Limit one per customer.

• Hard Crab • Soft Crab • Crab Cakes
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2830 Canon • Point Loma

224-2777



CHAMPAGNE BRUNCH

OLD TOWN'S BEST
SUNDAY 10:00 AM-2:00 PM
ALL YOU CAN EAT

- CHEF'S SELECTION OF -
DELICIOUS MEXICAN, FRENCH AND AMERICAN
ENTREES, MADE-TO-ORDER OMELETTES, CARVED ROAST
BEEF, BAKED HAM, ROAST TURKEY,
FRESH FRUIT AND DESSERTS



Bottomless Glass of Champagne



Sizzling Mariachi Band

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2435 JEFFERSON ST. • SAN DIEGO, CA 92110
(619) 260-8500

and take-out is available. Gitzzy and large, this restaurant adds to our Cantonesse renaissance. Open daily, lunch and dinner. Low to moderate.

SORRENTINO'S RISTORANTE ITALIANO 4724 Clairemont Mesa Boulevard, Diane Shopping Center, 483-1811. Excellent gourmet pizza, wide selections of bread with toppings, and outstanding soups are some of the hallmarks of this southern Italian restaurant. Best bets are dishes with fresh tomato sauce, such as angel hair pasta or fettuccine with fresh sauce and chiles. Ask for light fresh sauce if you prefer it to Sicilian style. Good shrimp dishes. The bianca pizza is a knock-out. Please note the deli to the rear, called Pizza and More, which offers pasta by the bucket to go, Italian sandwiches, and pizza. Both open daily. Dinner nightly, lunch Monday to Saturday. Moderate.

THE BEACHES

ALLEY OOPS DINER AND GRILL 4475 Mission Boulevard, Pacific Beach, 273-6677. If you enjoy 50's style "home" cooking, you won't go astray with the chili, hamburgers, or fried chicken. The best is the meatloaf served with mashed potatoes, which proves crusty and very tasty. Breakfasts are available around the clock and the place is open from 8:00 a.m. to 3:00 a.m. daily. Amazingly, it's not too noisy. Continuous service breakfast, lunch, dinner, late-night snacks. Low.

ASPEN'S GOURMET PIZZA 1844 Garnet Avenue, Pacific Beach, 490-0358. Pizza heaped with healthy ingredients — low salt, wheat flour, breadless steamed chicken and meat, blanched vegetables — are available for take-out. They bake in your oven in ten minutes or you can eat them on the premises. No liquor license and no trills dining area, but you get your money's worth. The single-sized pizzas are enough for three people. Open daily, 11:00 a.m. to 10:00 p.m. Other branches, 8107 Camino del Sol, La Jolla Shores, 3615 Midway. Same hours. Low.

CHINA INN 577 Hornblend Street (between Garnet and Grand), Pacific Beach, 483-6680. At least 118 items appear on the menu, which features Mandarin specialties but also offers Szechuan dishes. Try shrimp ragoon, duck in orange sauce, Szechuan chicken, spicy eggplant, shrimp in wine sauce (made on request). The chef owner will prepare any Chinese dish you desire if he has a day's notice, or he will prepare a banquet of unusual dishes for you. Separate bar serves Polynesian drinks. Attentive service. Open daily, continuous service, lunch and dinner, moderate.

DI ROMA 1845 Quivira Way, Mission Bay, 222-1189. Gourmet stuffed pizza with top and bottom crusts or the low-cost pasta dinners served with soup or salad and bread are the recommended buys. Stay with low-cost items. Two dining rooms. The one that's an enclosed porch has a small view of the marina and tends to be noisy and crowded. Fast service, simple setting. Closed Monday. Open Tuesday through Sunday, dinner only. Low to moderate.

KABOB NO. 1 4755 Voltaire Street, 222-2656. This unadorned Armenian family restaurant serves inexpensive hearty meals including hot and cold stuffed grape leaves, charbroiled ground beef kabobs, burgundy chicken, and homemade yogurt. The combination plates are the best bets. Same menu for lunch and dinner. Closed Monday. Continuous service, lunch and dinner. Tuesday through Saturday. Dinner only on Sunday.

MICHELANGELO 1878 Rosecrans Street, Point Loma, 224-9478. If you don't arrive when the doors open, you will find the dining room jammed with people consuming mountains of pasta and Southern Italian dishes. It's best to order the full dinner, which includes soup or salad, plus the evening pasta. All pasta dishes are made from scratch and are hearty, flavorful, and generous in size. A combination plate, with its excellent pasta selections, is always available. The scampi entrée and the chicken with eggplant are terrific. Veal fares less well, but pizza is a popular favorite. Although the booths and tables are close together, the diners with their happy laughter provide the best decor for this family restaurant. Good value. Fast service. Open daily. Low to moderate.

MIDWAY, OLD TOWN & MISSION VALLEY

CAFE COYOTE 2461 San Diego Avenue, Old Town, 291-4695. Here's a good spot for a light meal with cuisine that's modestly southwestern. Good buys here à la carte are the black bean chile, Sante Fe posole (a chicken soup with hominy), the quesadilla with mango relish. The best seller is fajitas, chicken, beef, pork, scallops, or even vegetables which arrives in a sizzling black skillet and is accompanied by black bean chile, sour cream, salsa and tortillas. Young adults gather here. Interesting southwestern interior includes pink plaster coyotes howling at the moon. Open daily, lunch and dinner. Low to low moderate.

CAFE PACIFICA 2414 San Diego Avenue, Old Town, 291-6666. Operated by the owners of Pacifica Grill, this lively fish house boasts a private room for parties, tiny lights that twinkle from the ceiling, and a fresh fish and seafood menu that changes daily. Soup or salad is à la carte. When available, try the ahi with ginger sauce, the fresh salmon, or fresh sea bass. All entrées are accompanied by potatoes or wild rice and beautifully steamed vegetables. The dinner salad with bleu cheese dressing is excellent, and don't overlook the crème brûlée for dessert. Fresh berries are available throughout the year. Reservations strongly suggested. Lunch, Monday through Friday; dinners nightly. Upper moderate to expensive.

OLD TOWN MEXICAN CAFE 2489 San Diego Avenue, Old Town, 297-4330. This boisterous café is noted for its breakfasts, served daily from opening to closing. Its homemade tortillas prepared at the windows, and its excellent carnitas, offered with side dishes. Try also the eggs, beans and rice, or the rotisserie roasted chicken. Open daily to 11:00 p.m., with the same menu served throughout. On Saturday and Sunday, festivities begin at 9:00 a.m. Moderate.

RUSTY PELICAN 5010 Mission Center Road, 291-6974. Since prices have been lowered and the menu revised, this is a very good spot for fish and seafood for lunch if you're in the vicinity. The menu is the same as the La Jolla branch, but the bargain dinner for \$8.95 (soup or salad, entrée, potato or rice, vegetable, dessert, tea or coffee), served daily, starts at 4:30 p.m. and ends at 6:00 p.m. Very fresh product. Open daily, lunch and dinner. Low moderate to moderate.

EAST COUNTY & STATE COLLEGE

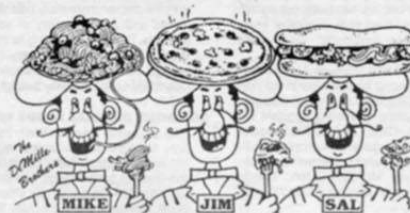
D.J. AKIN'S Alvarado Plaza, 6930 Alvarado Road, State College area, 265-0218. Surely the best Jewish delicatessen in San Diego, Akin's has recently enlarged its quarters, as well as its menu. Soups are wonderful (the best matzo balls), and the corned beef, as well as 125 sandwiches, is equally fine. The knishes and chopped liver easily rival Mother's. Special dinner plates are served nightly. Don't overlook breakfasts and the smoked fish and

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Restaurant Guide

lois plate. Excellent baked goods also. Open daily. Continuous service, breakfast, lunch, and dinner. Late closing on Friday and Saturday. Low to moderate.

ANTHONY'S LA MESA 9530 Murray Drive, La Mesa. 463-0368. Located on a spring-fed natural lake, the restaurant is set in especially pleasant surroundings. There is an outdoor patio where cocktails, appetizers, and lunch are available. Regular Anthony's menu plus fresh fish market. Open daily, lunch and dinner. No reservations. Low to low-moderate.

COLLEGE RESTAURANT 6695 El Cajon Boulevard, State College area. 469-1140. A haven for those on a budget, this restaurant is noted for its fried chicken dinner, with choice of soup or salad, potatoes, and hot biscuits. Not fancy, but plentiful and fresh. Chicken-fried steak is another house staple. Home-style breakfasts. Open daily, breakfast, lunch, and dinner. Low.

HOUSE OF CANTON 8015 Broadway, Lemon Grove. 469-4757. If you should be anywhere in the vicinity, seek out this Cantonese and Hunan restaurant for its Hunan scallops, Yu-Hsiang eggplant with pork, "Two Tastes of Sole," and pan-fried noodles. Be sure to request Mongolian pork chops, if you like pork. Peking duck and whole steamed fish are also good bets. Closed Monday. Lunch, Tuesday through Friday; dinner, Tuesday through Sunday. Low to moderate.

J-K'S GREEK CAFE 7749 University Avenue, La Mesa. 464-1915. A find for tasty, fresh, home-style Greek cooking, this family-owned cafe is equally good to the pocketbook. The marinated half-chicken, the moussaka, the pastitsio, and the souvlaki are authentically prepared. Lunch portions are available at dinner. Combination dinner plates are inexpensive enough to double as appetizers if divided between two or more. Desserts — baklava, kataifi, and custard pie — are prepared on the premises. Takeouts available. Lunch and dinner, Monday through Saturday. Dinner only on Sunday. Low.

CENTRAL SAN DIEGO

A DONG 3874 Fairmount Avenue, East San Diego. 298-4420. Since the Vietnamese menu runs to 120 items, you may eat here several times a week for a month and still not exhaust the variety. But you won't

be disappointed in the spring rolls, ground shrimp on sugar cane, the charbroiled, stuffed grape leaves, chicken lemon grass with red chiles, fried rice in earthenware pot, or the ancient hot pot, in which you cook shrimp, chicken, or beef in a hot broth at your table. Extensive vegetarian selection. Dishes may not arrive in the order in which you requested them, so relax and enjoy the surprise. Crowded weekends. Breakfast, lunch, and dinner. Low.

DROWSEY MAGGIE'S 3089 University Avenue. 298-8584. This minimalist folk-music cafe serves large portions of fresh, hearty food at budget prices. International dishes, as well as vegetarian specials, are available nightly. Be sure to select French onion soup over salad if you order the dinner, and be sure to try the chicken marinara or beef stew. Vegetarian dishes and a wide variety of salads are also available. The food is amazing for the price. Music starts at 8:00 p.m., so dine early if you're not interested. No smoking, and no alcoholic beverages. Open daily, lunch, Monday through Friday; dinner nightly. Low.

GOVINDA'S NATURAL FOODS RESTAURANT 3102 University Avenue, North Park. 284-4826. Tasty and fresh all-you-can-eat vegetarian buffet with an Indian flavor. Paper plates but immaculate and cheerful surroundings. Low price for all-you-can-eat buffet. Closed Sunday. Open for lunch and dinner, Monday through Saturday. See also Pacific Beach location, 1030 Grand Avenue, 483-2500. Low.

LITTLE ITALY 4367 University Avenue (at Fairmount Avenue), East San Diego. 281-4949. Spirited calzone and pizzas (old-fashioned style with lots of stuffing and toppings), as well as a bargain dinner for two that includes salad, cheese pizza, lasagne, spaghetti, and garlic bread, make this long-established restaurant worth noting. Simple surroundings, hearty portions. Please note the late closing: 2:00 a.m., daily, which permits inebriated to have pizza in the middle of the night. Open daily, continuous service, lunch and dinner. Low.

UPTOWN

CAFE ELEVEN 1440 University Avenue. 260-8023. If you're searching for a low-priced dinner, try the leg of lamb or Chicken Café Eleven, which include soup or salad and are \$8.95 and \$10.95 respectively. Fresh fish is also recommended, though it's

more costly. Entrees tend to be overly sauced, so opt for simple preparations. Tables are placed very close together. Open lunch and dinner, Tuesday through Saturday. Dinner only on Sunday. Low moderate to expensive.

CALIFORNIA CUISINE 1027 University Avenue, Hillcrest. 543-0790. As its name implies, this restaurant serves fresh seasonal products with a menu that reflects whatever is new and available in the market. Among its delightful offerings are shrimp chile relleno with black bean sauce, the warm chicken salad for which it is justly famous, a pasta called rotolo of spinach, ricotta, and pine nuts, and grilled King salmon with ginger chutney. Although it's one of the best places to have steamed or grilled fish, lamb and duck also do well here. Patio dining available. The menu changes daily. Closed Monday. Lunch Tuesday through Friday; dinner Tuesday through Sunday. Moderate to expensive.

CHICKEN PIE SHOPS OF SAN DIEGO 3801 Fifth Avenue. 295-0156. A haven for those who dote on nostalgia, you'll get tons of fried chicken, mashed potatoes, homemade bread, and dessert — or chicken pies for prices that don't seem to have changed much since the management opened in 1938. It's like Fourth of July in a small town. Open daily, breakfast through dinner. Low.

HOB NOB HILL 2271 First Avenue, Banker's Hill. 239-8176. Especially noted for its breakfasts that include waffles, eggs, and potatoes, as well as coffee cake, muffins, and bread baked on the premises, the place is frequented by couples by day and families by night. Chicken and dumplings, chicken-fried steak, and corned beef cured in the restaurant's own vats are among the American specialties. Braised lamb shanks are an excellent specialty. Very crowded Sundays. Closed Saturday. Open Sunday through Friday. Continuous service, breakfast through dinner. Low to moderate.

IMPERIAL HOUSE 505 Kalmia Street. 234-3525. In these days of escalating costs, Imperial House is one of the few restaurants to have lowered the prices of its à la carte menu. Steaks, lamb chops, and fresh fish are of prime quality and are accompanied with Anna potatoes (a house specialty) and good vegetables. Tableside service, a charming view of Balboa Park, a separate room for the bar, and late hours on weekends are among its best features. Closed Sunday. Lunch, Monday through Friday; dinner, Tuesday through Saturday. High-moderate to expensive.

PASTA TIME CAFE 1417 University Avenue, Hillcrest. 296-2425. Though the atmosphere is casual — you order at the counter and the food is brought on a tray — all the sauces are made from scratch and pastas include a fresh salad and garlic bread. Lasagne is one of the best in the house and for hungry bargain hunters the meatball is filling and inexpensive (ask to have the bread toasted). The top price here is \$4.95. Don't leave without trying the outrageous carrot cake. Good value for your money but minimalist decor and atmosphere. Immaculate. Closed Sunday. Open Monday through Saturday, 11:30 a.m. to 8:30 p.m., same menu all day. Low.

STEFANO'S 3671 Fifth Avenue, Hillcrest. 296-0975. The upstairs dining room, reserved for non-smokers, is romantic, and the moderately priced Italian dishes are well prepared. Some of the familiar favorites remain as good as ever: house frittata, chicken pesto and carciofi or lightly breaded, pan-fried artichoke hearts in bordelaise sauce. But one of their best bets is the early dinner, served Monday through Thursday from 5:00 p.m. to 8:30 p.m. for \$6.95. It offers an impeccable salad, hot roll, choice of fresh fish or chicken with melted cheese, plus pasta. Not to be missed as a bargain meal. Open daily. Lunch, Monday through Friday. Dinners nightly Friday and Saturday to midnight.

DOWNTOWN

ANTHONY'S FISH GROTTO 1360 North Harbor Drive (at Ash Street). 232-5103. For its fresh seafood salads, its fish and chips, and daily fresh fish specials, Anthony's still goes to the head of the class for stability of product, good-sized portions, time-honored preparation, and low cost. Try the squid outfit for a light meal. Open daily, lunch through dinner. Reservations not accepted. Low to low-moderate. Branches: Anthony's Chula Vista, 215 West Bay Boulevard, 425-8079. Open daily. Anthony's Rancho Bernardo, 11666 Avenida Place (off Rancho Bernardo Center Drive), 451-2070. Reservations accepted. Open daily, lunch and dinner. Dinners served all day Sunday Anthony's La Mesa, 9530 Murray Drive. 463-0368. Open daily. Reservations not accepted.

ATHENS MARKET 109 West F Street. 234-1955. Lively physical setting, personalized service, and hearty Greek food at low prices make this cafe, located in the Senator Hotel, ideal for before the

theater or between bouts of shopping. The horiatiki salad, the spanakopita, and the tiropita (filo dough stuffed with spinach and cheese), plus lentil soup, make a stimulating, light meal. Or you may request the fixed-price meal of appetizers, soup, salad, and entrée, plus dessert. Regular dinners, of which one of the best is the lemon chicken, include soup and salad. Lunch, Monday through Saturday. Dinner nightly. Friday and Saturday to midnight, other nights to 11:00 p.m. Belly dancers Friday and Saturday. Low to moderate.

BAYOU BAR AND GRILL 329 Market Street. 696-8747. You can save yourself a trip to New Orleans by dining here. The chef/owner produces marvelous Cajun and New Orleans dishes whose recipes go light on the spices, but not on the flavor. Be sure to have the gumbo and jambalaya for appetizers and the trout and crawfish etouffee for entrées. Accolades must go to the duck esplanade which is smoked, defatted, and absolutely mouthwatering. Lunch, Wednesday through Friday; dinner, Tuesday through Sunday. Moderate to expensive.

CAFE SEVILLA 555 Fourth Avenue, between Market and Fourth. 233-5979. Authentic and marvelous tapas, 14 cold and an equal number of hot, plus complete dinners. The meatballs, grilled shrimp, paella, chicken in garlic, fabada (pinto bean stew) and tortilla española (a potato-egg "pie") are all memorable. On weekends and before and after theater, the place is jammed, but midweek is relaxing. Not to be missed. Open daily. Dinners only, Monday through Friday. Lunch and dinner, Saturday and Sunday. Sunday through Thursday to midnight; Friday and Saturday to 2:00 a.m. Low to moderate.

PIO'S 801 Fifth Avenue (corner of F Street). 234-3467. Low cost "new style Italian" cooking is served in spiffy surroundings. The best items here are the pizza (prepared from opening to closing at the pizza bar), pasta dishes (for which half orders are available), and the nightly fish dishes. Sauces are extremely light and many dishes are similar in concept to that of Il Fornaio, though better achieved. The serving staff is magnificent and you can get in and out on time for a cultural event. Pizza bar (with sandwiches and salads) open Sunday through Thursday, 11:30 a.m. to 11:00 p.m.; to midnight Friday and Saturday. Lunch and dinner, Monday through Saturday. Low to moderate.

COMPLIMENTARY

Glass of house wine or champagne per customer

2 DINNERS FOR \$10.95

Choice of any two of the following entrees:

• Cashew chicken	• Crispy shrimp *	• Mandarin kung pao *
• Sweet 'n' sour chicken	• Mandarin chow mein	• Szechuan eggplant *
• Curry chicken	• Mandarin duck	• Szechuan fish *
• Kung pao chicken *	• Roast duck	• Mixed vegetable
• Orange chicken *	• Hot spicy shrimp *	• Moo shi pork
• Lemon chicken	• Shrimp Peking	• Moo shi chicken
• Mongolian chicken	• Beef broccoli	• Sweet 'n' sour pork
• Sweet 'n' sour shrimp	• Beef chow mein	• Chow san shein
• General T's chicken *	• Crispy beef *	• BBQ pork & snow peas
• Chicken chow mein	• Orange beef *	• Bean sauce squid
• Szechuan chicken *	• Shrimp egg foo young	• Sesame chicken *

DINNERS INCLUDE: Eggroll, fried shrimp, fried wonton, fried or steamed rice, & choice of chicken salad, egg drop soup or hot & sour soup



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Ginger Beef	Sweet Sour Chicken	Szechuan Shrimp
Szechuan Beef	Chicken Chow Mein	Shrimp Chow Mein
Peking Beef	Curry Chicken	Szechuan Egg Plant
Beef Chow Mein	Peking Chow Mein	Vegetable Deluxe
Curry Beef	Curry Shrimp	Shredded Pork
Cashew Chicken	Shrimp with Bean Curd	w/Hot Garlic Sauce
Szechuan Chicken	Shrimp Egg Foo Young	Sweet Sour Pork
Almond Chicken	Sweet Sour Shrimp	Chop Suey: Beef, Shrimp, Chicken
Curry Chicken	Twice Cooked Pork	

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SHIH'S

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Closed Monday

LITTLE CAFE 1017 Eighth Avenue, 233-4076. Although it's open only Monday through Friday and closes early, this 1930s-style diner provides wonderful home-style budget food. Stuffed cabbage, chicken and dumplings, turkey and dressing, and meatballs, served with salad, potatoes, and corn, are among the daily specials. Pies are made on the premises, as are frozen cabbage rolls, which are available for takeout. Closed Saturday and Sunday. Open for breakfast and lunch only, 7:30 a.m. to 2:00 p.m. Low.

OLE MADRID CAFE 423 F Street, Gaslamp District, 557-0146. Though the decor is minimalist, you will enjoy homestyle Spanish food at low costs. Hot and cold tapas are available daily. The house specialty is paella, but other tasty entrées are zarzuela, seafood stew, grilled seafood platter, octopus in its own ink. A mildly improvisational air permeates the café, but the food is honest, the portions large, and the youthful owners are enthusiastic. Open to midnight Sunday through Thursday and to 1:00 a.m. Friday and Saturday.

PACIFICALLY FISH 624 E Street, 696-0855. This restaurant has now returned to its original management and serves low-cost fresh fish and seafood meals. Try the daily specials. Straightforward, no-frills cooking at good value. Closed Sunday. Lunch, Monday through Friday; dinner Friday and Saturday only.

REIDY O'NEIL'S IRISH BAR AND AMERICAN GRILL 939 Fourth Avenue (across from Horton Plaza Park), 231-8500. The bar open to at least 1:00 a.m. will satisfy all of your Irish fantasies. Best bets for food here are Monday night corned beef and cabbage, corned beef sandwiches for lunch or dinner, mashed potatoes (best in San Diego), and entrées without sauces. Lively atmosphere, piano player, some occasional singing. Moderate. Closed Sunday. Lunch and dinner, Monday through Saturday.

SOUTH BAY & CORONADO

CASA SALSA 625 H Street, Chula Vista, 422-0161. The bargain of this well-established, colorful Mexican restaurant is called "taco fiesta" and is served on a lazy Susan that holds crocks of shredded beef, seasoned chicken, carnitas, refried beans, cheese, and all the hot tortillas you can eat. Three can eat heartily from this make-your-own taco dish at minimal prices. The carne asada tacos and the tostada suprema are also worthwhile. Huge portions, cheerful atmosphere, swift service. Open daily. Continuous service, breakfast, lunch, and dinner. Low to moderate.

CROWN ROOM, HOTEL DEL CORONADO 1500 Orange Avenue, 435-6611, ext. 7240. Few places are as romantic as this hotel: the architecture, the grounds, and the grace of the Crown Room are incomparable. Despite an attempt at improvement, the food does not match the environment. The pedestrian entrées contrast with the uplifting surroundings. Sunday attracts large crowds for its lavish but uninspired brunch. Early-bird dinner Monday through Saturday 5:30 p.m. for \$10.50, as of this writing. The food and service at the Prince of Wales Room is preferable. Open daily, all meals. Moderate to expensive.

KOTO 651 Palomar Street, Chula Vista, 691-1418. The outstanding features here are kama-meshi rice dinners and the extensive list of unique appetizers. Kama meshi is rice cooked in a kama kettle and served with seafood, meat, or chicken. Don't overlook the eel or the chicken and shrimp, though all eight offerings are delightful. Among the best appetizers are custard with shrimp, deep-fried tolu, and eggplant with mustard. Beautiful sushi bar. The combination entrées tend to be expensive and not as exciting as the rice dishes and appetizers. Be patient with the spoken English. Closed Wednesday. Lunch Monday, Tuesday, Thursday, Friday. Dinner every night but Wednesday. Low to moderate.

TIJUANA

CHIKI JAI No. 1042, Avenida Revolución, 1-706-685-4955. Noted for its Basque-style food (Spanish, as distinct from Mexican), this restaurant pioneered squid in its own ink. Basque-style chicken, broiled mushrooms, and its trademark — hot crusty rolls served with bleu cheese. Shrimp and filet mignon are also good choices here. The setting, tables, and silverware are simple and unpretentious, and during its many years, this restaurant has not capitulated to Americanization. Open daily, from noon to late closing. Low to moderate.

EL TABLON Sanchez Taboada Boulevard and Ninth Street, Zona Rio, 847-332. The top price here for steak is about \$9.50, but you can get complete meals—appetizer, soup, entrée—for about \$6. The boneless chicken is one of the best. All meats and fowl are prepared on a grill. The premises are new and the waters speak excellent English. Please be aware that the restaurant does not have a number, but it's across the street from the fruit and vegetable market in Zona Rio. Same menu lunch and dinner. Open 12:30 p.m. to 10:30 p.m. Low.

LA ESCONDIDA Santa Monica and Las Palmas, 1-706-681-4458. "The Hidden One," located in a converted mansion, boasts two gardens, patio dining, and is especially beautiful at night. The Caesar salad, the bone marrow or oxtail soup, the roasted baby goat, and quail, and the Châteaubriand steak (for two) are all worthwhile. Dishes with sauces are not as satisfying as those that are charbroiled or roasted. Very civilized experience, complete with piano player. Take Revolución until it bends to the left to become Agua Caliente. Proceed on Agua Caliente past the racetrack, approximately one-half mile. Turn right at Las Palmas. Two short blocks up, turn left at the "Pastelería Navy" sign. The entryway to La Escondida is straight ahead. Open daily. Moderate.

LA ESPADANA 10813 Avenida Sanchez Taboada, Zona Rio, Tijuana, 706-341-488. Beautifully prepared meals that include appetizer, soup or salad, and entrée are available in this structure whose name means bell tower and whose exterior resembles a mission. Best bets here are filet steak on a skewer (brocheta de filete), baby back ribs (costillar de puerco), shrimp and mushrooms in butter sauce (camarones con champiñones), and leg of lamb (pierna de borrego). Portions are mammoth, the service superb, the atmosphere delightful. One drawback: the menu is printed in Spanish. Bring a Spanish-speaking friend or pocket dictionary. Some English spoken. Open daily, noon to midnight. Continuous service. Same menu lunch and dinner. Low.

LA TABERNA ESPANOLA Paseo de los Héroes 10001, Plaza Fiesta, Zona Rio Tijuana (1-706-684-7562). If you like Spanish appetizers or would like to try them, there's no better spot than this tiny tapas bar. The floors are covered with sawdust, and garlic and sausages hang from the wall. The tapas are outstanding, as well as inexpensive. Though the menu is printed in Spanish, one waiter speaks excellent English. Don't miss the ceviche, beans with sausage, or lobster puffs. It's well worth a trip to Tijuana to sample this authentic and marvelous food. Invariably crowded. Closed Monday. Open Tuesday through Sunday, noon to midnight. Low.

PERDIN'S 1115 Avenida Revolución, across the street from the Jai Alai palace, 1-706-685-4052. Located one flight up, the dining room offers a view of the city, and the menu boasts over 50 fish and seafood items reminiscent of the preparation at its brother restaurant, La Costa. The price of the entrée includes appetizer, soup, salad, nonalcoholic beverage, and after-dinner drink. Hearty eaters should try the combination plates. Also recommended: whole, boneless, charcoal-broiled fish, whole fish in garlic sauce, broiled lobster, shrimp baked with spinach. Open daily. Fairly early closing for Tijuana. Low to moderate.

TOUR DE FRANCE BISTRO Plaza Fiesta, 10001 Paseo de los Héroes, Zona Rio, Tijuana. No phone. You'll be pleasantly surprised by the low-cost good French meals—the owner studied in Paris and worked as executive sous chef at Le Meridien in Coronado. The best dishes are roast duck, medallions of chicken, shrimp in Pernod sauce, filet of beef with escargot. The onion soup may prove salty but the plé is as good as the best of them. For dessert, try pastry topped with canteloupe and fresh orange slices. Closed Sunday. Open Monday through Saturday, 1:00 p.m. to 10:00 p.m. Continuous service. Top price for dinner \$10.50. Limited seating. Low.

LATE NIGHT

Late-night dining. Open to at least 11:00 p.m. or later. Most Tijuana restaurants open to midnight.

ALFONSO'S MEXICAN RESTAURANT, 1251 Prospect Street, La Jolla, 542-2232. Friday and Saturday to midnight, to 11:00 p.m. weekdays.

ALLEY OOPS DINER AND GRILL, 4475 Mission Boulevard, Pacific Beach, 273-6677. Friday and Saturday to 3:00 a.m.; other nights to 2:00 a.m.

ATHENS MARKET (Greek), 109 West F Street, downtown, 234-1955. Monday through Saturday to 11:00 p.m.

AVANTI ITALIAN RESTAURANT, 875 Prospect Street, La Jolla, 454-4268. Dinners, Sunday through Thursday to 11:00 p.m.; to midnight Friday and Saturday.

BARNETT'S (California Cuisine, pizzas), 601 Pacific Highway, Embassy Suites Hotel, downtown, 544-1122. Bistro Room until 11:00 p.m. nightly.

BISTRO GARDEN The Inn at Del Mar, 1540 Camino del Mar, Del Mar, 259-1515. Pricey, but open to 11:00 p.m. Friday and Saturday for dining and dancing to live music.

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BULLY'S (beef and seafood), La Jolla: 5755 La Jolla Boulevard, 459-2768. Del Mar: 1404 Camino del Mar, 755-1660. To midnight daily at both.

CAFE JAPENGO 2960 University Center Lane, Avenue complex, adjacent to Hyatt Hotel. 450-3355. Pacific Rim dinners to 11:00 p.m. and sushi bar to midnight nightly.

CAFE SEVILLA, 555 Fourth Avenue, downtown, between Fourth Avenue and Market Street. 233-5979. Tapas and complete Spanish dinners served Sunday, Tuesday through Thursday to 11:00 p.m. Friday and Saturday to 11:30 p.m.; cold tapas to 1:30 a.m.

CANES CALIFORNIA BISTRO 1270 Cleveland Avenue (off University and Vermont), Uptown District. 299-3551. To midnight, Wednesday through Saturday. Fine spot for pizzas and desserts.

CHUCK'S STEAK HOUSE, 1250 Prospect Street, La Jolla. 454-5325. Monday through Friday to 10:45 p.m.; Saturday and Sunday to 11:30 p.m.

CITY DELICATESSEN, 535 University Avenue, Hillcrest. 295-2747. To midnight weekdays; to 2:00 a.m., Friday and Saturday.

CRAFT CAFE (hamburgers and American), 425 Robinson Avenue, Hillcrest. To midnight daily. 295-2510.

CROCE'S (Continental and California cuisine), 802 Fifth Avenue, downtown. 233-4355. To 11:00 p.m. all nights but Saturday to midnight.

DOBSON'S BAR AND RESTAURANT (French and California cuisine), 956 Broadway Circle, downtown. 231-6771. To 11:00 p.m. Thursday through Saturday.

EL GATO LOCO 644 Fifth Avenue, downtown. 232-4286. Regional Mexican food. To midnight Sunday through Thursday; to 2:00 a.m. Friday and Saturday.

EXTRAORDINARY DESSERTS, 2929 Fifth Ave., Hillcrest. 294-7001. As its name implies, there's nothing here but baked-on-the-premises desserts (the best is the chocolate-chip macaroon) and coffee. Closed Monday. To midnight Friday and Saturday, to 11:00 p.m. Tuesday through Thursday. Tiny premises.

FIFTH AND HAWTHORNE, 515 Hawthorne Street at Fifth Avenue, downtown. 544-0940. Friday to 11 p.m.; Saturday to 11:30 p.m.

FRENCH GOURMET TOO, 711 Pearl Street, La Jolla. 454-6736. Open nightly, dinner to 11:00 p.m., Sunday through Thursday and to midnight Friday and Saturday.

THE GATHERING (American), 4015 Goldfinch Street, Mission Hills. 260-0400. To midnight Saturday and Sunday.

GEORGE'S AT THE COVE (fish, seafood, meats), 1250 Prospect Street, La Jolla. 454-4244. Main dining room, Friday and Saturday, to 11:00 p.m.; George's Cafe (upstairs) to 11:00 p.m. Sunday through Thursday; to 1:00 a.m. Friday and Saturday.

GRANT GRILL, U.S. Grant Hotel, 326 Broadway, downtown. 239-6806. Last seating Friday and Saturday, 10:30 p.m.

HARBOR HOUSE (fish and seafood), Seaport Village, 631 West Harbor Drive. 232-1141. Friday and Saturday late hours.

IL FORNAIO CUCINA ITALIANA, 1555 Camino del Mar, Del Mar Plaza, Suite 301. Del Mar 755-8876. Extensive menu of Italian specialties. To midnight Friday and Saturday and to 11:00 p.m. Sunday through Thursday.

INCREDIBLE CHEESECAKE CAFE 1250 University Avenue. 294-9311. To 11:00 p.m. Friday and Saturday.

KAMON (Japanese), 6523 University Avenue, State College area. 287-6140. Open to 1:00 or 2:00 a.m. every night except Sunday and Monday.

LA GRAN TAPA (Spanish appetizers), 611 B Street, downtown. 234-8272. Tuesday through Thursday to 11:00 p.m.; Friday and Saturday to midnight.

LIDO'S ITALIAN RESTAURANT, 7252 Broadway, Lemon Grove. 469-9901. Sunday through Thursday to 11:00 p.m.; Friday and Saturday to midnight.

LITTLE ITALY, 4367 University Avenue, East San Diego. 261-4949. To midnight daily.

MAITRE D' (French), 5523 La Jolla Boulevard, La Jolla. 456-2111. Open to 11:00 p.m. Monday through Saturday.

MALCOLM'S FIRST AVENUE, 1055 First Avenue, Kingston Hotel (between Broadway and C Street). 232-6141. California cuisine dinners to 11:00 p.m. Friday and Saturday.

MANDARIN DYNASTY 1456 University Avenue, Hillcrest. 298-8899. To 11:00 p.m. Sunday through Thursday; to midnight Friday and Saturday.

MESON ESPAÑOL 520 Broadway, Las Tiendas Shopping Mall, Chula Vista. 422-3008. Tapas and Spanish entrees served to midnight Friday and Saturday.

NICOLISI'S (Italian and pizza), 4009 El Cajon Boulevard, East San Diego. 282-9919. Friday and Saturday to 11:00 p.m.

NOBU JAPANESE RESTAURANT 315 South Highway 101, Solana Beach. 755-0113. Dinners Friday and Saturday to 11:00 p.m.

OLD TOWN MEXICAN CAFE 2489 San Diego Avenue, Old Town. 297-4330. To 11:00 p.m. nightly.

OLE MADRID CAFE 423 F Street, Gaslamp District. 557-0146. Spanish specialties served to midnight Sunday through Thursday and to 1:00 a.m. Friday and Saturday.

THE PICCADILLY LINE 3900 Fifth Avenue (entrance at 400 block of University Avenue) to midnight, Friday and Saturday, to 11:00 p.m. other nights. Good English specialties and deep dish pizza.

PAPARAZZI 3787 La Jolla Village Drive. 455-7272. To 11:00 p.m. nightly. Italian food includes pizza.

PEI'S OF LA JOLLA, 7660 Fay Avenue, La Jolla. 456-6666. Gourmet Chinese cuisine to 11:00 p.m. Friday and Saturday.

PIZZERIA UNO, 4465 Mission Boulevard, Pacific Beach. 483-4143. Open daily. To midnight, Sunday through Thursday; to 1:00 a.m. Friday and Saturday.

QUEL FROMAGE (coffee house and snacks), 523 University Avenue, Hillcrest. 295-1600. To 11:00 p.m. Sunday through Thursday; to midnight Friday and Saturday.

RAKO'S 1154 Garnet Avenue, Pacific Beach. 272-2497. Asian food from 8:00 p.m. to 2:00 a.m. Closed Sunday.

RED SEA RESTAURANT 4717 University Avenue, Central San Diego. 285-9722. Ethiopian food to 11:00 p.m. nightly.

REIDY O'NEIL'S IRISH BAR AND AMERICAN GRILL 939 Fourth Avenue, downtown. 231-8500. Closed Sunday. Bar open to 1:00 a.m. nightly, food to 11:00 p.m.

ST. JAMES BAR, 4370 La Jolla Village Drive, Plaza Building, Golden Triangle, La Jolla. 453-6650. Stylish continental and nouvelle cuisine dinners to 11:00 p.m. Monday through Saturday. Light menu served at bar continuous service 3:00 p.m. to 11:00 p.m.

SAMMY'S WOOD-FIRED CALIFORNIA PIZZA 702 Pearl Street, La Jolla. 456-5222. Twenty toppings for wood-fired pizza, pasta, and salads available nightly to 11:00 p.m.

SAN CHOY SEAFOOD AND BARBEQUE DELI 4444 Convey Street, Kearny Mesa. 560-8188. Cantonese dinners served nightly to 11 p.m.

SASKA'S (steaks, seafood, Mexican), 3768 Mission Boulevard, Mission Beach. 488-7311. Open to 3:00 a.m. daily.

SHELDON'S CAFE (American), 4711 Mission Bay Drive, Pacific Beach. 273-3833. Open to 11:00 p.m. nightly.

STEFANO'S 3671 Fifth Avenue. 296-0975. Dinners Friday and Saturday to midnight.

KARL STRAUSS' OLD COLUMBIA BREWERY AND GRILL, 1157 Columbia Street (between B and Columbia), downtown. 234-2739. Excellent made-on-the-premises beer served until 2:00 a.m. is the attraction, American food, available until midnight Thursday through Saturday, is no equal to the beer but adequate.

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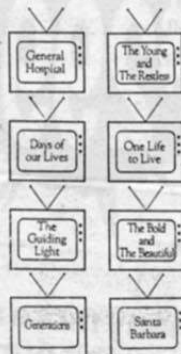
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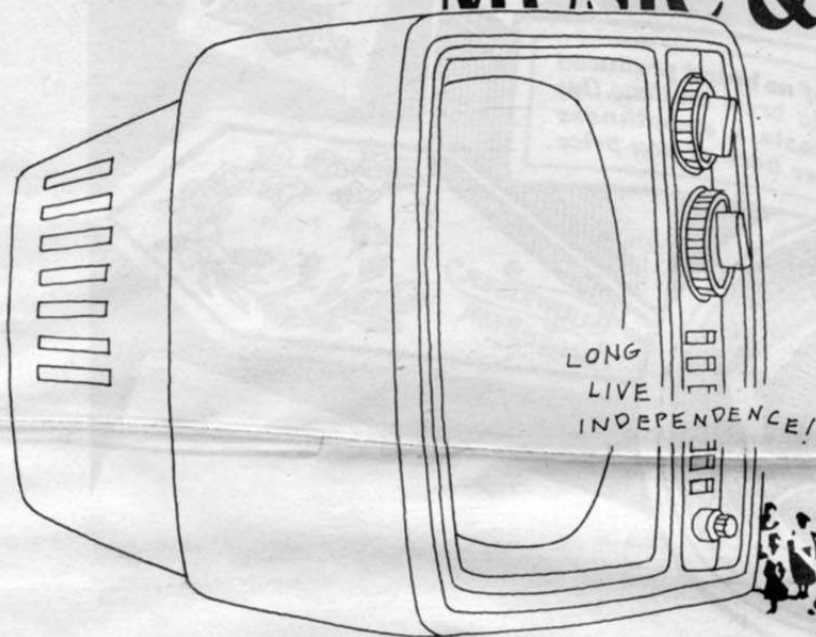
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THIS YEAR'S GRITO

Mexico's war of independence from Spain burned up 11 years and 600,000 lives. It was touched off September 16, 1810, by an impetuous Catholic priest, Miguel Hidalgo y Castilla, whose call to arms remains at the core of Mexican patriotism. *El Grito de Dolores*, the "cry" that Hidalgo issued in the village of Dolores, 120 miles northwest of Mexico City, is reenacted every year when the president of Mexico steps onto a balcony of the National

Illustration by Tom Voss

Palace because their plot was discovered by the royalists. On the night of September 15, 1810, Padre Hidalgo was awakened with that bad news. His decision to start the revolt against Spanish rule has been likened to the decision by Cortez to scuttle his ships at Veracruz: a quick decision that left no way to turn back and one that changed the world. Hidalgo's *Grito*, which led to his own execution less than a year later, has taken on a mythic grandeur. No one knows exactly how he phrased it.

Before he addressed his curious congregation on the morning of the 16th, Hidalgo listened to the excited discussion among his co-conspirators, then historians generally agree that he calmly pronounced, "In action, everything is accomplished. We must not lose time; you will see the oppressor's yoke broken and beaten into the ground." Later, Hidalgo spoke directly to the assembled villagers, but historians disagree on whether he spoke from the window of his house, the front door of his house, or from the pulpit of his church. The 16th was a Sunday, just as it is this year, and people from the village as well as the surrounding ranches had gathered in Dolores for Mass. One version of the *Grito*, probably tailored by patriotic hindsight, goes like this:

My friends and countrymen: neither the king nor tributes exist for us any longer. We have borne this shameful tax, which only suits slaves, for three centuries as a sign of tyranny and servitude; a terrible stain which we shall know how to wash away with our efforts. The moment of our freedom has arrived; the hour of our liberty has struck; and if you recognized

(continued on page 4, col. 2)

Palace and repeats Hidalgo's words. This year, on a large television screen at Balboa Park's organ pavilion, President Carlos Salinas de Gortari's *Grito* will highlight local celebrations of the birth of modern Mexico.

Trying to recount exactly what Hidalgo said is problematic. The revolutionaries based in Dolores were forced to launch their insurrection hastily, months earlier than they had planned,

DANCE LESSONS ON TAP



Pat Rico

Pat Rico didn't want to sound rude or unfriendly, but he made it sound as if his workshop this Saturday is not for true beginners — those who have never taken a tap-dance lesson. Hopefully, the students will have had some tap training. But what about the people who took lessons many years ago and forgot most of it? Or the people who never learned anything in the first place? "There are some students who are perpetual beginners," he says. "Especially adults who never stayed with it long enough." Rico is, of course, taking a personal stab at me.

At the age of seven, I had two clear aims in life: to have a double wedding with my girlfriend Diane, and prior to that, to remake myself into Shirley Temple. She was so cute, so dimpled, so lovable, and boy, could she tap dance. I knew every step of the famous routine in *The Little Colonel* in which Shirley and Mr. Bojangles tapped their way up and down a wooden staircase. And then there was *The Littlest Rebel* scene where they drew a street crowd with their fancy footwork. If I could learn to dance like that, maybe my father would get up out of his recliner and risk his life for me behind enemy lines. Maybe he would call me "my little darling" instead of telling me to shut up because I made too much noise.

But this was the 1960s, and the Hardworking Dad Ethic was still

in effect. "Your father," I was told again and again, "works hard all day and deserves quiet when he gets home." For my particular father, quiet meant a football game at near-maximum volume. But somehow, above that din, he could hear the *clomp clomp clomp* of metal against linoleum. These were my new tap shoes, bought with high hopes all around. For my mother, hopes that I harbored some talent, any talent. For me, the Shirley Temple complex. My dad hoped it would keep me out of the house a few extra hours a week.

Unfortunately, my mother

(continued on page 6, col. 1)

IT'S A HUMMEL

Is there anyone with a heart so cold that, on seeing a Hummel figurine of cute Bavarian tots and cuddly puppies, he has not felt the urge to hurl it against a wall?

Of course, personal reactions to these mass-produced, hand-painted, incomparably sweet, quintessentially German collectibles vary from individual to individual. For some, the supreme offense against art is Whistler's *Duet*, in which the little plump-faced, rosy-cheeked boy in his miniature Lederhosen puckers up his lips in imitation of the perky birdlet that cheerfully confronts him with similarly puckered beak. Others prefer to

(continued on page 3, col. 1)



Klaus Boehm

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IT'S A HUMMEL

(continued from page 1)
hate An Apple a Day, where the repulsively voracious, dimple-kneed toddler sits in the crook of a tree-branch and stuffs an apple into his mouth. Still others incline toward *Sleep Tight* as their favorite breakable (in spite of its current price, new, of \$150), four and one-half inches of tender sibling love as the three-year-old, all round and blond and quilted, carefully covers the adorable minuscule infant with a blanket. Merely the names tell the story: *Puppy Love*, *Little Fiddler*, *Book Worm*, *Boy with Toothache*, *Knit One*, *Purl One*, *Home from Market*, *Bath Time*.

This story, of a sentimental world of infantile innocence and purity untainted by the nastier



components of human nature, derives from the Pelagian vision of Sister Maria Innocentia Hummel. The Pelagian heresy in the Christian church, as you know, denies the reality of Original Sin, insisting in the face

of all doctrine and all evidence that human nature is essentially good. It is an attitude for which the Germans have always had an intuitive predilection, whether they concerned themselves with theology or not. Young Berta Hummel, of the rural town of Massing an der Rott in Bavaria, was a born Pelagian, carrying her conviction of untroubled moral perfection with her to her studies at the Munich Academy of Applied Arts and then, in 1931, to the Franciscan convent at Siessen in the Swabian Alps, where she took her vows as a nun.

In 1934, when Europe was becoming rudely reacquainted with an alternative German view of good and evil, Sister Maria Innocentia's heartwarming sketches of angelic children in folk costume came to the

attention of Franz Goebel, fourth-generation scion of a Bavarian porcelain-manufacturing firm. With a sure instinct for schmalz and profit, Goebel recognized the money-making potential in Sister Maria Innocentia's drawings and proceeded to establish a contract with the convent for the commercial use of the naive nun's art, a mutually advantageous arrangement that has endured successfully to this day, even though Sister Maria Innocentia herself died in 1946.

After a disruption of the manufacturing process during the war (the Nazis disapproved of Hummel figurines, and in any case the period 1939-45 in Germany was not ideally suited to the production of knickknacks idealizing an apple a day or puppy love), Goebel's factory was reestablished. Then as now, sculptors employed by the

company converted Sister Maria Innocentia's drawings into three-dimensional figures, and then as now the German public gobbled them up.

But while mawkishness — about children as about much else — seems to be endemic in the German character (as enlightened Germans have been pointing out gloomily or satirically since at least the 18th Century), sentimental Pelagianism and an inborn taste for kitsch apparently know no national boundaries, for Hummel figurines have been and continue to be a hit around the world, and nowhere more so than in America. After all, how does the Hummel picture of what life is really like differ from that of

(continued on page 4)



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our own Norman Rockwell, except for the Lederhosen?

It is this that explains the existence in the United States of an M.I. Hummel Club, now some 200,000 strong, with its quarterly magazine (ironically called *Insights*) devoted to news about Hummel figurines and its deluxe, privately escorted tours to the Goebel factory in Rodental and to the Convent of Siessen. It also makes plausible the "World's Fair of Hummels" in Chicago last summer, with its huge displays of old and new Hummels and its ecstatic collectors scurrying around carrying "Happiness is a Hummel" bags. But the enthusiasm of Hummel collectors, while certainly due in part to the Pelagianism in all of us, must also be related to the distinctly non-Pelagian factor of market pricing in a capitalist society, for a truly rare Hummel figurine can sell these days for up to \$20,000!

Beyond any price, however, are those Hummel figurines so rare that no one has actually seen them, although rumors of their existence continue to stir the world market. I refer, for example, to *Dissecting a Fly*, *A Pogrom a Day*, *Teaching the Vultures to Sing*

at Bergen-Belsen, or (a true prize, for anyone who finds it) the fabled *The Young Hermann Goering Wringing a Chicken's Neck*.

On a visit to the San Diego area this weekend, Klaus Boehm, a ceramic painter and member of the quality-control department of West Germany's Goebel Porcelain Factory, will demonstrate the hand-painting technique used in manufacturing his company's world-famous Hummel figurines. The place: Don Gabriel Gifts, 397 Parkway Plaza in El Cajon. The day: Saturday, September 15. There will be two two-hour shows, at 10:00 a.m. and 2:00 p.m. Admission is free. For further information, phone (212) 319-2000.

— Hans Castorp

THIS YEAR'S GRITO

(continued from page 1)

its great value, you will help me defend it from the ambitious grasp of the tyrants. Only a few hours remain before you see me at the head of the men who take pride in being free.... The cause is holy and God will protect it. The arrangements are hastily



being made, and for that reason I will not have the satisfaction of talking to you any longer. Long live, then, the Virgin of Guadalupe! Long live America, for which we are going to fight!

Other versions of the Grito have Hidalgo shouting, "Long live independence!" But it is doubtful he actually said this. Two years earlier, Napoleon had conquered Spain. Part of the pretext for Hidalgo's call to arms was his stated loyalty to Spain's deposed king, Ferdinand VII, and the notion that New Spain should not fall to the French. But what Hidalgo was really calling for was a war among Spaniards: those who were born in the New

World and were thus discriminated against, and those who were born in Spain and held most of the power and wealth in Mexico. The false loyalty to Ferdinand faded as the war progressed, and the class struggle between the Old World and the New World became evident. Mexicans have simplified Hidalgo's call, and the official Grito now includes "Long live independence!"

On Saturday, September 15, Mexican independence festivities begin at 8:00 p.m. in Balboa Park. At 10:00 p.m., live from the Zocalo in Mexico City, President Salinas will recite this year's *Grito*. For more information, call 231-8423.

There will also be a *Noche del Grito* celebration from noon to

10:00 p.m. Saturday, September 15, in Escondido's Kit Carson Park, featuring music, dance, comedy, variety groups, and television personalities. Shows begin at 12:30, 2:30, 4:30, and 8:00 p.m. For more information, call 740-9561.

Old Town San Diego Historic Park volunteers will give a "living history" presentation related to how Mexican independence affected Old Town. Call 737-6766.

On September 16, Sea World presents various festivities related to Mexican independence, including a "mariachi Mass" at 9:00 a.m. and entertainment throughout the park. The tribute culminates in a live evening concert featuring Mexican singers, including Marisela, Invasores de Nuevo León, and José Javier Solís. Call 226-3901.

Several independence-related events take place in Mexico this weekend. A ballet folklórico will be presented Saturday, September 15, at the Tijuana Cultural Center, starting at 8:30 p.m. For more information, call 011-52-66-84-11-11, extension 302.

A parade celebrating Mexican
(continued on page 6)

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(continued from page 4)

independence starts at 10:00 a.m. Sunday, September 16, at the corner of Tenth and Revolución. The parade route extends down into the Rio district and ends at City Hall, on Via Poniente.

Also on Sunday at the Tijuana Cultural Center is an appearance by Ignacio López Tarso, an actor, singer, and poetry reader who will be presenting true stories about Mexican people and history. Shows begin at 7:00 and 9:30 p.m.

— Neal Matthews

DANCE LESSONS ON TAP

(continued from page 1)

always veered towards the cheaper route. Instead of leather tap shoes with screwed-on cleats, I got the synthetic Mary Janes with nailed-on plates. Instead of a bona fide dance school with real teachers, I got signed up at the local rec center with a woman named Barbara. Barbara may have been a

good instructor, but with 40 kids to a class, who could tell? Let's just say she didn't have time for underachievers.

I never knew how truly bad I was, partly due to our "studio" — a gymnasium without mirrors. But I did notice that my timing was a bit off and that Barbara kept putting me in the back row. After several weeks of learning how to move our feet forward, backward, diagonally, and in a shuffle, I realized there was an overriding purpose to it all. We were supposed to be memorizing routines that would be strung together and performed in public.

I must admit that I panicked, and so did my mother. She, too, had noticed that I was leaning more towards Isadora Duncan than Shirley Temple. So we engaged in the Practice Makes Perfect Ethic. We spent hours scraping up the kitchen floor with the nails that kept popping out of my soles. My father, being a Sixties Dad, was responsible for pounding them back in. A job he

did in front of the TV set, fuming.

My dance career ended with a tray full of plastic tumblers. I don't know why I was carrying them down the stairs, but I do know why I tripped. In violation of my parents' orders, I was wearing my tap shoes around the house. Trying not to disturb my father, I slowly descended the staircase on my heels. (The toe taps made the most noise, I believed.) The plastic glasses went first, bouncing, one by one, down the tile steps. I soon followed. My father's first concern was, of course, the disturbance. I'd give the scene a PG rating — certainly not Shirley Temple material. Some of my father's remarks dealt, disparagingly, with my innate sense of grace.

My mother, a pragmatic woman, made a quick appraisal: her daughter was slightly injured and her husband was annoyed, but no real damage had been done. The week before, Barbara had hinted that not everyone would be included in the dance

recital. (Something about the stage being too small.) Adding it all together, we were ahead if I quit the dance lessons immediately. She got no argument from me; all I had really wanted were the tap shoes. They fell apart the first time I wore them out in the rain.

After further discussions with Pat Rico, I came to realize that he sympathizes with the students who fall behind and feel inadequate, thereby undermining their talent. I've also discovered that I got off on the wrong foot, so to speak. Instead of patterning myself after Shirley Temple — who, it turns out, was a mediocre tap dancer — I should have kept my eyes on Mr. Bojangles. Bill Robinson (his real name) is still considered to be one of the all-time great tappers. "His technique was flawless, and he had excellent feet," says Rico, who met Robinson after a show in Rochester, New York. As was his habit, Mr. Bojangles invited members of the audience backstage for a free lesson. He showed them the "shim sham," a

shuffling, shimmying type of step that Robinson pioneered. "He inspired a lot of people," says Rico, wistfully.

Carrying on this tradition, Rico (whose student list includes Tony Danza, Chastity Bono, and Michael Landon's kids) hopes to demonstrate a few new steps himself. Make that "recycled" steps. "There isn't anything in tap that hasn't been done," insists Rico, who prides himself on new combinations. "I teach a different approach, a different insight into the subject." Rico will conduct his workshop on Saturday, September 15, at the MiraCosta College. The class will begin at 1:00 p.m. at the dance studio in the gym at the Oceanside campus, One Barnard Drive. Enrollment (at the door) will be on a first-come, first-served basis. For fee information, call 757-2121, extension 485.

— Brae Canlen

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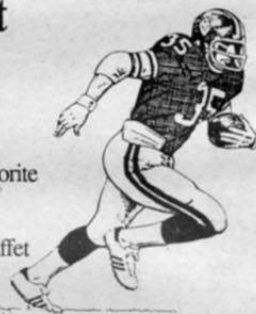
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READER'S GUIDE TO LOCAL EVENTS

Contributions to READER EVENTS must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Events listed run from Thursday at 8 p.m. to the following Thursday at 7:30 p.m. Do not phone. The Events Editor reserves the right to edit all material. Send complete information, including a description of the event, the date and time it is to be held, the precise address where it is to be held (including neighborhood), a contact phone number, and a phone number for public information to READER EVENTS EDITOR, P.O. Box 85803, San Diego CA 92186-5803.

BAJA

Chamber Ballet of the Border, the troupe will perform on Friday, September 14, and Saturday, September 15, at noon, in the Teatro de la Casa de la Cultura, Avenida Paris number 5, Colonia Altamira, Tijuana. For program and ticket information call 011-52-66-87-16-70 (Spanish-speaking only).

"El verdadero pajaro caripocapote," Jesus Gonzalez Davila's play (*Caripocapote, the Truthful Bird*) will be presented by the University Theater Group, in Spanish, on Saturday, September 15, Sunday, September 16, and Monday, September 17, at 8 p.m., in the Teatro Universitario de Mexicali, Unidad Universitaria, Avenida Obregon, Mexicali. For ticket information call 011-52-66-53-64-60 (bilingual).

Bullfights, the last scheduled "Corrida de Toros" of this season will take place on Sunday, September 16, at 4 p.m., in the downtown bullring in Tijuana. For program and ticket information, call Ticketron agencies at 231-3554.

"Las devoradoras de un ardiente helado," Jesus Gonzalez Davila's play will be presented in Spanish by the University Theater Group, Tuesday, September 18, and Wednesday, September 19, 8 p.m., in the Teatro Universitario Mexicali, Unidad Universitaria, Avenida Obregon, Mexicali. For ticket information call 011-52-66-53-64-60 (bilingual).

At the Tijuana Cultural Center, Ignacio Lopez Tarso will present Mexican songs that narrate true-life stories of people in regional, national, and historical events on Sunday, September 16, at 7 p.m. and 9:30 p.m.

The Ballet Folklórico Nacional de Mexico (National Folk Ballet of Mexico) will perform Mexican music and traditional dance on Saturday, September 15, at 8:30 p.m.

Graphics and oil works by Raul Anguiano are on display through Friday, September 28.

The Tijuana Cultural Center is located at Paseo de los Heroes at Mina Street, Zona Rio Tijuana. For program and ticket information call 011-52-66-84-11-11 x 302 (bilingual).

OUTDOORS

The Time of Sunset changes most rapidly this time of the year. This is mainly because the sun is swinging rapidly south along the ecliptic (its apparent path through the background stars). From the latitude of San Diego, the sun is now setting about 75 seconds earlier every day (equivalent to about nine minutes earlier per week), and its setting position along the horizon shifts southward about one-half degree per day.

Lowest Tides for September (-6 foot) occur on Saturday, September 15, at 1:54 a.m. and on Sunday, September 16, at 2:29 a.m. Highest tide of the month (+6.05 feet) will occur on September 15 at 7:44 p.m. and on the 16th at 8:29 p.m. Neither of these extremes is very exciting; December, however, promises to bring high and low tides of nearly plus eight and minus two feet.

Visit a Dam, the San Diego Audubon Society is sponsoring a trip to the Old Mission Dam in San Carlos on Saturday, September 15, from 8 a.m. to noon.

Meet the hike leader in the parking lot at the dam in Mission Trails Regional Park; sightings of certain migrant birds can be expected, as well as year-round residents such as canyon wren, rock wren, and perhaps a roadrunner.

Take the Mission Gorge Road north from Friars Road to Father Juniper Serra Trail (left turn going north, or right turn going south from Santee). Look for the large Mission Trails regional Park sign at the south entrance. Go several miles and watch for Old Mission dam sign and the parking lot on the left. There is now a pedestrian bridge over the river, making the entire area easily accessible. Plan for warm weather. Drinking water will be available but not restrooms. The hike is moderately strenuous. Participation is offered free of charge. Call 483-7620 for more information.

Park Tour, Offshoot Tours of Balboa Park is sponsoring a free guided "Tree Walk" of Balboa Park on Saturday, September 15, at 10 a.m. Horticulturists will discuss the many varieties of trees found in the park. Meet at the Botanical Building.

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READER'S GUIDE TO LOCAL EVENTS

Bird Walk, the Friends of the Famosa Slough are sponsoring a bird walk at the wetland area on Saturday, September 15, at 1 p.m. It will start at the intersection of Famosa and West Point Loma boulevards (between Nimitz Boulevard and Midway), Loma Portal. It's an easy walk offering a chance to see shorebirds, early migrating ducks, and typical coastal wetland habitat. Beginning birders are particularly invited. Bring binoculars if you have them. The walk is free but will be canceled in the event of rain. Call 224-4591 for more information.

A Picturesque Gathering of Celestial Bodies graces the morning sky after dawn on Sunday and Monday mornings, September 16 and 17. Around 6 a.m., look close to the east horizon — preferably with

binoculars — to spot brilliant Venus, dim Mercury (about five degrees to the upper right of Venus), and the thin, waning crescent moon. Higher up is the star Regulus, and still higher, Jupiter.

Fashion Valley Exploration, Walkabout International is sponsoring a walking tour of the natural environment around the Fashion Valley shopping center, on Sunday, September 16, at 1:30 p.m. Sights to be seen include waterfowl, wild animals, and wild plants. The walk will be moderately paced over paved and dusty trails. Meet outside Farrell's Ice Cream Parlor. There's no charge to participate. Call 231-7463 for more information.

Marsh Walk, the Scripps Institution of Oceanography is sponsoring a walk along San Mateo Creek from 1:30 p.m. to 3:30 p.m. on Sunday, September 16. An aquarium naturalist will lead the walk along the San Diego/Orange County Border of the San Mateo Creek Marsh. There will be excellent opportunities for bird watching, as well as a chance to learn about marsh plants and life. For reservations and fee information, call 534-3474.

The Smoggiest Days of the Year are most likely to occur during the next several weeks. Persistent temperature inversions (warmer air overlying cool marine air) are frequent this time of year. These inversions conspire with the mountainous topography of the East County to trap

locally generated air pollution under a low-lying lid. During the worst episodes, San Diego County's coastal area is the hapless recipient of additional smog sneaking down from the Los Angeles basin. This often occurs when a Santa Ana wind condition begins to weaken: L.A. smog blown offshore by a Santa Ana sometimes gets pushed back our way when the normal sea breeze returns.

DANCE

Ballet Performance, the California Ballet Company will hold its season opener at Sea World's Nautilus Amphitheater Friday and Saturday, September 14 and 15, at 8 p.m. The program will include *La Bayadere*, *Pas de Trois* from Swan Lake, *Dialogue with Carmen*, and *Ambiguous Obsession*. For ticket information, call 560-6741 or 278-8497.

Dancing under the Stars will be offered at Bates Nut Farm in Valley Center, 15954 Woods Valley Road, Valley Center, on Saturday, September 15, from 7 p.m. to 11 p.m. Music will be provided by the popular Mar Dels. For ticket information, call 749-3388. Proceeds will benefit the Valley Center Youth Soccer League.

Ethnic Dance Routines of Mexico, Costa Rica, Chile, Bolivia, and Venezuela will be performed at 2 p.m., Sunday, September 16, at the House of Pacific Relations International Cottages area in Balboa Park (across from the organ pavilion). The one-hour program will celebrate Mexican Independence Day. Admission is free. For more information, call 296-4933 or 294-2301.

Square Dancing, lessons will be offered at the Gil Johnson Recreational Center, 8575 New Salem Street, Mira Mesa, on Monday, September 17, from 7 p.m. to 9 p.m. For ticket information, call 444-2651.

Senior Dance, the Lemon Grove Senior Center is sponsoring its monthly senior dance on Wednesday, September 19, from 1:30 p.m. to 4 p.m. at the Lemon Grove Senior Center, 8235 Mt. Vernon Street, Lemon Grove (three blocks east of Skyline Drive). Paul Collins and the Swingtones will provide live music. For ticket information, call 463-8851.

FILM

"The Gold Rush," Charlie Chaplin's 1925 silent classic will be presented with live orchestral accompaniment by the 14-piece San Diego Cinematic Orchestra on Friday and Saturday, September 14 and 15, at 7:30 p.m., at the San Diego Museum

of Contemporary Art, 700 Prospect Street, La Jolla. The movie will be preceded by a screening of Chaplin's 20-minute short *Behind the Screen*. For ticket information, call 435-3541.

On-Campus Cinema Series, Palomar College is offering a series of two weekly film presentations in room P-32 at the college's San Marcos campus, 1140 West Mission Road, San Marcos. On Monday, September 17, at 1 p.m., the "History of Film" series will offer *The Last Laugh* FW. Murnau's 1924 silent film starring Emil Jannings in a story about a proud doorman at a posh hotel who is suddenly and summarily demoted. It was filmed by pioneer cameraman Karl Freund.

Next Thursday, September 20, at 7 p.m., the "Art of Cinema" series will present *The Entertainer*, Tony Richardson's 1960 British film starring Laurence Olivier as a seedy vaudevillian who ruins everyone's life and won't catch on.

Admission to both films is free and open to the public. For more information, call 744-1150 x2423.

"Eat the Rich," the San Diego Public Library's Monday Night Film Series continues with Peter Richardson's 1987 British flick about a revengeful restaurant employee who returns to his former place of work and leads a band of revolutionaries as they serve human flesh. Cameo appearances are made by Paul and Linda McCartney, Bill Wyman, and Koo Stark. It will screen in the third

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floor auditorium of the library at 820 E Street, downtown, on Monday, September 17, at 7 p.m. Call 236-5849 for more information.

"Rhubarb," director Arthur Lubin's 1951 comedy will screen in the Sherwood Auditorium at the San Diego Museum of Contemporary Art, 700 Prospect Street in La Jolla, at 7:30 p.m., Wednesday, September 19. The movie stars Ray Milland in the story of a baseball team that's inherited by a cat. It's one in a series of baseball-related films that will be shown in conjunction with the museum's "Diamonds Are Forever: Artists and Writers on Baseball" exhibit currently on display. For ticket information, call 454-0267.

"Windwalker," the American Indian Film festival at the downtown branch of the San Diego Public Library continues with a mystical tale of a Cheyenne elder who's spared from death to assist his kin in their battle

against marauding Crow braves. The film will be shown in Cheyenne and Crow languages with English subtitles. It will begin at 7 p.m. next Thursday, September 20, in the third floor auditorium at the library, located at 820 E Street, downtown. Admission is free. Call 236-6770 for more information.

MUSIC

This and That, the Unitarian Universalist Fellowship of San Diego, 1036 Solana Drive, Solana Beach, is sponsoring a concert by Steve White and Paul Henry and Oblique St. on Friday, September 14, at 7:30 p.m., in the outdoor amphitheater of the fellowship. White, accompanied by acoustic bass player Paul Hornick, will perform blues tunes; Henry and Oblique St. will offer Bach, Beatles, and Broadway tunes. For ticket information, call 273-4348.

Folk Music, Dave Van Ronk will perform on Friday, September 14, at 8 p.m., in the Del Mar Shores Auditorium at the Winston School, 215 Ninth Street, Del Mar. Call 436-4030 for ticket information. To reach the place, exit I-5 at Del Mar Heights Road and go west. Turn right on Camino Del Mar (old Coast Road) and then left on Ninth Street. Go one block to Stratford Court. The auditorium is on the left.

Shop Music, the S&S International Bookshop will present the following concerts this week: Friday, September 14, at 8 p.m., the Electrocarpathians, Serbian, Slovak, Yiddish, and Gypsy folk music; Saturday, September 15, 8 p.m., Erica Rose, torch songs and other jazz; Sunday, September 16, 7:30 p.m., Greg Arriola, original contemporary guitar selections; and Wednesday,

September 19, at 8 p.m., Jeff Pekarek, music for solo contrabass. Admission is by donation. Call 260-8007 for more information.

Classical Music Duo, guitarist Robert Wetzel and pianist John Danke will perform Joaquín Rodrigo's *Fantasia para un Gentilhomme* and works by Vivaldi, Beethoven, Carulli, Dvořák, and Fauré on Friday, September 14, at 8 p.m., in room 220 of the Fine Arts Hall at Grossmont College, 8800 Grossmont College Drive, El Cajon. For ticket information, call 465-1700 x254.

Jazz, the Art Johnson Trio, with drummer Ron Ogden and bassist Hank Dobbs, will perform traditional jazz music at Words and Music Bookstore, 3806 Fourth Avenue, Hillcrest, on Friday, September 14, at 8 p.m. For ticket information, call 298-4011.

More Folk Music, San Diego folk musician and folklorist Sam Hinton will offer an evening of family folk

music from many different cultures on Saturday, September 15, at 7 p.m., at the First Unitarian Church, 4190 Front Street, Hillcrest (across from the UCSD Medical Center). Call 298-4580 for ticket information.

Folk and Blues, will be performed by guitarist Peggy Watson, vocalist Lou Ann Gurney, and pianist Richard Carr on Saturday, September 15, at 8 p.m., at Words and Music Bookstore, 3806 Fourth Avenue, Hillcrest. Call 298-4011 for ticket information.

Music in the Mountains, the 20th Annual Julian Banjo/Fiddle/Guitar/Mandolin Contest will be held on Sunday, September 16, from 9:30 a.m. to 5 p.m. at the Frank Lane Field in Julian (take 8 east or 78 east to Highway 79; at the center of town, go three blocks north on Main Street). Featured bands will include the New Expression Band, Bill Knops and Crossroads, Raggle Taggle, and Ol' Train. For ticket information, call 287-5597 or 280-9035.



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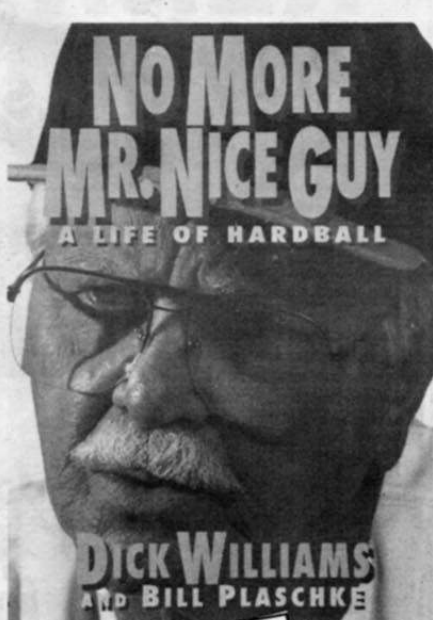


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READER'S GUIDE TO LOCAL EVENTS

Bluegrass Jam, the San Diego North County Bluegrass and Folk Club will sponsor a jam for acoustic string instruments on Sunday, September 16, at 1 p.m., at Grape Day Park, at the corner of Broadway and East Valley Parkway, Escondido. A beginner's section will be included. Admission is free and open to the public. Call 743-3190 or 743-8471 for more information.

Jazz Festival, the Rancho San Diego Village is putting on its first jazz festival on Sunday, September 16, from 2 p.m. to 6 p.m. at the Rancho San Diego Village Shopping Center, located in the northeast corner of Highway 94 and Avocado Boulevard. Featured performers will be the Mark Lessman Band (3:25 p.m.) and Hank Easton's Easton West Band (4:50 p.m.). Local artists skilled in oils, pastels, acrylics, watercolors, ceramics and photography will exhibit their works as well throughout the center. Admission is free. Call 698-8413 for more information.

Guitar and Piano Offering, guitarist Robert Wetzell and pianist John Danke will entertain with a variety of classical music, including works from Beethoven, Rodrigo, and Boccherini, on Sunday, September 16, from 2 p.m. to 4 p.m. at Granger Music Hall, 1615 East Fourth Street, National City. The

event is being sponsored by the San Diego Historical Society. For more information, call 477-3451.

Concerts by the Sea, the series continues on Sunday, September 16, from 2 p.m. to 4 p.m. with a performance by the Coastal Communities Civic Band. The concert will take place at Scripps Memorial Park in La Jolla. Admission is free. Call 454-1314 or 454-1444.

Organ Concert, Gary Toops will perform a program of "Times and Chimes," featuring compositions by Mozart, Vieme, Russell, and others at the Spreckels Organ Pavilion on Sunday, September 16, at 2 p.m., at the Organ Pavilion in Balboa Park. Admission is free. For more information, call 226-0819.

"Reggae Against Apartheid," Trade Roots is sponsoring its fourth annual reggae concert on Sunday, September 16, from 2 p.m. to 10 p.m., at the Jackie Robinson YMCA, 151

45th Street, Southeast San Diego (take 805 to Imperial Avenue, and turn west on 45th Street). Performances are scheduled by Big Youth, Ram Jam Hi-Power, Nightshift, Roughneck Possie, Ras Cloud, and the Underground Roots Syndicate. A variety of foods and crafts vendors will offer their wares for sale also. For ticket information, call 239-5832 or 224-7176.

More Classical Music, the Johannes Brahms *Libesleider* Waltzes, Opus 52 will be presented in a free concert on Sunday, September 16, at 3 p.m., at Mary, Star of the Sea Catholic Church, 7727 Girard Avenue, La Jolla. The concert will feature pianists Martin Wright and William L. Lullo with the Biedermeier Singers. For further information, call 566-4466.

Jazz Music will be performed by the Joe Marillo Seven-Piece Bebop Band on Sunday, September 16, from 4 p.m. to 6 p.m., at D.G. Wills Books, 7527

La Jolla Boulevard, La Jolla. Admission is free. Call 456-1800 for more information.

Chamber Music, cellist Thomas Stauffer and pianist Cynthia Darby will perform chamber music from the Baroque period on Sunday, September 16, at 4 p.m., at the St. James-by-the-Sea Episcopal Church, 743 Prospect Street, La Jolla. The event will inaugurate the fifth season of the St. James music series. Call 459-3421 for more information.

Music by Mozart, Preethi de Silva, professor of music at Scripps College, will offer music by Mozart and Carl Philipp Emanuel Bach on a replica of an 18th-century Viennese fortepiano on Sunday, September 16, at 4 p.m., at the Athenaeum Music and Arts Library, 1008 Wall Street, La Jolla. For ticket information, call 454-5872.

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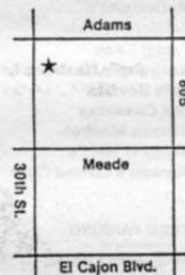


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Jazz, jazz artists Charles McPherson, Frank Collett, and Gunnar Biggs will be joined by vocalist Malou in a jazz liturgy drawn on Anglican and Old Testament traditions at the All Souls' Episcopal Church, 1475 Catalina Boulevard (at Chatsworth Boulevard), Point Loma, Sunday, September 16, at 5 p.m. and 8 p.m. For ticket information, call 223-6394.

More Jazz, Elliot Lawrence will perform on Sunday, September 16, from 3:30 p.m. to 7:30 p.m. on the steps of the San Diego Museum of Art in Balboa Park. It's an installment of SDMA's "Jazz for a Sunday Afternoon" series. It's free. Call 232-7931 x 170 for more information.

Piano Concert, pianist Nicholas Revels will perform the music of Beethoven, Schubert, and Ravel in a concert at the First United Methodist Church of San Diego, 2111 Camino del Rio South, Mission Valley (in Linder Hall), on Sunday, September 16, beginning at 7 p.m. Admission is by donation. Call 297-4366 for more information.

Symphonic Brass, the East County Performing Arts Center will begin its 1990-91 "World of Music" series with a concert by the 12-piece Symphony Brass band, Monday and Tuesday, September 17 and 18, at 8:30 p.m., at the center, located at 210 East Main Street, El Cajon. For ticket information, call 440-2277.

Guitar and Violin, the Lyra Duo will perform flute music in the Performance Lab (D-10) at Palomar College, 1140 West Mission Road, San Marcos, next Thursday, September 20, from 12:30 p.m. to 1:30 p.m. Admission is free. Call 744-1150 x 2317 or 2316 for more information.

More Jazz, the San Diego Museum of Art's "Jazz under the Stars" series will present the Jimmy Corsaro Quartet, with vocalist Sharon Andrews, performing songs from the big-band era on the steps of the museum in Balboa Park, from 4:30 p.m. to 6:30 p.m., next Thursday, September 20. It's free. For more information, call 232-7931 x170.

LECTURES

Mr. Paper in Person, Wallace Dawes will speak at the San Diego Art Institute tonight, Thursday, September 13, at 7 p.m. Mr. Dawes, owner of Paper Source Ltd. in Los Angeles and known to his customers as "Mr. Paper," will lecture on the history, uses, and preservation of paper. The event is free and open to the public. The institute is located at 1449 El Prado in Balboa Park. Call 234-5946 for more information.

"Baseball and the American Dream," Roger Kahn, baseball enthusiast and author of the acclaimed *Boys of Summer*, will be speaking tonight, Thursday, September 13, at the San Diego Museum of Contemporary Art, 700 Prospect Street, La Jolla. The event is being presented in conjunction with the "Diamonds Are Forever: Artists and Writers on Baseball" currently on display at the museum. For ticket information, call 454-3541.

About Masks, artist and University of Colorado professor of art Lin Fife will discuss contrasts of tribal and contemporary masks on Friday, September 14, at 7 p.m., at the International Gallery, 643 G Street, downtown. The event is being presented in conjunction with the "Deception and Revelation: The Art of the Mask V" exhibit currently on display at the gallery. Reservations are required for the lecture; call 235-8255 to make them.

"Arab Perspectives on the Crisis in the Gulf," Arab views on the Iraq-Kuwait conflict and the U.S. military presence in the region will be discussed by Jamal Kanj, former Secretary General of the General Union of Palestine Students; Bashir Zahir, long-time activist on Middle East issues; and Salman Nasser, specialist on the history of Iraq, Friday, September 14, at 7 p.m., at the Henry George Center, 2240 Morley Street (north of Linda Vista Road, near Comstock), Linda Vista. The event is being sponsored by the Middle East Cultural and Information Center. Admission is free. Call 293-0167 for more information.

"The Endangered Florida Manatee," the American Cetacean Society of San Diego is sponsoring a slide-illustrated lecture on Friday, September 14, at 7:30 p.m., at the Otto Center Auditorium, located south of the main entrance gate to the San Diego Zoo in Balboa Park. Diane Ledder, training administrator for the San Diego Zoo, will present the program. Admission is free. Call 482-1518 for more information.

"China Today," Su Qinglin, an English teacher from the Shandong Province in China, will speak at a meeting of the U.S.-China Peoples Friendship Association at 7:30 p.m., Friday, September 14, at the Great

American Savings Bank, 925 Fort Stockton Drive, Hillcrest. Admission is free and open to the public. Call 582-2539 for more information.

"Frank Lloyd Wright ... Architecture as a Quality of Mind," architect J. Spencer Lake will offer a multimedia presentation featuring images of Frank Lloyd Wright's work in concert with the spoken words of Wright and his contemporaries, Friday, September 14, at 6:30 p.m. and 8:30 p.m., at the San Diego Women's Club, 2557 Third Avenue, downtown. The event is being presented in conjunction with the Frank Lloyd Wright exhibit currently on display at the San Diego Museum of Art. For ticket information, call 286-7028.

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9/30

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9/15

LITTLE FEAT
9/16

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10/26

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10/11

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READER'S GUIDE TO LOCAL EVENTS

"Have You Talked to a Building Lately?" The Friends of San Diego Architecture sponsor a talk by David Thompson at the New School of Architecture, 1249 F Street, downtown, on Saturday, September 15, at 9:30 a.m. Admission is by donation. Call 287-0050 for more information.

Photojournalism, Marianne Fulton, senior curator for exhibition and photographic collections at the International Museum of Photography at the George Eastman House, Rochester, New York, will lecture about how photojournalism has made

a difference in news reporting, Saturday, September 15, at 3:30 p.m., at the Hahn Cosmopolitan Theater, 444 Fourth Avenue, downtown. The event is being presented in conjunction with the "Eyes of Time: Photojournalism in America" exhibit currently on display at the Museum of Photographic Arts in Balboa Park. For ticket information, call 239-5262.

"The Giant Peccary," Kurt Benischke will present a slide-illustrated lecture on this nearly extinct creature from Paraguay, Sunday, September 16, at 7:30 p.m., in the lounge at the First Unitarian Church of San Diego, 4190 Front Street, downtown. Admission is by donation. An optional potluck dinner will take place at 6:15 p.m. (bring food to share if you want to attend). The event is being sponsored by the Humanist Discussion Group. Call 222-9477.

It Is Written, Margaret McWhorter, author of *Writers and Publishers Resource Guide*, will offer tips on how to get a book published on Wednesday, September 19, at 7 p.m.,

at the La Costa Branch Library, 7750 El Camino Real, suite M, La Costa. Admission is free. Call 434-2881 for more information.

"Influences of German Literature on the Everyday Lives of Our Ancestors," James Lyon, professor of German literature, will speak on Wednesday, September 19, at 7 p.m., at the Church of Christ, 6536 Estrella Avenue, Allied Gardens. The event is being sponsored by the German Research Association. Admission is free. Call 421-5286 for more information.

"Slavery and the Lincoln-Douglas Debates," the second in a three-part series on the political aspects of slavery will be the topic of a lecture by William Hanchett at the Wednesday, September 19 meeting of the San Diego Civil War Roundtable in the Space Theater in Balboa Park. The talk will begin at 7:30 p.m. Admission is free. Call 672-2593 for more information.

"Remembering Frank Lloyd Wright," Robert A. Rosenthal of the American Institute of Architecture will lead an informal discussion next Thursday, September 20, at 2 p.m. and

5 p.m. in the Sally B. Thornton Rotunda of the San Diego Museum of Art in Balboa Park. The event is being presented in conjunction with the Frank Lloyd Wright exhibition currently on display at the museum. Admission is free with paid admission to the museum. For more information, call 232-7931 x170.

"The Role of Defense in Space in the '90s," Diego E. Hernandez, U.S. Vice Admiral and Deputy Commander in Chief of the North American Aerospace Defense Command (NORAD), will speak at the San Diego Hilton Beach and Tennis Resort, 1775 East Mission Bay Drive, Mission Bay, next Thursday, September 20, at 8:30 p.m. The event is being sponsored by the World Affairs Council of San Diego. For ticket information, call 235-0111.

Cost Less Fun, Sally Gary, author of *Get More for Your Money in San Diego*, will offer useful and entertaining tips on free and bargain things to do in San Diego, next Thursday, September 20, at 11 a.m., at S&S International Bookshop, 4011 Goldfinch Street, Mission Hills. Admission is by donation. Call 260-8007 for more information.

"The Climbing Experience," Bart Berry of Aquarius Adventures Mountain Guides will address numerous topics including rock and alpine climbing, big wall climbing, bouldering, and artificial wall climbing in Yosemite, the High Sierra, Mexico, Washington, Canada, South America, and local areas, next Thursday, September 20, at 7 p.m., in the Torrey Pines conference room on the fourth floor of REI Outdoor Gear and Clothing, 3029 University Avenue, North Park. Admission is free. Call 295-7700 for more information.

IN PERSON

"Body Leaks," the Sushi Performance and Visual Art Gallery will open its 11th season with the Omaha Magic Theater's production of *Body Leaks*, a performance piece addressing the theme of self-censorship. The production employs giant screens with projections of zany and abstract drawings, colored gels and drawn-over photographs, and

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sculptural objects to create a surrealist large-scale theatrical and visual installation. Performances will take place at the gallery, located at 852 Eighth Avenue, downtown, tonight, Thursday, September 13, through Saturday, September 15, at 8 p.m. Call 235-8466 for ticket information.

Comedy at the Improv, Jeff Jena headlines tonight, Thursday, September 13, through Sunday, September 16; Mark Roberts does the middle set; Judd Apatow is the opening act; on Monday, September 17, Al Lubel hosts Monday Night Live; on Tuesday, September 18, and Wednesday, September 19, Evan Davis headlines; Larry Brown does the middle set; George Kanter is the opening act. Regular showtimes at the Improv are Monday through Wednesday, 8:30 p.m.; Thursday and Friday, 8:30 p.m. and 10:30 p.m.; Saturday, 8 p.m. and 10 p.m., and Monday at 8:30 p.m. The Improv is located at 832 Garnet Avenue, Pacific Beach. For reservations and ticket information, call 483-4520.

More Comedy, the Comedy Isle at the Bahia Resort Hotel presents Susie Loucks and Rhonda Shear, tonight, Thursday, September 13, through

Sunday, September 16 (Melissa Maroff hosts); on Wednesday, September 19, Tommy Blaze and Roger Rittenhouse will perform. Showtimes are Wednesday, Thursday, and Sunday at 8:30 p.m.; Friday and Saturday, 8:30 p.m. and 10:30 p.m. The Comedy Isle is located at the Bahia Resort Hotel, 998 West Mission Bay Drive, Mission Bay. For reservations or other information, call 488-6872.

And Still More, North County's Comedy Nite nightclub features Fats Johnson, Stephen B. Krusier, and Janine Gardener tonight, Thursday, September 13, through Sunday, September 16; Benny Ricardo hosts a comedy showcase on Tuesday, September 18; on Wednesday, September 19, Jack Coen, Leah Krinsky, and David Hayes entertain. Showtimes are Tuesday, Wednesday, Thursday, and Sunday, 8:30 p.m.; Friday at 8:30 p.m. and 10:30 p.m.; and Saturday, 8 p.m. and 10 p.m. The club is located at 2216 El Camino Real, suite 104, in Oceanside. For ticket information or schedule updates, call 757-2177.

Poetry and Music, Brandon Cesmat will recite original poetry to the accompaniment of music at the Metaphor Coffeehouse, 258 East Second Avenue (near Juniper), downtown Escondido, on Friday, September 14, beginning at 8:30 p.m. Admission is free. Call 489-8890 for more information.

"The Beggar's Opera," the San Diego Comic Opera Company will open its 1990-91 season with John Gay's work, Friday and Saturday, September 14 and 15, at 8 p.m., and Sunday, September 16, at 2:30 p.m., at the Casa del Prado Theatre in Balboa Park. Performances will be held Friday through Sunday at the same times through September 23. For ticket information, call 239-8836 or 231-5714.

Stories under the Stars, the Chula Vista Nature Interpretive Center is sponsoring a night of stories and legends about the sea as told by the Storytellers of San Diego, Saturday, September 15, from 7 p.m. to 9 p.m. at the center, located at Gunpowder Point in Chula Vista. To reach the center, take the E Street exit from I-5 and proceed west about 200 yards to Bay Boulevard. Turn right onto the

dirt road and park. Shuttle buses will take visitors to the center for a fee. For ticket reservations, call 422-2481.

Book Reading, Hubert Selby, Jr., and Roy Schneider will read from their respective books *Last Exit to Brooklyn* and *I Know What You Look Like Naked* on Sunday, September 16, at 1 p.m., at Soho Tea and Coffee, 1045 University Avenue, Hillcrest. Admission is free. Call 299-7646 for more information.

Poetry and Music will be offered by the African-American Writers and Artists of San Diego from 1 p.m. to 3 p.m. on Sunday, September 16, in the back yard of the Villa Montezuma, 1925 K Street, Sherman Heights. Admission is free. Call 239-2211 for further information.

"The Naked Gershwin ... in Music and Letters," the M.L. Lawrence Branch of the Jewish Community Center's Cultural Arts Program will open its 1990-91 season with a music and literary presentation at the center, at 4126 Executive Drive, La Jolla, Sunday, September 16, at 7:30 p.m. The literary portion of the program, narrated by UCSD biochemist Paul Saltman, will relate several humorous anecdotes about George Gershwin; the music portion will be performed by pianist Cecil Lytle, with Leon

Alexander on drums and Gunnar Biggs on bass, and will feature portions of *Rhapsody in Blue*, "I've Got Rhythm," "The Man I Love," "Summertime," and "Bess." For ticket information, call 457-3030.

"Lady Macbeth," the Ensemble Arts Theatre is presenting a staged reading of Jean Binnie's play about power, sex, and politics as seen through the "other half" of Shakespeare's famous duo at the Golden Hill Neighborhood Outreach Center, 2222 Broadway, Golden Hill, on Wednesday, September 19, at 7 p.m. The event is part of the Ensemble Arts Theatre's "Readings from the Fringe" series. Admission is free. Call 696-0485 for more information.

An American Sampler, poet and critic Fred Moramarco will read selections from Walt Whitman's *Leaves of Grass*, including excerpts from "Song of Myself," "Crossing Brooklyn Ferry," and the "Calamus." Wednesday, September 19, at 7 p.m. at Words and Music Bookstore, Fourth Avenue, Hillcrest. For ticket information, call 298-4011.

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READER'S GUIDE TO LOCAL EVENTS

RADIO & TV

Do the Time Warp! It's Happening combines obscure video clips of '50s and '60s artists with live, in-studio performances by today's better "retro" bands to re-create the music, look, and feel of such shows as *Shindig!* and *Hootenanny*. A-Go-Go. The public-access show is scheduled to be broadcast Friday at 1 a.m. (Cox Cable, Channel 24); Friday, 7 p.m. (Daniels Cable, Carlsbad, Channel 3); Friday, 8 p.m. (Dimension Cable, Channel 28); Saturday, 6 p.m. (Southwestern Cable, Channel 16); and Tuesday, 5:30 p.m. (Daniels Cable, Del Mar, Channel 38).

Padre Baseball, the team takes on the Atlanta Braves on Friday, September 14, at 4:40 p.m.; on Saturday, September 15, at 4:10 p.m.;

and on Sunday, September 16, at 11:10 p.m. On Monday and Tuesday, September 17 and 18, the opponent is the Houston Astros, with both games beginning at 5:30 p.m. On Wednesday, September 19, and next Thursday, September 20, the Los Angeles Dodgers are the opponent for games beginning at 7:30 p.m. All games are broadcast on KFMB-AM (760) and in Spanish on XEXX (1420 AM). The games on Friday, Monday, and Tuesday will be broadcast on KUSI, Channel 51.

"El Arca de Noén" (The Neon Ark) presents rock music from all over the world, from Denmark to Mexico and from Argentina to Senegal. Tijuana record collector and radio personality Octavio Hernández Díaz presents his eclectic show (with English translation) on Fridays at 9 p.m. on KCR-FM, SDSU's student-run underground radio station. The cable-only station is found at 98.9 FM on Cox Cable and 96.1 FM on Southwestern Cable (you need an easily installed FM hookup, available from cable companies or electronics stores).

"Hide Full of Napalm" explodes on the scene with underground and independent music videos, live footage of local concerts, and interviews with rock stars and other new people. This week's installment includes live footage and talk from

Sister Double Happiness, a video from the Meat Puppets, and live footage and talk from eclectic Tijuana rock group Mercado Negro. The locally produced public-access show is scheduled to air on Cox Cable Channel 24 on Wednesday evening, September 19, at midnight.

SPORTS

Aztec Sports, SDSU's women's volleyball team has a contest versus the University of Texas at Arlington tonight, Thursday, September 13, at 8 p.m.; and versus UCLA on Tuesday, September 18, at 8 p.m. Both matches will be played in Peterson Gym on the SDSU campus. The men's soccer team has a match against Cal State Northridge at 7:30 p.m., Friday, September 14; and against Washington at 2 p.m. Both contests will be played at Aztec Bowl on campus. For ticket information regarding any of the contests, call 283-7378.

Hydroplane Racing, world-class hydroplane boat racing will be featured in the Budweiser Cup on Mission Bay Friday through Sunday, September 14 through 16. Some of the world's top drivers will compete in boats capable of speeds over 200 miles per hour. The races will take place on the 2.5-mile Bill Muncy Memorial Course. Entrance and viewing locations include Fiesta Island, East

Vacation Island, and Crown Point Shores. Boat testing and qualifying rounds will be run on Friday and Saturday from 9 a.m. to 5 p.m. Opening ceremonies will begin at 11 a.m. on Sunday with the first heat at 11:30 a.m. Gates open at 7 a.m. each day. For ticket information, call 268-0273 or 278-8497.

Aztec Football, SDSU's team clashes with Long Beach State on Saturday, September 15, at 7:30 p.m., at San Diego Jack Murphy Stadium. For ticket information, call 594-6947.

Bicycle Racing, the 1990 masters World Cup of Cycling Championships will take place at the San Diego Velodrome in Morely Field near Balboa Park and at the Town and Country Hotel and the Hanalei Hotel in Mission Valley, beginning with a Twilight Series (all classes) at 7 p.m. on Friday, September 14, at the San Diego Velodrome. Events are scheduled from 7 a.m. to 2:30 p.m. on Monday, September 17; from 9 a.m. to 6 p.m., Tuesday, September 18; from 7 a.m. to 6:30 p.m., on Wednesday, September 19; and from 7 a.m. to 9 a.m. next Thursday, September 20. Events will include age-graded criteria for men 30 years and older and women 25 years and older, and age-graded track sprints, pursuits, 1000m time trials, and points races. For more information, call (714) 497-4496.

Charger Football, the team has its home opener against the Cincinnati Bengals on Sunday, September 16, beginning at 1 p.m. at San Diego Jack Murphy Stadium. Call 280-2244 or 563-8281.

SPECIAL

Mexican Independence Day Celebration, Balboa Elementary School, 1844 South 40th Street, East San Diego, is sponsoring a celebration of Mexican independence on Friday, September 14, beginning at 9:20 a.m. with musical performances by classes from the school on the blacktop outside. At 11:30 a.m. a carnival will be held featuring *puercitos*, *antojitos*, games, food, *folklorico*, and music. At 3 p.m. the staff, students, and parents of students at the school will present a play based on the history of Mexico. Admission is free, and the community is invited to attend, wearing Mexican attire if you want. For more information, call 263-8151.

Fall Festival, the Casa de Oro Fall Festival will be held at the Santa Sophia Church, 9800 San Juan Street, Spring Valley, Friday through Sunday, September 14 through 16. The festival will feature a variety of live entertainment, carnival rides, game booths, a craft village exhibiting crafts from all over the state, and food and beverages. On Friday, the festivities will begin at 5 p.m. with rock and roll



KENNY G

October 5, 7



September 15

MELISSA ETHERIDGE

September 14

PHIL COLLINS

September 22, 23 - Irvine

LINDA RONSTADT

September 30

LITTLE FEAT

September 16

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tunes from the Dance Machine; from 9 p.m. to midnight, Frannie and Le Russe will perform Motown and rhythm and blues.

On Saturday, events will take place from 11 a.m. to 5 p.m., beginning with the annual Casa de Oro Parade, which will travel down Campo Road. The day will feature mariachi bands at noon; Steve Baker and the Griffin Jazz Band at 3 p.m.; and Gail Lee and the Gopher Broke Country Band at 8 p.m. On Sunday a traditional pancake breakfast will be held at 9 a.m., and at noon a pit-roasted barbeque dinner will take place. At 4:30 p.m. an auction will be held followed at 5 p.m. by vintage rock and roll sounds from the Cat-illacs. For more information, call 463-6629.

"Encinitas Day," the City of Encinitas and the Celebrate Encinitas Day Committee are sponsoring a celebration of the city on Saturday, September 15, at Moonlight Beach in Encinitas. The event will begin at 8 a.m. with the Encinitas Firemen's Association pancake breakfast. At 9:30 a.m. the San Dieguito for Drug-Free Youth Stone Steps Stride will begin (late registration begins at 8:45 a.m.). The events will continue until 7 p.m. with games, entertainment, music, clowns, performers, and game, food, craft, and information booths. Admission is free. Call 944-3383 for more information.

Figurine Painting Demo, Klaus Boehm, master figurine painter from West Germany, will demonstrate the delicate art of figurine handpainting at Don Gabriel Gifts, 397 Parkway Plaza, El Cajon, on Saturday, September 15, at 10 a.m., noon, 2 p.m., and 4 p.m. Admission is free. Call 447-2906 for more information.

Book Fair, the Friends of the San Diego Public Library are sponsoring a book sale at the University Heights Library (lower level), 4193 Park Boulevard, on Saturday, September 15, from 9 a.m. to 4 p.m., and Sunday, September 16, from 10 a.m. to 2 p.m. Paperbacks, children's books, and assorted hardbacks will be offered — over 30,000 books in total. For more information, call 542-1724.

Shoots for Sale, the American Bamboo Society of Southern California is sponsoring a bamboo show and sale in the Ecke building at the Quail Botanical Gardens, 230 Quail Gardens Drive, Encinitas, on Saturday, September 15, from 10 a.m. to 3 p.m. At least 42 kinds of bamboo will be available, including unusual varieties and standard kinds used for landscaping. To reach the gardens, take the Encinitas Boulevard exit from I-5 and go east for about one-half mile to Quail Gardens Drive. Proceed left about one-half a mile to the gardens. Bring quarters to pay the parking fee boxes. For more information, call 453-0334 (evenings) or 534-2853 (days).

Armenian Fest, the St. John Armenian Church is sponsoring its tenth annual "Armenian Food Fest" at the church, located at 4473 30th Street, Normal Heights, on Saturday, September 15, from noon to 11 p.m., and on Sunday, September 16, from noon to 6 p.m. Live Armenian and Middle Eastern music will be played all day, both days (Aram performs Saturday, the Seroun Band performs Sunday), books, records, and other gifts will be offered for sale, and, of course, Armenian food and pastries will be available. For more information, call 284-7179.

Plant Sale, the San Diego Bromeliad Society will sponsor its 20th annual show and plant sale on Saturday, September 15, from 1 p.m. to 5 p.m., and Sunday, September 16, from 10 a.m. to 5 p.m. in room 101 of the Casa Del Prado in Balboa Park. Admission is free. For more information, 239-9628.

"**Ceremonia del Grito**," Mexico's Independence Day will be celebrated on Saturday, September 15, beginning at 8 p.m., at the organ pavilion in Balboa Park. The program will include presentations by local folklorists, singers, and dancers, and organ music by George Butterfield. At 10 p.m., a giant television screen installed in the amphitheater will broadcast a celebration from the Zocalo, the main plaza in Mexico City. Admission is free to all events. For more information, call 231-8423 or 231-5843.

"**Noche del Grito**," the City of Escondido is sponsoring a Mexican Independence Day celebration at Kit Carson Park, at Sunset Drive and Highway 15 in Escondido, from noon to 10 p.m. on Saturday, September 15. The event will feature popular music, dance, comedy, and other groups, plus radio and television personalities. Shows will be presented at 12:30 p.m., 2:30 p.m., 4:30 p.m., and 8 p.m. The evening show will feature the reading of the *grito*, the historic Mexican proclamation of independence. In addition, authentic Mexican food will be available at cost all day. Admission and parking are free. Call 740-9561 for more information.

Mexican Independence Day at the Park, "living history" dramatic reenactments will be presented by Old Town State Historic Park volunteers in various museums in Old Town State Park on Saturday, September 15, from 11 a.m. to 3 p.m. Admission is free. Call 237-6766 for more information.

Field Tripping, the Ocean Beach People's Natural Food Market is sponsoring a trip to the J.R.'s Organics 40-acre organic food farm in Escondido on Saturday, September 15, from noon to 4 p.m. The admission fee will include van transportation to and from the farm as well as a fully organic picnic fair. The event is in honor of Organically Grown Week. For ticket information, call 224-1387.

Psychic Reading Jamboree, past lives, love life, aura, spirit guides, money, career, and tarot are some of the psychic readings being offered at the Carlsbad Institute, 380 Christiansen Way, Carlsbad, on Saturday, September 15, from 1 p.m. to 5 p.m. The readings are offered for a donation. For more information, call 434-3380.

Church Bazaar, the Holy Angels Byzantine Church will hold its annual bazaar on Sunday, September 16, on the church grounds at 2235 Galahad Road, Serra Mesa, from 11 a.m. to 7 p.m. The feature attraction will be the Eastern European dinner; also included in the festivities will be games, prizes, and the sale of international baked goods. For more information, call 268-3458.

Hat Happening, the La Jolla Civic/University Symphony Association is hosting a Mad Hatter's Tea Party on Sunday, September 16, from 1:30 p.m. to 5 p.m. The public is invited to join La Jolla Symphony members al fresco at the orchestra's home on the UCSD campus for an afternoon of tea and conversation, chamber music and funky hats (prizes will be awarded to those wearing the most unusual hats), and a walking tour of the Stuart Collection of

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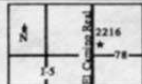
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READER'S GUIDE TO LOCAL EVENTS

sculptures and installations (Wegman, Irwin, St. Phaille, and others) throughout the campus. Meet at the "Stonehenge" installation between the La Jolla Playhouse (2901 La Jolla Village Drive) and the undergraduate library. For ticket information and directions to the site, call 534-4637.

FOR KIDS

Puppet Show, the Marie Hitchcock Marionettes will present *Magic Strings* on Friday, September 14, at 10:30 a.m.; and Saturday and Sunday,

September 15 and 16, at 11 a.m., 1 p.m., and 2:30 p.m. All shows will take place at the Marie Hitchcock Puppet Theater, located in the Palisades area near the Aerospace Center in Balboa Park. For ticket information, call 466-7128.

Art for Children, artist Marti Otten, member of the Arizona Commission of the Arts, will offer art instruction for children at S&S International Bookshop, 4011 Goldfinch Street, Mission Hills, Saturday, September 15, at 11 a.m. For fee information, call 260-8007.

Movie Matinees, *Blueberry Bicycle* and other animated Indian legends will be screened in the third floor auditorium of the San Diego Public Library, 820 E Street, downtown, Saturday, September 15, beginning at 2 p.m. The event is part of the library's American Indian celebration. Admission is free. Call 236-5849 for more information.

Film Series, preschoolers, accompanied by an adult, are invited to enjoy the movie *Pierre* on Wednesday, September 19, in the

lower level of the National City Public Library, 200 East 12th Street, National City, beginning at 10:30 a.m. The movie concerns an encounter with a lion that helps an indifferent child change his I-don't-care attitude. Admission is free. Call 336-4280.

MUSEUMS

The Mingei International Museum of World Folk Art, beginning Sunday, September 16, is the exhibit "Pre-Columbian Flora and Fauna: Continuity of Plant and Animal Themes in the Art of Mesoamerica," which concerns man's interaction with the natural world as expressed in the pre-Columbian sculptural art of Mesoamerica. The exhibit comprises objects shaped in the form of flora and fauna (real or imaginary); dogs; jaguars; and parrots, macaws, toucans, and hummingbirds. The works span a period of more than 3,000 years.

The museum is open from 11 a.m., Tuesday through Saturday; and from 2 p.m. to 5 p.m., Sunday. It's located at 4405 La Jolla Village Drive, La Jolla. 453-5300.

The Museum of Man, "Celebrate!" commemorates the museum's 75th anniversary with an exhibition of dioramas with decorations and clothing and artifacts showing how rituals and celebrations have been an important part of man's life since the beginning of civilization.

From Saturday, September 15, through November 4, "Among the Ancient Ruins," a photographic exhibition on the work and life of American archaeologist Earl H. Morris (1889-1956), will be on view. The exhibit includes murals, maps, a time line, and quotations from his field notes and is accompanied by artifacts on loan from the University of Colorado Museum in Boulder.

"Faces: The Smithsonian Connection," an exhibit commemorating the 75th anniversary of Balboa Park's 1915 Panama-California Exposition and the museum, continues through the end of the year. It includes reconstructions of what turn-of-the-century scientists thought our ancestors looked like.

One of these later turned out to be the greatest anthropological hoax of the century — the Piltown Man. Also featured are original busts of black Americans, American Indians, and whites, at ages ranging from newborn to 114. Facial casts and

photographs of people from around the world are also in the exhibit, as are photographs of today's children.

"Where the Two Came to Their Father," a set of 18 rare serigraphs depicting abstract figures portraying the Navajo ritual of cleansing and healing returned warriors is on exhibit through the end of the year. The serigraphs were made by Maud Oakes, a young white woman who had won the trust and friendship of the Navajos and was allowed to live and paint on the Navajo Reservation in the 1930s and '40s.

"Panama: A Slice Through Time" highlights three Panamanian eras: the pre-Columbian past, illustrated by gold and ceramic artifacts; the period of Conquest, represented by objects unknown in the earlier epoch such as coins, religious medals, and musket balls; and the present, represented by *molas*, the unique textiles made by Cuna Indians of the San Blas Islands. The exhibit will continue through January 1991 in the east entry hall.

The Museum of Man is located in Balboa Park. Hours are 10 a.m. to 4:30 p.m. daily. 239-2001.

Museum of Photographic Arts, "Eyes of Time: Photojournalism in America," traces the history of

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Located in Balboa Park, the museum is open daily from 10 a.m. to 5 p.m.; Thursdays till 9 p.m. Docent tours are available on weekends at 2 p.m. and 3 p.m. and are included in the price of admission. 239-5262.

Natural History Museum, on display through October 2 is the exhibit "Tropical Rain Forests: A Disappearing Treasure," the largest and most sophisticated exhibit ever featured at the museum. The exhibition, which examines the destruction of the great tropical rain forests, was produced by the

Smithsonian Institution in Washington, D.C. It includes a life-sized section of a buttressed fig tree, scientific specimens, dioramas, maps, and photo murals and features a theater containing 19 projectors that will feature a 12-minute, multi-screen slide and sound show, which will serve as a reinforcement about deforestation problems and possible solutions.

The museum's permanent exhibits include educational displays on endangered plants, animals, and habitats, and the desert ecosystem. The museum, located in Balboa Park, is open from 10 a.m. to 4:30 p.m. daily. Call 232-3821 for more information.

Reuben H. Fleet Space Theater and Science Center, *Race the Wind*, an OMNIMAX film, is an adventure on sea and sand that includes sequences that illustrate the aerodynamics of sailing, plus rare footage shot aboard the *Stars and*

Stripes, the Dennis Conner-captained U.S. entry during the America's Cup races. It screens through the summer with *Wind from the Sun*, a multimedia planetarium show based on a short story by Arthur C. Clarke. Scheduled showtimes are noon, 1 p.m., 3 p.m., 4 p.m., and 8 p.m. every day except Monday. On Saturdays and Sundays, there will be an additional show at 11 a.m.

The Dream Is Alive, an OMNIMAX film shot by space shuttle astronauts, will provide viewers with a "window seat" aboard three separate shuttle missions. It includes scenes of astronauts at work both inside and outside the spacecraft; the deployment of scientific and communications satellites; and the first space walk by an American woman astronaut, Kathy Sullivan. It runs at 10 a.m. (except Monday), 2 p.m., 5 p.m., and 7 p.m.

Hail Columbia! the first OMNIMAX film with footage shot aboard a space shuttle, includes the excitement of the launch and, later, the triumphant re-entry and landing of the space shuttle *Columbia*, the world's first space

shuttle. It screens at 10 a.m. and 5 p.m. daily.

To the Limit is an OMNIMAX show that brings the audiences inside the body to witness how the inner and outer body performs when pushed to the limit by three athletes: a skier, a rock climber, and a ballerina. It's scheduled to play at 10 a.m. (except Mondays), 2 p.m., 5 p.m., and 7 p.m.

The Laserium show *Led Zeppelin* features music from the rock group's first four albums with laser-light effects. It plays at 9:15 p.m. Mondays and Tuesdays; and at 6 p.m., 9:15 p.m., and 10:30 p.m. on Saturdays and Sundays.

"Rock It to the Stars" is a new laser-rock space fantasy that combines classic rock with 3-D computer animation and laser graphics. It plays Wednesday through Friday at 9:15 p.m. and 10:30 p.m.

The theater and science center are located in Balboa Park. The Reuben H. Fleet Science Center (not the Space Theater) is open free of

charge the first Tuesday of the month. For current show schedules, call 238-1168 or 238-1233. The science center is open from 9:30 a.m. to 9:30 p.m. daily (hours are extended to 10:30 p.m. on Fridays and Saturdays).

San Diego Museum of Art, the exhibition "Frank Lloyd Wright: In the Realm of Ideas" explores the celebrated American architect's concept of "organic architecture," in which a living space and its surrounding landscape are harmoniously integrated. It features approximately 160 works consisting of photographic enlargements of architectural projects, details and renderings, and large-scale architectural models and furnishings, of which approximately half were conceived by Wright. Highlighting the display is a full-scale model of an 1800-square-foot Usonian automatic house, Wright's response to the need for custom-built, moderate-cost housing, which will be erected in front of the museum. The exhibit will conclude September 30.

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Viewing hours in the museum are from 10 a.m. to 4:30 p.m., Tuesday through Sunday. For the duration of the Frank Lloyd Wright exhibition, the museum will be open until 7 p.m. on Thursdays. 232-7931.

San Diego Museum of Contemporary Art, "Diamonds Are Forever: Artists and Writers on Baseball" will run through October 21. The exhibit features over 120 works by artists and writers inspired by America's national pastime, organized into five themes: "The Place" (about the nation's ballparks); "The Equipment"; "The Players"; "The Action"; and "Something Else," about the game's intangible elements. Among the works on view are Claes Oldenburg's "Mitt" and "Bat Spinning at the Speed of Light"; Raoul Dufy's image of a Boston ball park; Harvey Dinnerstein's classic painting of Joe DiMaggio at bat; and Michael Langenstein's "Play Ball," a play on Michaelangelo's Sistine Chapel ceiling painting. Video clips offered for viewing include rock musician John Fogerty's "Centerfield" song, a comedy sketch by Billy Crystal, a scene from Woody Allen's *Annie Hall*, and Abbot and Costello's classic sketch "Who's on First?"

Call the museum at 454-3541 for a baseball brochure with a full listing of scheduled events pertaining to the exhibit.

The San Diego Museum of Contemporary Art is located at 700 Prospect Street, La Jolla. It's open from 10 a.m. to 5 p.m. Tuesday through Sunday, except Wednesday, when it's open until 9 p.m. Admission is free on Wednesday from 5 p.m. to 9 p.m. For additional program information, call 454-3541.

San Diego Museum of History, the exhibit "Changing Faces, Celebrated Faces: Images over Time" will be on display through December 30. It's an exhibition of historic photographs selected from the 1 1/2 million images making up the San Diego Historical Society's photo collection that graphically recalls more than a

century of change to the face of San Diego city and county. The museum is located in Balboa Park, in the Casa de Balboa building. Hours are from 10 a.m. to 4:30 p.m., Wednesday through Sunday. 232-6203.

"Metaphor of Function," 11 sculptures by James Ford, Kenneth Capps, and Jaci Den Hartog will be displayed at the SDSU Art Gallery through September 26. The exhibition features works that share a sense of implied utility and pose questions regarding society's behavior, progress, and well-being. Gallery hours are from noon to 4 p.m., Monday, Thursday, and Saturday; and from 10 a.m. to 4 p.m., Tuesday and Wednesday. 594-5171 or 594-4941.

"The Shape of My Reality," the Calhoun Gallery is hosting an exhibition of surrealist paintings by John DeMarco, Ethel Greene, and Cliff McReynolds, through September 29. De Marco's works are oils on canvases that explore the subconscious with a sense of humor; Greene's paintings are acrylics on canvases; and McReynolds' oils on panels are of a fantasy-realistic style. The Calhoun Gallery is located at 2400 Kettner Boulevard (between Laurel and Juniper streets), downtown. Gallery hours are from 10 a.m. to 4 p.m., Tuesday through Saturday. 234-1231.

"Harmony Grits," oil and acrylic paintings and large ceramic sculptures by Jean Cornwell are on view at the Art Scene, 4150 Mission Boulevard, Pacific Beach (in the Promenade) through September 29. Also on view is a monthly show of paintings, sculpture, collage works, ceramic pieces, jewelry, photography, and wearable art by 75 participating Clairemont Art Guild artists. Gallery hours are from noon to 9 p.m., Monday through Friday; from 10 a.m. to 9 p.m., Saturday; and from 11 a.m. to 9 p.m., Sunday. 483-2740.

"Context and Controversy," the work of architect Aaron G. Green, a close associate of Frank Lloyd Wright, will be displayed at ArtistSpace at Southfair, 2010 Jimmy Durante Boulevard, Del Mar through September 30. The show will include drawings, renderings, photographs, and models representing 25 years of Green's architectural work. The exhibit can be viewed from 11 a.m. to 9 p.m. daily. 488-6916.

"Himalayan Adventures," a color photography exhibit by Wes Boyce is on view at the Photo Center Gallery, 967 First Street, suite 107B, Encinitas, through September 30. The artist's works result from his travels through Nepal and Ladakh, India. Gallery

hours are from 10 a.m. to 6 p.m. Monday through Friday; and from 10 a.m. to 5 p.m. Saturday. 436-0562.

"Black and White — Plus," handmade paper collages combined with acrylic by Lorraine Gibb are on view at the Offtrack Gallery, 510 North Highway 101, Encinitas (at the old train station), through the month of September. The artist will be present at the gallery on Saturday, September 15, and Friday, September 21. Gallery hours are from 10 a.m. to 5 p.m., Tuesday through Sunday. 942-3636.

Drawings and Paintings by Cheryl O'Neill are on view at the Cardiff Library, 2027 San Elijo Avenue, Cardiff (in the Cardiff Towne Shopping Center), through the end of September. Hours are from 10 a.m. to 8 p.m., Monday and Tuesday; from 10 a.m. to 6 p.m., Wednesday; from 10 a.m. to 3 p.m., Friday and Saturday. 453-4024.

Selected pieces by O'Neill are also on view at the Solana Beach Library, 981 Lomas Santa Fe Drive, Solana beach (in the Four Flags Shopping Plaza), through the end of September. Hours are from 10 a.m. to 5 p.m., Monday and Wednesday through Saturday; and Tuesday from 10 a.m. to 8 p.m. 755-1404.

Oil Paintings, Charcoal Drawings, and Lithographs by Jeremy Richard Farnon are on view at the Athenaeum Music and Arts Library, 1008 Wall Street, La Jolla, through September. Farnon's work is typified by a vitality of line and an intense activity, but with an overall dreamlike quality. His work is influenced by the German Expressionist movement of the 1920s. Viewing hours are from 10 a.m. to 5:30 p.m., Tuesday through Saturday. 454-5872.

"Living Metal," artworks by Clarence Batchelder are on exhibit at S&S International Bookshop, 4011 Goldfinch Street, Mission Hills, through September 30. Call 260-8007 for more information.

"A Vision Beyond Reality," Art du Jour is presenting a solo exhibition featuring the works of French hyper-surrealist painter Gil Bruehl that will include original paintings, gouaches, and drawings exploring the philosophical link between man and the cosmos. The show will conclude at the end of September. Gallery hours are from 10 a.m. to 6 p.m., Monday through Friday; from 11 a.m. to 5 p.m., Saturday; and by appointment. 459-2080.

Watercolor Paintings by Peter Hall are on view at the Peter Hall Gallery, 420 E Street, downtown, on an ongoing basis. The gallery also showcases works by Jiang, Neiman,

Picasso, Preston, Remington, Baskin, Hornbuckle, and Alvar. Gallery hours are from 10 a.m. to 6 p.m., Monday through Thursday and Saturday; and from 10 a.m. to 9 p.m., Friday. 231-3860.

"20 Something — 40 Something," drawings by Kristen Ram Williams leaded and fused with neon glass by Barbara Laird are on view at Sweet Visions Yogurt and Gallery, 141 University Avenue, suite 2, Hillcrest. Gallery hours are from 10 a.m. to 10:30 p.m. daily. The exhibit will close October 2. 2977-6117.

Faculty Show, works by the art faculty at Southwestern College are on view through October 3 in the Southwestern Gallery on campus. Gallery hours are from 9 a.m. to 2 p.m., Tuesday through Friday; and from 6 p.m. to 9 p.m., Wednesday and Thursday. The school is located at 900 Otay Lakes Road in Chula Vista. 421-6700.

"Passage to Camelot," new works on paper by Lilly Rosa and Gary Hansmann are on view at Galerie Cujas, 2424 San Diego Avenue, Old Town. The exhibit will conclude on October 6. Gallery hours are from noon to 9 p.m., Thursday through Sunday. 491-0166.

Paintings and Works on Paper by Mexican artist Luis Granda are on view at the Iturralde Gallery, 7592 Fay Avenue, La Jolla, through October 6. Gallery hours are from 10 a.m. to 6 p.m., Tuesday through Friday; from 11 a.m. to 6 p.m., Saturday; and by appointment. 456-3922.

"Free Form — Glass from Czechoslovakia," glassworks from students, faculty, and graduates of the School of Glassmaking in Kamenicky Senov, Czechoslovakia will be on view at the Boehm Gallery at Palomar College, 1140 West Mission Road, San Marcos, through October 10. Gallery hours are from 10 a.m. to 4 p.m., Tuesday; from 10 a.m. to 7 p.m., Wednesday and Thursday; from 10 a.m. to 2 p.m., Friday; and from noon to 4 p.m., Saturday. 744-1150 x2304.

"Xicotencatl: Portrait of a Community," black-and-white photographs by Fred Gonzales of the faces and spirit of one neighborhood in Tijuana, Mexico, are on view at the Founders Gallery at USD, located in Alcalá Park in Linda Vista. Gallery hours are from 9 a.m. to 5 p.m., Monday through Friday. The exhibit will conclude October 12. 260-4600 x4261.

"Electronic Images," computer-assisted artwork by Michael Johnson will be on view at the Verbum Gallery, 670 Seventh Avenue,

downtown, through October 12. The artist merges imagery from various sources with photographs via the use of a computer. Gallery hours are from 10 a.m. to 5 p.m., Tuesday through Friday; and from noon to 7 p.m., Saturday and Sunday. 233-9977.

"Endless Summer," a gallery group show by artists of the Faith Nightingale Gallery will be on view through October 15, at the gallery, located at 535 Fourth Avenue, downtown. Included in the exhibition are painted wood figures by William Accorsi and Margaret Larham; woven tapestries by Janet Taylor, hand-dyed silks by Takamura Yokozawa; moulded paper by Yoshio Ikezaki; fused glass pieces by Yoshihiro Kusagawa and Mark Russell; ceramics by Jack Charney, Kathy Grudas, Joanne Hayakawa, John Hopkins, Alison Palmer, and others; and paintings by Jeff Falsgraf. Gallery hours are from 11 a.m. to 6 p.m., Monday, Thursday, and Saturday; from 11 a.m. to 8 p.m., Friday; and from noon to 5 p.m., Sunday. 236-1028.

Children's Artwork, a traveling exhibition of children's art produced by the Children's Museum of San Diego will be on view at Mercy Hospital, 4077 Fifth Avenue, Hillcrest, through October 19. The exhibit will be displayed in the new pediatric center, located on the fourth floor of the hospital. The 26-piece exhibit will comprise four categories: crayon resists, mixed-media collages, monoprints, and papermaking. Viewing hours are from 9 a.m. to 6 p.m. daily. 450-0768.

Wall Sculpture by Tom Driscoll and paintings by David Moore are on view at JAVA Coffeehouse, 837 G Street, downtown, through October 26. Viewing hours are from 8 a.m. to 2 a.m., Monday through Friday; and from 10 a.m. to 2 a.m., Sunday. 235-4012.

Nine Geometric Sculptures by San Diego artist David Beck-Brown are now on view at the Del Mar Plaza, 1555 Camino Del Mar, Del Mar, through October. All of the sculptures are constructed of black-painted steel and employ the same basic geometric shapes — straight lines, arcs, circles, cylinders, and spheres. They range in size from 6 to nearly 16 feet in height. For more information, call 792-1242 or 792-1555.

"Deception and Revelation: The Art of the Mask V," the International Gallery is sponsoring an exhibit of more than 100 masks by contemporary artists and tribal masks in all media. The masks are the personal expressions of artists and will include everything from the serious to the whimsical. The show will

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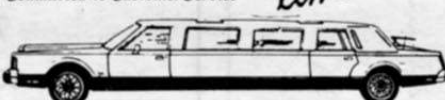
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conclude October 31. Gallery hours are from 10 a.m. to 6 p.m., Monday through Saturday; and from 11:30 a.m. to 4:30 p.m., Sunday. 235-8255.

"International Images," photography on European life by Huda Gontkon will be on view at Words and Music Bookstore, 3806 Fourth Avenue, Hillcrest. The exhibit will conclude October 31. Gallery hours are from 11 a.m. to 7 p.m., Monday through Saturday. 298-4011.

Group Show, the Annex Gallery has opened a second gallery space in the Golden Triangle area of La Jolla, called the Annex Gallery at the Tower. It's located on the ground floor of the Alan I. Kay Executive Tower, 4225 Executive Square Drive, suite 190, La Jolla. The debut exhibition at the gallery will include sculpture, works on canvas, and art furniture by such acclaimed artists as Eric Orr, Guy Dill, Laddie John Dill, De Loss McGraw, Faiya Fredman, and many others. Gallery hours are Monday through Friday, 10 a.m. to 6 p.m. 531-0888.

GALLERIES

"Speaking into the Void," works by Escondido artist and Palomar College instructor Roy David Rogers are on view at the Felicit Foundation Gallery, 247 South Kalmia Street, Escondido, beginning with a reception for the artist from 5 p.m. to 7 p.m., Friday, September 14. The artist's works comprise installation pieces and paintings that attempt to convey a similar void in his artistic life that were experienced by the poet Emily Dickinson, who used the phrase "speaking into the void" to describe her creative process and the isolation of a life spent writing works that went virtually unread and unpublished. The exhibit will run through November 15. Gallery hours are from 10 a.m. to 4 p.m., Monday through Saturday. 743-3322.

Recent Paintings and Drawings by Nancy Kittredge are on view at the David Zapf Gallery, 2400 Kettner Boulevard, downtown, beginning with a reception for the artist from 6 p.m. to 9 p.m., Friday, September 14. The exhibit will conclude October 13. Gallery hours are from noon to 5 p.m., Friday and Saturday and by appointment. 232-5004.

Two-Woman Show, the Olde Ramona Hotel Gallery is hosting an exhibition of paintings by Anna Burkhardt and Loretta Alfonsi beginning with a reception for the artists from 6 p.m. to 8 p.m., Friday, September 14. The artists' works include watercolors, prints, and acrylic paintings. The exhibit will conclude at the end of September. The hotel is located at 845 Main Street in Ramona. Gallery hours are from 10 a.m. to 5 p.m., Tuesday through Friday. 789-3682.

"The N'ked and the Nude," the Brushworks Gallery is presenting its third annual show of figurative works comprising the works of 17 local artists, including oil, acrylic, and watercolor paintings, wood, bronze, and ceramic sculptures, drawings in oil pastel and charcoal, and black and white and Cibachrome photography. Artists represented are John Able, Effie Allen, Glen Crook, Toni Davis, Windy Durbin, Phillip Dvorak, Annette Frei, Craig Keenan, Albert Joe Lewis, Willy McGraph, Malcom Nichols, Connie Rowland, Virginia Sabella, and Jean Swiggett. A reception for the artists is scheduled from 6:30 p.m. to 9 p.m., Friday, September 14. Gallery hours are from 11 a.m. to 5 p.m., Tuesday through Thursday and Saturday; from 11 a.m. to 8 p.m., Friday; and by appointment. The gallery is located at 425 Market Street, in the Gaslamp district, downtown. 232-7392.

"With Attention to Detail," watercolor and oil paintings and mixed-media works by John Appelgate, Carolyn Cappello, Vic Herman, and Louise Merrim are on view at the Knowles Gallery through October 8. A reception for the artists is scheduled from 6:30 p.m. to 9 p.m., Friday, September 14. Gallery hours are from 10 a.m. to 5 p.m., Monday through Saturday; and on Sunday from 1 p.m. to 5 p.m. 454-0106.

Watercolor Exhibition, on-site paintings of the Umbrian Hills area of Italy by Sarah Scherl are on view at the Kelly-Wood Gallery, 162 South Rancho Santa Fe Road, suite A-60, Encinitas, from September 15 through September 30. At 10 a.m. on Saturday, September 15, the artist will be present to lecture on her work and sign posters of the exhibition, and from noon to 4 p.m. she'll paint on

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location under the clock tower at West Village, near the gallery. Gallery hours are from 10 a.m. to 5 p.m., Tuesday through Friday; from 10 a.m. to 4 p.m., Saturday; and by appointment. 632-1281.

Wearable Art, an exhibition devoted exclusively to the work of artists who specialize in contemporary wearable art will be on view at the Signature Gallery, 3693 Fifth Avenue, Hillcrest, from Saturday, September 15, through November 10. The exhibition will include woven beaded, quilted, painted, appliqued, or otherwise embellished coats, suits, jackets, vests, and dresses, as well as accessories such

as belts, necklaces, and other jewelry. Viewing hours are from 11 a.m. to 6 p.m., Tuesday through Saturday. 297-0430.

"Experience Ink," an exhibition of works by oriental brush painter Nancy Rupp will be on view at the Art in the Rough Gallery, 4150 Mission Boulevard, Pacific Beach (in the Promenade), beginning with a reception for the artist from 4 p.m. to 8 p.m., Sunday, September 16. The exhibit will conclude September 30. The artist will present painting demonstrations and teach six workshops on all processes in completing a painting during the two weeks of the exhibit (call 753-4577 for details). A culmination party will take place from 3 p.m. to 7 p.m. on Sunday, September 30, during which artists' works inspired by the exhibit will be displayed. Gallery hours are from noon to 9 p.m. daily. 753-4577.

Chinese Artist Show, Chinese brush paintings by Guo Zhen are on exhibit at the B St. Gallery, 641 B Street, downtown, from Monday, September 17, through October 17. The artist's works depict natural scenes, often illuminated by moonlight, giving them a dreamlike, mysterious, spiritual quality. Gallery hours are from 11 a.m. to 6:30 p.m., Tuesday through Friday; and from 1 p.m. to 7 p.m., Saturday. 239-5882.

Photographs by Barry Hite are on view at the Sierra Club Bookstore and Gallery, 3820 Ray Street, North Park, from Monday, September 17, through October 31. Gallery hours are from noon to 6:30 p.m., Monday through Friday; and from noon to 4:30 p.m., Saturday. 299-1743.

"Eye-Cones," an installation piece by local artist Roberto Salas relating to vehicular traffic and its human

counterpart is on view at Rogue Graphics, 3805 Ray Street, North Park. The work comprises a series of orange traffic cones that have been altered to function as slide viewers through which the viewer is motivated to directly interact with each cone in order to view the image. The exhibit will run through Saturday, September 15. Gallery hours are Tuesday through Friday, from 10 a.m. to 5:30 p.m.; and from 10 a.m. to 2 p.m., Saturday. 298-8929.

Watercolor Group Show, the San Diego Watercolor Society will hold a juried membership show at Studio 21 in Spanish Village in Balboa Park, through Saturday, September 15. Viewing hours are from 11 a.m. to 4 p.m. daily. 582-0769.

"Outer Space Inner Spaces," acrylic paintings by Sean Sullivan are on view at the San Diego Art Institute, 1449 El Prado in Balboa Park, through Sunday, September 16. Gallery hours are from 10 a.m. to 5 p.m. Tuesday through Saturday; and from 12:30 p.m. to 5 p.m. Sunday. 234-5946.

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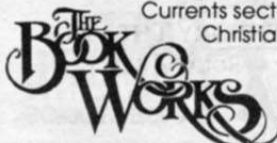
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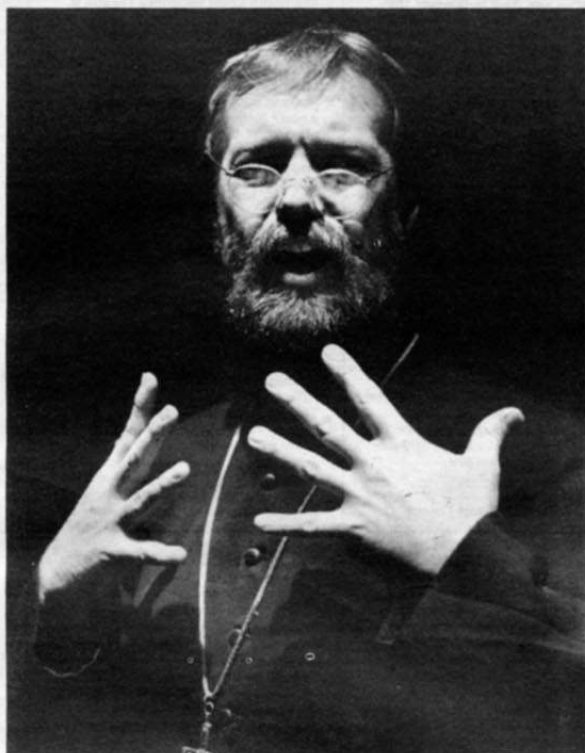
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READER'S GUIDE TO THE THEATER



Damien

Theater listings are compiled by Jeff Smith; commentary is by Jeff Smith (Sm.) and Jonathan Saville (Sa.). Information is accurate according to material given us, but it is always wise to phone the theater for any last-minute changes and to inquire about ticket availability. Many theaters offer discounts to students, senior citizens, and the military. Ask at the box office.

AFTERWARDS

NewWorks Theatre is presenting the world premiere of Timothy Gerald Ash's post-Civil War tale of romantic suspense. The plot concerns "the pride, passions, and family secrets of three sisters — strong-willed Frede, mysterious Alice, and beguiling Laney." Tim Reilly has directed. Cast members include Mickey Mullany, Paty Sipes, Reilly, and Heidi Wilson. Edward A. Moore is scenic and lighting designer. Margaret S. Hager is the costume designer. Michael Erickson has composed incidental music. (Sm.) Kingston Playhouse, corner of First Avenue and C Street, downtown, through September 25; Monday and Tuesday at 8:00 p.m. For information call 232-4088.

ALICE IN WONDERLAND

The Star and Tortoise Theatre is presenting this "fantasy farce for adults," based on Andre Gregory's adaptation of Lewis Carroll's novels. Directed by Jana Gardner, the cast will perform in the style of the *commedia dell'arte*, with all the props derived from common household objects. *Alice in Wonderland* is the second production of the Star and Tortoise Theatre (its spring premiere was *Hotel Miracle*). (Sm.) Maryland Hotel, 630 F Street, downtown, Friday, September 14, through October 27; Thursday through Saturday at 8:00 p.m. Matinee Sunday (beginning Sunday, October 7) at 2:00 p.m. For information call 296-0478.

THE BEGGAR'S OPERA

The San Diego Comic Opera (formerly the San Diego Gilbert & Sullivan Company) opens its new season with John Gay's bawdy comic bash, with music arranged by Pepusch Austin, that tells the tale of Captain Macheath — "a man with one wife too many and a father-in-law whose idea of a wedding present is a hangman's noose." Leon Natker has directed and choreographed the production. Cast members include William Nolan (as Macheath), Leann Sandel, Anita Colet, Ed Hollingsworth, and Richard Wright. Hollace Korman is musical director, J. Sherwood Montgomery is scenic designer, and Jeanne Reith is costume designer. (Sm.) Casa del Prado Theatre, Balboa Park, Friday, September 14, through September 23; Friday and Saturday at 8:00 p.m. Matinee Sunday at 2:30 p.m. For information call 239-8836.

BLITHE SPIRIT

The Pine Hills Players present Noel Coward's popular comedy. Charles Condomine, novelist, is married to Ruth, his second wife. To research a new book about the spirit world, he has invited a medium to teach him the language of the occult. When the medium conjures up his first wife, Elvira, mischief ensues. Scott Kinney has directed and plays Charles. Other cast members include Kay Hart, Linda Martindale, Barbara Keresztury, and Andrea Popovich. (Sm.) Pine Hills Lodge Dinner Theatre, through September 22; Friday and Saturday, dinner (steak, baby back pork ribs, or vegetarian entree) at 7:00 p.m., curtain at 8:00 p.m.

outcast lepers on the Hawaiian island of Molokai. Written by Aldyth Morris and directed by David McFadzean, the production was first performed by Smyth at the Lamb's Players Theatre, of which he is the company's producing artistic director. (Sm.) Lyceum Space, Wednesday, September 19, through September 30; Wednesday through Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m. For information call 474-4542.

DON QUIXOTE DE LA JOLLA

Termed a "comic play within a play with music," *Don Quixote de La Jolla* actually has little to say about either Quixote or La Jolla. Instead, this production at the La Jolla Playhouse is about its own making. Performance artist Geoff Hoyle plays an actor/comedian trying to adapt the world's first best seller — Cervantes's two-part, 1000-page novel — to the stage. And things aren't going according to plan. In 90 intermissionless minutes, Hoyle and company lead us through a series of comic bits and sketches. Overall, the show, though often quite funny, has a loose, even schizophrenic quality, flying from bit to bit with seemingly little sense of direction or purpose. *Don Quixote* went on a definite quest. In *DQ&LJ*, the self-conscious question most asked is: Where do we go from here? The schizophrenia extends most frustratingly to the large gap between the talent of the artists and their material. They merit much better. Most of the show's content is silly; it's less than the sum of its parts. But what lingers is the bang-up job by the cast. Director Stan Wojewodski, Jr., has accepted the script's limitations and has treated the piece for what it is: a light, undemanding amusement. And one could do a lot worse than watch Hoyle perform his many *lazzi* — tried and true bits of comic business used by the *commedia dell'arte*. Actor Robert Dorfman is terrific as a kind of anti-Sancho: a slender New York actor new to the project. Also a treat is Ellen McElduff as an actress having to play Dulcinea. McElduff is appropriately befuddled as a person who needs the work but who, understandably, wants no part in the proceedings. The design work — Neil Patel's set, Christine Dougherty's costumes, Stephen Strawbridge's lighting, and James LeBrecht's sounds — is up to the very high standards of the Playhouse. And Gina Leishman's wonderful music is up to her high standards as well. (Sm.) Warren Theatre, UCSD, through September 16; Thursday through Sunday at 8:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.

ELEEMOSYNARY

means of, related to, or supported by charity. It's also the title of Lee Blessing's 90-minute theater piece about the "Westbrook women": 75-year-old Dorothea, daughter Artie, and Artie's daughter Echo. Be it by heredity or environment, each has expectations to be extraordinary. Thus Dorothea became a major eccentric, usually testing ersatz theories on Artie, who in turn became such a committed careerist she left Echo to Dorothea's keeping. All three have remarkable abilities to remember, be it Artie's "total recall" or Echo's mastery of words and spelling bees. But the majority of their memories are of the painful gaps that have separated Artie from both her mother and daughter. The piece, often in spite of evidence to the contrary, closes that gap. Like Blessing's *Cobb*, *Eleemosynary* weaves a trio of

characters through a nonlinear mode. Formally, it has Cobb's problem of telling more often than showing. It is overly narrated, which creates lapses in the flow that even Patricia Elmore's lively direction of the piece for the San Diego Actors Theatre couldn't overcome completely. Not that she, a fine cast, and San Diego's possibly first all-female production team haven't done a terrific job. They certainly have. The sound design was too loud, and a few lighting cues were laggard on opening night, but once again, true to its name, the SDAT has staged another admirable production. Elmore's direction (to my memory for the first time at the Elizabeth North) opens up the theater to include moving actors through the audience — a choice that enhances intimacy. Her direction is far more fluid than the play. The cast is high caliber. Ann Richardson keeps Dorothea teeteringly eccentric (and eminently sane). Pamela Adams-Regan gives Artie, the least sympathetic of the three, more motivation than is in the script. And young Mhari Frothingham's Echo brims with a feisty inner strength. The design work is also quite good. Mary Larson's set — thin marmoreal slabs resembling books — is lit subtly by Alexandra Pontone's designs. And Ingrid Helton's costumes reveal character with graceful means. *Eleemosynary* is an experimental piece with some structural problems and a facile optimism that's hard to swallow. It's much less complex than meets the eye. But the performances and the production by the San Diego Actors Theatre are so strong they are worth seeing in and of themselves. (Sm.) Elizabeth North Theatre, 547 Fourth Avenue, downtown, through September 16; Thursday through

Saturday at 8:00 p.m. Sunday at 7:00 p.m. For information call 268-4494.

FATAL ATTRACTION

The Lamplighters are staging the West Coast premiere of Bernard Slade's mystery-thriller. Blair Griffen, a fragile movie star trying to hold on to her career, becomes involved in a bizarre series of events. Lt. Gus Braden tries to sort them out without being drawn into their tangled web. Kelly Rae Hero has directed. Cast members include Susan Brennan, Michael Dominguez, Wayne Erreca, and Forest Lundberg. (Sm.) Lamplighters Community Theatre, through September 16; Friday and Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

GERTRUDE STEIN AND A COMPANION

Octad-One Productions, Inc., is presenting Win Wells's award-winning drama about writer Gertrude Stein and her "companion" Alice B. Toklas. The play begins just after Stein's death. Her ghost returns to Alice and we learn the genesis and development of their relationship. Pat Milkie (who won an San Diego Critics Circle nomination for this role in a previous production) plays Gertrude Stein; Betty Matthews plays Alice B. Toklas. (Sm.) Grove Playhouse, Marketplace at the Grove, 3450 College Avenue (intersection of Highway 94 and College Avenue), East San Diego, through October 7; Friday and Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m. For information call 466-3987.

THE GLASS MENAGERIE

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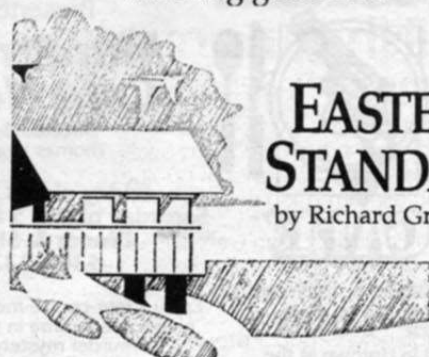
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READER'S GUIDE TO THE THEATER

crippled Laura Wingfield treats her collection of crystal animals. Elias has chosen to emphasize the play's realism. The poetic atmosphere of recollection and symbolism is not eliminated, but it by no means predominates. Solid characters and dramatic interactions — enhanced by the Bowery's usual excellent casting — are what count most here. The result is a strongly crafted, vigorous, feelingful presentation of a touching family drama. As the son of the family and the play's narrator, Philip Charles Sneed, in keeping with the general tone of the production, offers a powerful, finely detailed, mainly realistic characterization, in which such traits as Tom's inner conflict and his discomfort in his life situation are concretely

embodied in the tense awkwardness of his stance and gait and the tight ironic intonations of his voice. The family's overbearing mother is played with a similar degree of realism by Allison Brennan, who has given a clear and careful realization to each of the character's overt traits: her self-glorification, her sentimentality, her concern for her children's welfare, and her compulsion to control these difficult offspring by stubbornly and tactlessly refusing to acknowledge their own sense of themselves. It is a technically adept and disciplined characterization, although perhaps just a bit dry and enclosed. Tracy Bryce does everything exactly right to convey the crippled

daughter's pathos, yet does not quite cross the boundary between intelligent, meticulous acting and the presence of the real thing, but she becomes gradually truer and more poignant, and her extended second-act scene (with the friend Laura's brother has brought home to meet her) occasionally gets right down to the heart of the matter. The success of this scene is due even more to James Crawford's exquisitely modulated characterization of the "gentleman caller." Crawford's art in this portrayal, totally concealed within an appearance of complete naturalness, is as sweet and admirable as young Jim O'Connor himself. In the other roles, and in the production as a whole, there are other possible emphases that can make *The Glass Menagerie* come across

in a somewhat different — and perhaps a subtler — way. As it is, however, the Bowery production is — like everything presented by that treasurable little theater company — polished, sincere, worthy of its playwright, and a pleasure to watch. (Sa.)
Kingston Playhouse, through September 30; Wednesday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Sunday at 2:00 p.m.

GUYS AND DOLLS
The Patio Playhouse is offering the popular musical — music and lyrics by Frank Loesser, book by Jo Swerling — based on Damon Runyon's short story "The Idyll of Miss Sarah Brown." Big Julie's in town, Nathan Detroit needs a place to hold a game, Sky Masterson's made the bet of his life (about Miss Sarah), and Miss Adelaide has a cold. Kerry Duse has directed. Nancy Allen is the choreographer. Samantha Pascarella is the scenic designer, Candace Cameron the costume designer, and Jim Sultan the lighting designer. (Sm.)
Patio Playhouse, through September 16; Thursday through Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

GUYS AND DOLLS
The Lawrence Welk Resort Theatre presents the hard-boiled musical with the tender heart. Frank Wayne has directed. Cast members include Spike Sorrentino, Missy Whitchurch, Jeffrey Rockwell, Tamara Zweig, and Fred Baily. Judy Ann Bassing is the choreographer. Rex Heuschkel is the scenic designer, Millicent Rene the costume coordinator, and R. Timothy Osborne the lighting designer. Lars Clutterham is the vocal director. (Sm.)
Lawrence Welk Resort Theatre, through November 3; Tuesday and Thursday through Saturday at 8:00 p.m. Matinee Tuesday through Thursday, and Sunday, at 1:45 p.m.

HAMLET
Reviewed this issue.
Old Globe Theatre, Simon Edison Centre for the Performing Arts, through October 7; Tuesday through Sunday at 8:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.

HEARTBEATS
The Old Globe Theatre presents this new musical, created by Amanda McBroom and Bill Castellino, about a housewife and mother approaching the "crisis age of 40." Her relationship with her husband, son, and close friend reveal the frustrations, disappointments, and rewards in her life. Castellino has directed and choreographed the production. Cast members include McBroom, George Ball, Mary Bond Davis, Hilary James, Lee Lucas, and Daniel McDonald. Kent Dorsey is scenic and lighting designer. Tina Haatainen is the costume designer, and G. Thomas Clark the sound designer. (Sm.)
Cassius Carter Centre Stage, Simon Edison Centre for the Performing Arts, through October 21; Tuesday through Sunday at 8:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.

IMPROVIZADO PSYCHOTTO
The Naked Theatre Club is presenting previews of this "play for the '90s" by Christopher R that has been described as "a classic, modern-day, absurd, farce, fantasy, satire, blend of East/West philosophies, dogmas, and third-eye preparations, expressing perfect union of the 'now Gestalt.'" The show also includes an open-mike audience participation segment. (Sm.)
RUSE Performance Gallery, 447 Fifth Avenue, San Diego, open-ended run; Mondays at 8:00 p.m. For information call 236-1347.

MAN AND SUPERMAN

The South Coast Repertory Theatre is opening its new season with George Bernard Shaw's romantic comedy. Progressive and independent John Tanner tries frantically to escape the clutches of wily Ann Whitefield. Will love win out? Or is the romance merely a ruse? Martin Benson has directed the production. (Sm.)
South Coast Repertory Theatre, main stage, through October 11; Tuesday through Saturday at 8:00 p.m. Sunday at 7:30 p.m. Matinee Saturday and Sunday at 2:30 p.m.

A MIDSUMMER NIGHT'S DREAM

The Naked Theatre Club is presenting a production of William Shakespeare's pastoral comedy of mistaken identities and the humanization of cold Athenian laws. Enchantment seduces reason, and bottom has a vision of the top. Christopher R has directed. Cast members include Al Charlens, Lee Allison, Allen Bernstein, Denise C. Throckmorton, Anthony Rehfuess, Michael Molansky, Mary Prantli, and Andy Wynn. (Sm.)
Zorro Gardens (just west of the Reuben H. Fleet Space Theater and Science Center), Balboa Park, "through the summer"; Saturday and Sunday at 4:30 p.m. For information call 236-1347.

THE MYSTERY CAFE: MURDER AT CAFE NOIR

Rick Archer has a problem. The hard-boiled private detective has come to the Caribbean island of Mustique (it's in the Grenadine chain) to find the runaway daughter of a wealthy mainlander — only to find himself ensconced in intrigue, murder, and a very entertaining evening of dinner theater at the Cafe Noir, "where anything and everything is for sale." Somebody iced the enigmatic (albeit inscrutable) André Gauvreau. Was it the runaway, a saucy minx now calling herself Sheila Wonderly (Melissa Harte)? Or the nefarious Anthony Cairo (William L. Kerr), the scars of whose recent facial alteration having yet to heal? Or Maria Larue (Julia Fordner), voodoo priestess? Or Madame Toureau (Eileen Ivey), owner of the cafe? Or Thursby (William Brooks), an unmitigated lout? Or was it the snide Simon Gutterman (Walter B. Smith), erstwhile lawyer? They all have motives aplenty. And Rick — he says to call him "Just Plain Rick" — wants to know. So he elicits the aid of the audience in this interactive murder mystery, written by David Landau and playing weekends in the Continental Room of the Imperial House Restaurant. Begun two years ago in Boston, the Mystery Cafe is a national dinner theater organization now making San Diego its tenth location. Along with audience participation and a funny, script aswin with red herrings, the show offers a tasty four-course meal. (Florentine chicken is the entrée, though vegetarian entrees are optional) served by the cast, all of whom make valuable contributions to the show. Foremost among equals is John Rosen's Rick. Be it comic acting, keeping the audience involved, or ad libbing with impressive timing, Rosen is terrific. This is Bogart/Philip Marlowe but lost in the funhouse. John Bryan Davis's 1940s film noir costumes help to establish the period and look, and Thomas Vegh's fine direction creates an atmosphere in which anything can happen. Especially laughter. (Sm.)
The Continental Room, Imperial House Restaurant, 505 Kalmia Street (between Fifth and Sixth; one block south of Laurel), San Diego, open-ended run; Friday and Saturday at 8:00 p.m. For information and reservations (advance reservations are required) call 544-1600.

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READER'S GUIDE TO THE THEATER



Gertrude Stein and a Companion

MY CHILDREN! MY AFRICA!

The works of playwright Athol Fugard take place not in great cities. Nor are they peopled by the powerful. Instead his subjects are essentially anonymous South Africans residing in remote areas and forced to live under the oppression of apartheid. In *My Children! My Africa!* — currently in a towering Fugard-directed production at the La Jolla Playhouse — the scene is an all-black high school in Karro, a small town in eastern South Africa. It is 1984, the year protesting against apartheid became so vehement the government had to declare a state of emergency. The play has only three characters: Anela Myalata, a black teacher also known as Mr. M.; Thami Mbikwana, his black pupil; and Isabel Dyson, a student from a nearby all-white high school. The occasion is a debate. The first interschool, interracial competition at Zolile High has brought them together — and will send them on a collision course with history. At the beginning of the drama, Mr. M. defines a debate as an orderly, regulated discussion of an issue, with both sides given fair representation. In effect, in *My Children! My Africa!* Fugard has orchestrated a burning debate about how change, in South Africa or anywhere, should come about: by violence (Thami) or dialogue (Isabel). That his characters become living embodiments of the positions they debate makes the play's conclusion all the more poignant. *My Children! My Africa!* is a wordy drama, but the payoffs in the La Jolla Playhouse production are well worth the wait. Unlike writer Fugard, whose penchant for the prolix cries out for an editor, director Fugard achieves his effects with spare, simple means. In fact, the most simple aspects of the production are its most eloquent: a dictionary contrasted to a rock of the same size; or a burning piece of paper. With these humble but arresting images, traces of the play — the debate, a life — suddenly fuse, unforgettable. The production's effectively minimalist design work places a large emphasis on the acting, and Fugard's cast is uniformly excellent. Sterling Macer, Jr., and Nancy Travis are terrific as Thami and Isabel. And Brock Peters gives a majestic performance as Mr. M., deeply felt, deeply tragic, always moving. Toward the end of the play he comes forward and, with only words and James LeBrecht's sounds, describes a riot so vividly, with such force, that you can almost see it. Were the production of far lesser quality than it actually is, that scene alone would make the La Jolla Playhouse's *My Children! My Africa!* a definite must see. (Sm.) La Jolla Playhouse, Mandell Weiss Center for the Performing Arts, through September 30; Tuesday through Sunday at 8:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.

NUNSENSE has the ingredients for an entertaining musical comedy revue — the ingredients but as yet, not quite the cake. *Nunsense* is about the five "Little Sisters of Hoboken." They are staging a benefit show, in the Mt. St. Helens School Theatre, to raise money to bury the final 4 of the 54 departed sisters accidentally poisoned when Sister Julia, Child of God, served up a toxic vichyssoise. In two acts, the nuns sing 17 songs that, surprisingly, neither proselytize nor sound like author Dan Goggin's belated revenge on a Catholic upbringing. The songs and routines are innocuous, tend toward the cute, and are often funny. *Nunsense* opened off-Broadway in December 1985, won four Outer Critics Circle Awards (including "Best Off-Broadway Musical"), and has

been running ever since. The San Diego premiere production is presented by T.S. Productions, fittingly at the Sixth Avenue Playhouse, a former chapel. Directed by James A. Strait, the production has some fine moments — like Pamela Tomassetti's terrific "So You Want to Be a Nun," done with a puppet and two voices — but overall seemed several rehearsals away from the precision and speed necessary to make the musical jump (I saw the show on a Tuesday night, a notoriously slow evening in any theater, but the problems — faulty miking, little sense of where many of the jokes are, cast not on top of the material, weak transitions between scenes — weren't mere Tuesday-night problems). A general tightening would help. And the cast could certainly do it — with the likes of the multitalented Tomassetti; Nanci Hunter belting the show tunes out of the park; a game Stephanie Holton as Sister Mary Robert Anne, so worldly-wise she knows things they "don't show on cable TV"; Dianne Holly as the harried Mother Superior; and Devon Yates as a closet ballerina. Except for the uncredited sound design, which needs serious rethinking, the technical work for *Nunsense* is commendable. Scott Busath's colorful set (the benefit is being staged on the set for *Grease*, to be performed by the eighth graders at Mt. St. Helens) would work for that musical in actuality. Alexandra Pontone's lighting enhances, as does J.D. Burns's choreography, the costumes coordinated by Jeanne Reith, and the Heavenly Quartet, a backup band. (Sm.) Sixth Avenue Playhouse, through September 30; Wednesday through Saturday at 8:00 p.m. Matinee Sunday at 3:00 p.m.

OMAHA MAGIC THEATRE: BODY LEAKS

The Sushi Performance and Visual Art Gallery opens its season with the West Coast premiere of the Omaha Magic Theatre's *Body Leaks*, a performance piece addressing the theme of self-censorship. Created by Megan Terry, Jo Ann Schmidman, and Sora Kim, the piece is "an installation, a concert, a trip to the planetarium, a psychic sporting event, a free \$100-an-hour visit to your shrink, or a box seat under the ocean." (Sm.)

Sushi, Thursday, September 13, through Saturday, September 15, at 8:00 p.m.

OUR GIRLS

The Santee Community Theatre is presenting Conrad Seiler's farce about the Lovejoy family. Because rich old English Aunt Jesse has a peculiar loathing of little boys, Elmer and Mildred Lovejoy gave their three sons girls' names. Now Aunt Jesse is coming to America with philanthropy in her heart. Kevin P. Mullin has directed the production. Cast members include Marty Nichols, Bob Himlin, and Teresa Snell. Charles Nichols is the scenic designer, Merrie Williams the costume designer, and Julie Stewart and Paul Ericson the lighting designers. (Sm.) Santee Community Theatre, through September 30; Friday and Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

OUR TOWN

Thornton Wilder's minimalist gem, about the events of daily life in a small New Hampshire town set against the backdrop of eternity, improves with age — and gets wiser upon reviewing it. I always liked Walter Kerr's reaction, after having seen his umpteenth production of the play: "Is it possible you've never seen *Our Town*? Then look

for it. Or haven't seen it in ten years? Then seek it out." And for those in a seeking mood, the Edward Payson Call-directed *Our Town* currently outdoors at the Lowell Davies Festival Theatre is worthy of Wilder's American classic. Call has taken some liberties with the text. The stage isn't completely bare (designer Ralph Funicello has a wooden bandstand lingering at the rear). The cast aids the Stage Manager with the placement of chairs and props. They also remain on stage, several at a time, which underscores a sense of community at Grover's Corners (not to mention a provincial town's penchant for eavesdropping). In Acts one and two, the cast also makes sounds — of a lawnmower, horses' hooves, a chorus of chicken noises — in plain sight. Rather than detract, though, these soundings not only contribute to the production's homespun, impromptu feel, they also hearken us back to a different era: not the 1901-1913 of *Our Town* but rather to the pre-TV era of radio, when stories were told with whatever means at hand. Most striking about Call's direction is the balance he has achieved between the play's specific facts and universal significance. Neither village life nor metaphysical speculation dominates. Instead both fuse in Wilder's attempt to magnify the mundane and "find a value above all price for the smallest events of our daily life." Everyone in the large cast, effectively costumed by Lewis Brown, handles their assignments well. Jerry Hardin's Stage Manager has the requisite folksiness but adds several touches of a more heartfelt kind. Shad Willingham's George Gibbs moves from a gangly youth to square-shouldered adult in appropriate stages. And Cynthia Nixon's Emily Webb also grows impressively. When she says good-bye to the small things of the world — like clocks ticking and sunflowers and hot baths, the things Wilder says we should never take for granted — Peter Maradudin's excellent lighting design suddenly illumines the tall trees behind the Festival Stage. In a way the move is so dazzling it seems out of keeping with the sparseness of Wilder's aims. But *Our Town* should be played outdoors, under the heavens its characters gaze upon with such bafflement, and Maradudin's illumination provides a fitting epilogue to Wilder's sage tapestry of human living and dying. (Sm.) Lowell Davies Festival Theatre, Simon Edison Centre for the Performing Arts, through September 30; Tuesday through Sunday at 8:00 p.m.



Our Girls

SOME OF THESE DAYS

The Coronado Playhouse presents Gayle Dunne Davis's new, full-length musical based on the legendary entertainer Sophie Tucker, "the last of the red-hot mamas." D. Larry Steckling has directed and Donna Marin has choreographed the production. Darlene Trent plays Sophie Tucker, whose costumes have been designed by Lynn Hill. Vikki Young is scenic designer and costume coordinator. (Sm.) Coronado Playhouse, through September 29; Friday and Saturday at 8:00 p.m.

A THOUSAND AND ONE NIGHT STANDS

The Naked Theatre Club presents "a summer showcase of the unique and provocative, featuring the real stars of San Diego, the local performing artists." (Under the general direction of Christopher R. the showcase promises "uncensored, untitled, and unbridled passions, live and onstage... every other weekend until November." (Sm.) RUSE Performance Gallery, through October 27; September 21 and 22; October 5 and 6; and October 19 and 20. For information call 236-1347.

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3325 Adams Avenue, Normal Heights

THE BOWERY THEATRE

(at the Kingston Playhouse)

1057 First Avenue, downtown

232-4088

THE CALIFORNIA THEATRE

1122 Fourth Avenue, downtown

233-0392

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1755 Strand Way, Coronado

435-4856

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440-2277

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230-2800

THE FALLBROOK PLAYERS

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231 N. Main Street, Fallbrook

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GASLAMP QUARTER THEATRE

The Elizabeth North Theatre

547 Fourth Avenue, downtown

Hahn Cosmopolitan Theatre

444 Fourth Avenue, downtown

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GROSSMONT COMMUNITY COLLEGE

Stagehouse Theatre,

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Front and Center Theatre

4079 54th Street, San Diego

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534-3960

LA JOLLA STAGE COMPANY

Parker Auditorium, La Jolla High School

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459-7773

LAMB'S PLAYERS THEATRE

500 E. Plaza Boulevard, National City

474-4542

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8860 Lawrence Welk Drive, Escondido

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1200 Vale Terrace Drive, Vista

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454-1600

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Casa Del Prado Theatre, Balboa Park

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SAN DIEGO MESA COLLEGE

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THE THEATRE IN OLD TOWN

READER'S GUIDE TO THE MUSIC SCENE

CONCERTS

"SDMA's Jazz Under the Stars," featuring the **Bob Hamilton Quartet**: San Diego Museum of Art, today, Thursday, 4:30 p.m., on the outdoor steps of the museum, Balboa Park. 232-7931.

K.T. Oslin, Ricky Van Shelton, and Baillie and the Boys: Starlight Bowl, tonight, Thursday, 8 p.m., Balboa Park. 544-STAR or 278-TIXS.

Nick Lowe: Bacchanal, tonight, Thursday, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont. 560-8022 or 278-TIXS.

Screamin' Jay Hawkins and the **Subdudes**: Belly Up Tavern, tonight, Thursday, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

"Battle of the Rebels, Week 3," featuring **Artefacto** and **Sweat Engine**: Club XS, tonight, Thursday, 10 p.m., Viva Tijuana Shopping Center (near border). (619) 688-1551 or (011)-52-66-84-22-59 (bilingual).

Megadeth: Iguanas, tonight, Thursday, 10 p.m., Pueblo Amigo Shopping Center, Tijuana, Baja California. 278-TIXS.

George Benson: Humphrey's, tonight, Thursday, and Friday, September 14, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island. 278-TIXS or 523-1010.

The Dorothy Donegan Trio: Elario's, tonight, Thursday, through Sunday, September 16, Thursday and Sunday, 8:30 p.m. and 10:30 p.m.; Friday and Saturday, 9 p.m., 10:30 p.m., and midnight, Summer House Inn, 7955 La Jolla Shores Drive, La Jolla. 459-0541.

OF NOTE



K.T. OSLIN

I don't quite get the coordinating gloves bit (is she preparing for a formal gala, a sink full of dishes, or a shoot-out with Flash Gordon?), otherwise everything about **K.T. Oslin** is up front and on the mark. Cutting a stylish path in the recycle-happy world of country is risky business, but Oslin's done it so well that traditionalists and cow-poppers alike must tip their ten-gallons to her.

Oslin's a country anomaly. Image-wise, she's more Neiman-Marcus than general store. Content-wise, she's bold and direct — a thoroughly modern type who sings from an independent, tuff-luv heart to an audience more accustomed to hearing their good ol' gals mew the standby-your-drunk line to appropriately weepy pedal-steel guitar. To further challenge the calico-cutie paradigm erected long ago by the Nashville arbiters, Oslin made her recording debut in her mid-'40s.

In interviews and in her songs, Oslin is appealingly candid regarding her struggles with love, loneliness, bathroom-scale blues, and the occasional depression that comes with advancing years spent in post-feminist America. Her lyrics — delivered in an unaffected, mature alto — are smart, imaginative, and nonexclusive; the most self-referential material is born of experience common to either gender.

Nor is Oslin an opportunist — after awards and big sales greeted her 1987 debut, *80's Ladies*, and its 1988 follow-up, *This Woman*, she took her time on number three (to be released in October). She'll be at the Starlight Bowl tonight, Thursday, on a bill with **Ricky Van Shelton** and **Baillie and the Boys**.

JOHN D'AGOSTINO

Dave Van Ronk: Del Mar Shores Auditorium, Friday, September 14, 8 p.m., the Winston School, 215 Ninth Street, Del Mar. 436-4030.

The Art Johnson Trio, featuring **Ron Ogden** and **Hank Dobbs**: Words and Music, Friday, September 14, 8 p.m., 3806 Fourth Avenue, Hillcrest. 298-4011.

Melissa Etheridge and **Martin Stephenson** and the **Dainties**: Open Air Theatre, Friday, September 14, 8 p.m., San Diego State University campus. 278-TIXS.

Helix and **Burning Tree**: Bacchanal, Friday, September 14, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont. 560-8022 or 278-TIXS.

Lock Up, Simian Roll, 2 Damn Hype, A.K. Skurgis, and Abandon: Spirit, Friday, September 14, 9 p.m., 1130 Buenos Avenue, Bay Park. 276-3993.

Anson Funderburgh and the **Rockets** and the **Forbidden Pigs**: Belly Up Tavern, Friday, September 14, 9:15 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Peggy Watson, Lou Ann Curney, and Richard Carr: Words and Music, Saturday, September 15, 8 p.m., 3806 Fourth Avenue, Hillcrest. 298-4011.

Agent Orange: Backdoor, Saturday, September 15, 8 p.m., Aztec Center, San Diego State University campus. 594-6947 or 278-TIXS.

Kiss, Winger, and Slaughter: Sports Arena, Saturday, September 15, 8 p.m. 224-4176 or 278-TIXS.

The Average White Band and **Michelle Malone** and **Drag the River**: Bacchanal, Saturday, September 15, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont. 560-8022 or 278-TIXS.

Haunted Garage, the Painteents, and Meat Wagon: Casbah, Saturday, September 15, 9 p.m., 2812 Kettner Boulevard. 294-9033.

"Reggae Against Apartheid," featuring **Big Youth** (and members of the Soul Syndicate), **Ram Jam Hi-Power**, **Nightshift**, **Roughneck Possie**, and **Ras Cloud** and the **Underground Roots Syndicate**: Jackie Robinson YMCA, Sunday, September 16, 2 p.m., 151 45th Street. 239-5832.

"SDMA's Jazz for a Sunday Afternoon," featuring **Elliot Lawrence**: San Diego Museum of Art, Sunday, September 16, 3:30 p.m., on the outdoor steps of the museum, Balboa Park. 232-7931.

"Jazz Liturgy," featuring **Charles McPherson, Frank Collett, and Gunnar Biggs**: All Souls' Episcopal Church, Sunday, September 16, 5 p.m. and 8 p.m., 1475 Catalina Boulevard, Ocean Beach. 223-6394.

Little Feat and **John Hiatt**: Starlight Bowl, Sunday, September 16, 8 p.m., Balboa Park. 544-STAR or 278-TIXS.

Gene Watson: Leo's Little Bit o' Country, Sunday, September 16, 5 p.m. and 9 p.m., 680 West San Marcos Boulevard, San Marcos. 744-4120.

"20th Anniversary Jimi Hendrix Commemoration," featuring **Randy Hansen** and **Michelle Malone** and

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Thursday & Friday, September 13 & 14
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British Guitar Wizards



ACOUSTIC ALCHEMY
Friday, September 21
(7:00 & 9:00 pm)

An Evening of Vocal Majesty



LADYSMITH BLACK MAMBAZO
with very special guests
TUCK & PATTI
Sunday, September 23 (One show: 7:30 pm)

Sexy Sax



NAJEE
Wednesday, October 3
(One show: 8:00 pm)
(October 5 tickets honored)

New Age Nirvana



DAVID LANZ
And in their concert debut
CHECKFIELD
Tuesday, October 9 (One show: 7:30 pm)
(October 7 tickets honored)

Singer-Songwriter-Dancer



PETER ALLEN
Wednesday, October 17
(One show: 8:00 pm)

Season finale



LOU RAWLS
Friday, October 19
(7:00 & 9:00 pm)
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Avalon

Drag the River: Belly Up Tavern, Sunday, September 16, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Food for Feet: Winston's, Sunday, September 16, 9:30 p.m., 1921 Bacon Street, Ocean Beach. 222-6822.

"The Ninth Annual Entertainer Music Awards Program," featuring **Dr. Feelgood and the Interns of Love, Dr. Chico's Island Sounds, Tony Baloney, and Char Carroll and Crossover:** La Paloma Theater, Monday, September 17, 7:30 p.m., First and D Streets, Encinitas. 270-0505 or 259-1822.

Jesus Jones: the Hype, Monday, September 17, 8 p.m., 3595 Sports Arena Boulevard (across from Tower Records). 223-5596.

Electric Boys and Company of Wolves: Bacchanal, Monday, September 17, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont. 560-8022 or 278-TIXS.

Albert Collins and Charlie Musselwhite and the Forbidden Pigs: Belly Up Tavern, Monday, September 17, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Mal Vita Vecindad: Bacchanal, Tuesday, September 18, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont. 560-8022 or 278-TIXS.

John Doe and Kimm Rogers: Triton Pub, Wednesday, September 19, 8 p.m., UCSD campus, La Jolla.

"The FM98 KIFM Rising Star Concert," featuring **David Arkenstone:** Cannibal Bar, Wednesday, September 19, 8 p.m., Catamaran Resort Hotel, 3999 Mission Boulevard, Mission Beach. 488-1081.

Dianne Reeves: Humphrey's, Wednesday, September 19, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 278-TIXS or 523-1010.

The Highwaymen (featuring **Willie Nelson, Waylon Jennings, Johnny Cash, and Kris Kristofferson**): Lakeside Rodeo Grounds, Wednesday, September 19, 8 p.m., 12584 Mapleview Street, Lakeside. 561-4331 or 278-TIXS.

OF NOTE



KIMM ROGERS

As you might expect of someone who's spent time busking on the boardwalk in Venice, **Kimm Rogers** presents her material with eager-to-please enthusiasm. I would listen for a long time if I encountered her on the beach. Her debut album, *Soundtrack of My Life*, is spare enough to afford a glimpse into that kind of intimacy, layered enough not to sound anachronistic in these oh-so-layered times.

Rogers's singing shares a lot timbrally with that of the Roches: clear and loud, with emphasis on tone rather than intonation — and when her intonation's not utterly spot-on, it's far more charming than grating (as are her hard *rs*, another Roche-y attribute). But while the Roches' urbanity might be construed as snobbish by the odd yokel, Rogers thrives on approachable winsomeness, even when her subject matter is "heavy." As this verse from the title song proves, she gets across fine without verbal window-dressing: "Once again I hear those whirling helicopter blades over my head/ well I pray there is no tragedy, I hope that no one that I know is dead/ and I hope there is no criminal running down the street with guns and knives/ this ain't no TV cop show/ it's just the soundtrack of my life."

Rogers will open for **John Doe** this Wednesday at UCSD's Triton Pub. It's a good bet you won't have the opportunity to hear her in such intimate surroundings for very much longer.

MIKE KENEALLY

The Buddy Collette Quartet, featuring **Larry Nash, Richard Reid, and Mel Lee:** Elario's, Wednesday, September 19, through Friday, September 21, Wednesday and Thursday, 8:30 p.m. and 10:30 p.m.; Friday, 9 p.m., 10:30 p.m., and midnight, Summer House Inn, 7955 La Jolla Shores Drive, La Jolla. 459-0541.

"SDMA's Jazz Under the Stars," featuring the **Jimmy Corsaro Quartet, with Sharon Andrews:** San Diego Museum of Art, Thursday, September 20, 4:30 p.m., on the outdoor steps of the museum, Balboa Park. 232-7931.

Black Uhuru, Yellowman, and Sophia George: Starlight Bowl, Thursday, September 20, 7:30 p.m., Balboa Park. 544-STAR or 278-TIXS.

The Dogs D'Amour: Bacchanal, Thursday, September 20, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont. 560-8022 or 278-TIXS.

The Bonedaddys and Merry Go Down: Belly Up Tavern, Thursday, September 20, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

"Battle of the Rebels, Week 4," featuring **Dark Globe and Mercado Negro:** Club News, Thursday, September 20, 10 p.m., Pueblo Amigo Shopping Center, Tijuana. (619) 688-1551 or (011) 52-66-84-22-59 (bilingual).

Wayne Newton: Starlight Bowl, Friday, September 21, 7:30 p.m., Balboa Park. 544-STAR or 278-TIXS.

Acoustic Alchemy: Humphrey's, Friday, September 21, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island. 278-TIXS or 523-1010.

The Dynatonies and the Qkumbrz: Belly Up Tavern, Friday, September 21, 9:15 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Wild Rose: Bacchanal, Friday, September 21, 9:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont. 560-8022 or 278-TIXS.

"The Miller Genuine Draft Cold Front Countdown, Part 1," featuring the **Dynatonies and the Statesboro Blues Band:** Oceanside Harbor Beach, Saturday, September 22, 11 a.m., Oceanside Harbor exit from I-5, Oceanside. 560-5464.

Peter Sprague: Words and Music, Saturday, September 22, 8 p.m., 3806 Fourth Avenue, Hillcrest. 298-4011.

Crosby, Stills, and Nash: Open Air Theatre, Saturday, September 22, 8 p.m., San Diego State University campus. 278-TIXS.

W.B. Reid and the Del Mar Creek String Band: Del Mar Shores Auditorium, Saturday, September 22, 8 p.m., the Winston School, 215 Ninth Street, Del Mar. 436-4030.

Dio, Love/Hate, and Cold Sweat: Starlight Bowl, Saturday, September 22, 8 p.m., Balboa Park. 544-STAR or 278-TIXS.

Cecilio and Kapono: Bacchanal, Saturday, September 22, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont. 560-8022 or 278-TIXS.

Sister Double Happiness, Burning Hands, and Tom's Drip Tank: Casbah, Saturday, September 22, 9 p.m., 2812 Kettner Boulevard. 294-9033.

Christopher Hollyday and His Quartet: Elario's, Saturday, September 22, and Sunday, September 23, 8:30 p.m. and 10:30 p.m., Summer House Inn, 7955 La Jolla Shores Drive, La Jolla. 459-0541.

"The Jazz Bag," featuring **Holly Hofmann and Mundell Lowe:** Chamberlain Hall, Sunday, September 23, 7 p.m., National University's Mission Valley campus, 4085 Camino del Rio South. 563-7292.

Social Distortion: Montezuma Hall, Sunday, September 23, 8 p.m., Aztec Center, San Diego State University campus. 594-6947 or 278-TIXS.

Ladysmith Black Mambazo and Tuck and Patti: Humphrey's, Sunday, September 23, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 278-TIXS or 523-1010.

Dan Hicks and His Acoustic Warriors and Gene Clark: Belly Up Tavern, Sunday, September 23, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

The Michel Petrucci Quartet: Elario's, Monday, September 24, 8:30 p.m. and 10:30 p.m., Summer House Inn, 7955 La Jolla Shores Drive, La Jolla. 459-0541.

Reverend Horton Heat, the Trebels, and the Hooligans: Casbah, Wednesday, September 26, 9 p.m., 2812 Kettner Boulevard. 294-9033.

Tom Grant: Belly Up Tavern, Wednesday, September 26, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

The Michel Camilo Trio: Elario's, Wednesday, September 26, through Sunday, September 30, Wednesday, Thursday, and Sunday, 8:30 p.m. and 10:30 p.m.; Friday and Saturday, 9 p.m., 10:30 p.m., and midnight, Summer House Inn, 7955 La Jolla Shores Drive, La Jolla. 459-0541.

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Sunday, September 16



FORBIDDEN SANCTUARY
DARK ILLUSION

Saturday, September 29



AGONY COLUMN
Sunday, September 30

AGNOSTIC FRONT
BEOWULF

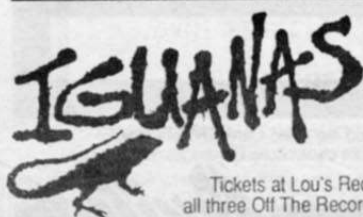
Friday, October 5

DEATH
PESTILENCE/CARCASS

Saturday, October 6

CIRCLE JERKS
WEIRDOS

Friday, October 19



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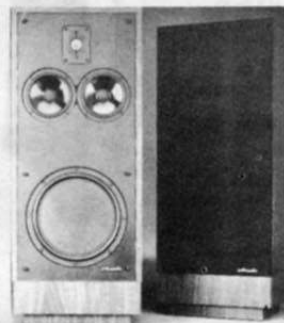
Polk's patented SDA technology is the most fundamental advance in loudspeaker design in twenty years. High Fidelity magazine said of the SDA design, "Polk reinvents the loudspeaker ... startling evidence of the industry's essential creative vitality." Rolling Stone magazine agreed when they wrote, "They truly represent a breakthrough." The Polk SDAs are the world's only "True Stereo" speakers, that is, the only speakers which are specifically designed to realize the full sonic potential of every stereophonic recording.

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In order to maximize performance, stereo separation is carefully maintained in all audio components. However, with conventional loudspeakers both ears hear both speakers and the two channels are mixed together before they ever reach your ears. Because stereo separation

is not maintained all the way to your ears, much of the sense of spaciousness and sonic realism of the original recording is lost. The soundstage is only as wide as the distance between the speakers and sonic images are rendered flat and small.

Polk SDA speakers are the first true stereo speakers and are able to maintain perfect stereo separation all the way from the source to your ears. By acoustically isolating the two stereo channels, each ear hears only the correct stereo channel; the left ear hears the left channel, and the right ear hears the right channel. Recordings literally come alive in your listening room. Musical images are reproduced with incredible clarity and pinpoint accuracy. You are surrounded by a stunning three-dimensional soundstage that extends from wall to wall, and also wraps around you. Only with Polk Audio SDA loudspeakers can you hear all of the spaciousness and lifelike imaging of the original performance.



Polk SDA 2B

The SDA Advantage

Only Polk's patented SDA loudspeakers let you hear all of the information and spatial realism that is on the original recording. Conventional speakers restrict what you hear due to their failure to maintain complete stereo separation. Stereo Review magazine said that with SDA speakers: "The result is always better than would be achieved with conventional speakers." Hear the SDA advantage for yourself.

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Since its founding in 1972, NAD has always manifested a special attitude toward the products it designs, manufactures and sells worldwide. Our approach can be best summed up by the phrase "cost-effective quality." While still on the drawing board, each NAD product is subjected to a critical analysis of its functions and features. The design fads are ignored in favor of innovative functional features that truly contribute to sonic fidelity and ease of operation.

Our research over the years has shown that many of the standard laboratory measurements are not particularly relevant to the quality of the listening experience. And the costly flashing lights and superfluous controls that clutter the front panels of conventional components serve merely to bedazzle, without contributing anything of value to serious music listeners.

By focusing on those performance specifications that truly reflect listening quality, and by including only those features that have proven useful over the years (many of which have been developed in the NAD laboratories), we have been able to produce a line of audio components with excellent sound and exceptional value in their price class. That was true of our very first products, and it is a tradition today.

NAD 4300 STEREO TUNER

The exceptional performance of the other components in the Monitor Series is complemented perfectly by the Model 4300 AM/FM tuner. The 4300 is a true state-of-the-art instrument designed to fully realize the quality potential of the FM signal. It includes NAD's newly developed, super-sensitive front-end circuitry along with an extremely effective FM noise-reduction system. Signals once lost in hiss and multipath distortion are heard with unexcelled clarity and natural separation. And for locations with crowded signal conditions, there is switchable bandwidth to optimize the tuner circuitry for the best possible reception.

The AM section has not been stinted in the 4300. Newly developed circuits provide both a wide AM bandwidth and a freedom from noise that is in striking contrast to the muffled, noisy reception heard from most AM tuners. The new NAD 4300 can be said to be fully in tune with the performance of the Monitor Series amplifying components.

NAD 1300 PREAMPLIFIER

The goal of the engineering team that produced the Monitor Series 1300 Preamplifier can be simply stated: to create a state-of-the-art product for the knowledgeable audio enthusiast who demands both the highest level of sound reproduction and exceptional flexibility. To ensure that the 1300 will meet tomorrow's standards, it incorporates sufficient headroom to easily handle any present or future digital program source. And for those audiophiles with large LP collections, the magnetic phono inputs have been designed for superb resolution and a dynamic range of better than 110dB. When imperfect program material is a problem, the Model 1300 has filters and controls that provide precise tonal correction without harshness or colorations.



NAD 5300 COMPACT DISC PLAYER

The promised sonic perfection of the compact disc format is not always realized in practice. Mass-market CD machines with their cost-cutting compromises, dated technology and disregard of critical design details, usually fall far short of producing the exceptional sound quality inherent in the compact disc format.

In contrast, the NAD 5300 delivers a transparent, detailed and balanced signal using carefully engineered circuitry employing the latest generation of solid-state devices.

NAD 2600 POWER AMPLIFIER

Today NAD is the leading producer of affordable high-power amplifiers designed specifically to provide the full measure of dynamic headroom required by today's digital and audiophile recordings.

The Model 2600 Monitor Series Power Amplifier is the largest of the latest generation of NAD "Power Envelope" designs and it establishes new standards for musically useful dynamic headroom. When reproducing musical signals, the NAD 2600 routinely delivers 400 to 600 watts per channel into typical loudspeaker loads. This feat becomes truly impressive considering that the size, heating and cost of the 2600 is similar to that of conventional amplifiers rated at only 150 watts per channel.

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(at 51st St.)
582-4148

"SDMA's Jazz Under the Stars,"
featuring the **Holly Hofmann**
Quartet: San Diego Museum of Art,
Thursday, September 27, 4:30 p.m., on
the outdoor steps of the museum,
Balboa Park. 232-7931.

Roger Whittaker: Civic Theatre,
Thursday, September 27, 8 p.m., 202
C Street, Community Concourse,
downtown. 236-6510 or 278-TIXS.

**"The L.A. Ya Ya Record Release
Party,"** featuring **King Cotton, Juke
Logan, Gil T., Top Jimmy, Melvis** (of
the Megatones), **Greg Sutton,**
**Chuck E. Weiss, Eddie Brytos, Billy
Sheets, Jimmy Wood, and James
Harman:** Belly Up Tavern, Thursday,
September 27, 9 p.m., 143 South
Cedros Avenue, Solana Beach.
481-9022.

**Little Women, featuring Kevin
Dubrow** (of Quiet Riot): Bacchanal,
Thursday, September 27, 8:30 p.m.,
8022 Clairemont Mesa Boulevard,
Clairemont. 560-8022 or 278-TIXS.

**Scrawl, Granfalloo Bus, and
Pumphouse:** Casbah, Thursday,
September 27, 9 p.m., 2812 Kettner
Boulevard. 294-9033.

**"The Miller Genuine Draft Cold
Front Countdown, Part 2,"** featuring
the Paladins and Shiloh: Mariner's
Point, Friday, September 28, 3 p.m.,
Mission Beach. 570-191X.

Joe Satriani and Eric Johnson: Open
Air Theatre, Friday, September 28,
8 p.m., San Diego State University
campus. 278-TIXS.

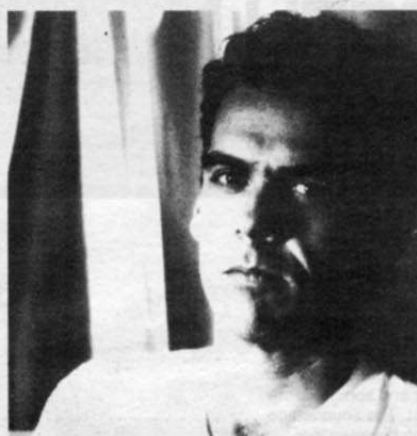
Greg Howe and Howe II: Bacchanal,
Friday, September 28, 8:30 p.m., 8022
Clairemont Mesa Boulevard,
Clairemont. 560-8022 or 278-TIXS.

**The Nashville Ramblers and the
Bedbreakers:** Casbah, Friday,
September 28, 9 p.m., 2812 Kettner
Boulevard. 294-9033.

**The James Harman Band and the
Blonde Bruce Band:** Belly Up Tavern,
Friday, September 28, 9:15 p.m., 143
South Cedros Avenue, Solana Beach.
481-9022.

"Battle of the Rebels, Week 5,"
featuring four semifinalists in the
**Tijuana/San Diego band
competition:** Iguanas, Friday,
September 28, 10 p.m., Pueblo Amigo
Shopping Center, Tijuana, Baja
California. 278-TIXS.

OF NOTE



JOHN HIATT

STEPHEN ESMEDINA

Although **John Hiatt's** more loyal admirers are
elated with his artistic maturation and the favorable
reception following recent releases, his financial
fortunes have remained short of spectacular. Aside
from the ignorance that has held this talented man's
career in abeyance, Hiatt, like Graham Parker, has
been continually stonewalled by unsupportive,
bottom-line record executives such as David Geffen.

Fortunately, Hiatt's brilliant work for A&M, *Bring
the Family*, *Slow Turning*, and *Stolen Moments*, has
been so praised by prestigious music journals and
renowned musicians that his status as a "class"
client guarantees that he has a fairly secure contract
with the label.

Hiatt has always been a versatile synthesizer of
R&B and various strains of the Okie and folkie, while
never abandoning the virile hard-rock base that is
his strongest suit. His songs are by turns whimsical,
ironic, self-deprecating, mordant, and replete with
passionate yearning. Among the more literate
"auteurs" whose work is superficially comparable
to Hiatt's (Parker, Costello, Newman, Simon), he has
the edge as a witty, urgent, stimulating performer.
He opens on Sunday night at the Starlight Bowl for
the once-great, now rather pale **Little Feat**, reunited
but hardly regenerated.

Killer Dwarfs: Bacchanal, Saturday,
September 29, 8:30 p.m., 8022
Clairemont Mesa Boulevard,
Clairemont. 560-8022 or 278-TIXS.

**The Melvins, the Dwarves, and Olive
Lawn:** Casbah, Saturday,
September 29, 9 p.m., 2812 Kettner
Boulevard. 294-9033.

The Paladins and Sapphire: Belly Up
Tavern, Saturday, September 29,
9:15 p.m., 143 South Cedros Avenue,
Solana Beach. 481-9022.

**Forbidden, Sanctuary, and Dark
Illusion:** Iguanas, Saturday,
September 29, 10 p.m., Pueblo Amigo
Shopping Center, Tijuana, Baja
California. 278-TIXS.

**Linda Ronstadt and the Neville
Brothers:** Open Air Theatre, Sunday,
September 30, 8 p.m., San Diego State
University campus. 278-TIXS.

Cameo: Bacchanal, Sunday,
September 30, 8:30 p.m., 8022
Clairemont Mesa Boulevard,
Clairemont. 560-8022 or 278-TIXS.

Ray, Goodman, and Brown: Smokey's,
Sunday, September 30, 7:30 p.m. and
10:30 p.m., 10475 San Diego Mission
Road, Mission Valley. 563-0060.

**GWAR, Poison Idea, and Agony
Column:** Iguanas, Sunday,
September 30, 10 p.m., Pueblo Amigo
Shopping Center, Tijuana, Baja
California. 278-TIXS.

Johnny Clegg and Savuka: Price
Center Ballroom, Monday, October 1,
8 p.m., UCSD campus, La Jolla.
534-4559.

John Conley: Circle D Corral,
Tuesday, October 2, 7:30 and 10 p.m.,
1013 Broadway, El Cajon. 444-7443.

Najee: Humphrey's, Wednesday,
October 3, 8 p.m., 2241 Shelter Island
Drive, Shelter Island. 278-TIXS or
523-1010.

Steve Morse and John McLaughlin:
Bacchanal, Thursday, October 4,
8:30 p.m., 8022 Clairemont Mesa
Boulevard, Clairemont. 560-8022 or
278-TIXS.

Kenny G (nights 1 and 2): Humphrey's,
Thursday, October 4, and Friday,
October 5, 6 p.m. and 8:30 p.m., 2241
Shelter Island Drive, Shelter Island.
278-TIXS or 523-1010.

"Battle of the Rebels, Week 6,"
featuring two bands vying for third
place in the Tijuana/San Diego rock

competition: Club XS, Thursday,
October 4, 10 p.m., Viva Tijuana
Shopping Center (near border). (619)
688-1551 or (011)-52-66-84-22-59
(bilingual).

Real Life: Bacchanal, Friday,
October 5, 8:30 p.m., 8022 Clairemont
Mesa Boulevard, Clairemont. 560-8022
or 278-TIXS.

Agnostic Front and Beowulf:
Iguanas, Friday, October 5, 10 p.m.,
Pueblo Amigo Shopping Center,
Tijuana, Baja California. 278-TIXS.

Bob James: Bacchanal, Saturday,
October 6, 8:30 p.m., 8022 Clairemont
Mesa Boulevard, Clairemont. 560-8022
or 278-TIXS.

**Eddie and the Bluehearts and the
Hooligans:** Casbah, Saturday,
October 6, 9 p.m., 2812 Kettner
Boulevard. 294-9033.

Death, Pestilence, and Carcass:
Iguanas, Saturday, October 6, 10 p.m.,
Pueblo Amigo Shopping Center,
Tijuana, Baja California. 278-TIXS.

Kenny G (night 3): Humphrey's,
Sunday, October 7, 6 p.m. and
8:30 p.m., 2241 Shelter Island Drive,
Shelter Island. 278-TIXS or 523-1010.

The Cavedogs: Casbah, Sunday,
October 7, 9 p.m., 2812 Kettner
Boulevard. 294-9033.

Alison Krauss and Union Station:
Pomerado Club, Monday, October 8,
8 p.m., 12237 Pomerado Club, Poway.
748-1135.

David Lanz and Checkfield:
Humphrey's, Tuesday, October 9,
7:30 p.m., 2241 Shelter Island Drive,
Shelter Island. 278-TIXS or 523-1010.

Psychefunkapus, with Boot Sauce:
Bacchanal, Friday, October 12,
8:30 p.m., 8022 Clairemont Mesa
Boulevard, Clairemont. 560-8022 or
278-TIXS.

"Battle of the Rebels, Week 7,"
featuring the two finalists in the
**Tijuana/San Diego rock
competition:** Iguanas, Friday,
October 12, 10 p.m., Pueblo Amigo
Shopping Center, Tijuana, Baja
California. 278-TIXS.

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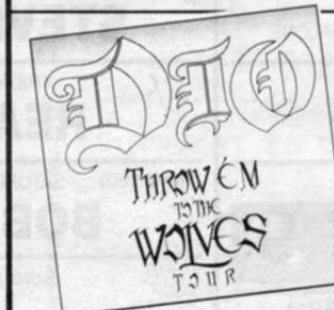
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Joni Wilson & Keeping Company with Phil & Mike Friday, Sept. 14 8:00 pm-11:00 pm



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Bill Staines: Del Mar Shores Auditorium, Saturday, October 13, 8 p.m., the Winston School, 215 Ninth Street, Del Mar 436-4030.

Wild Child/Tribute to the Doors: Bacchanal, Saturday, October 13, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont. 560-8022 or 278-TIXS.

The Fluid and World Zen: Casbah, Saturday, October 13, 9 p.m., 2812 Kettner Boulevard. 294-9033.

James Taylor: Open Air Theatre, Sunday, October 14, 8 p.m., San Diego State University campus. 278-TIXS.

Rodney Crowell: Bacchanal, Monday, October 15, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont. 560-8022 or 278-TIXS.

Peter Allen: Humphrey's, Wednesday, October 17, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 278-TIXS or 523-1010.

Mark Farners: Bacchanal, Wednesday, October 17, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont. 560-8022 or 278-TIXS.

Lou Rawls: Humphrey's, Friday, October 19, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island. 278-TIXS or 523-1010.

Bill Bruford: Bacchanal, Friday, October 19, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont. 560-8022 or 278-TIXS.

The Circle Jerks and the WeirDOS: Iguanas, Friday, October 19, 10 p.m., Pueblo Amigo Shopping Center, Tijuana, Baja California. 278-TIXS.

The Patons and Para and Barton: Del Mar Shores Auditorium, Friday, October 26, 8 p.m., the Winston School, 215 Ninth Street, Del Mar. 436-4030.

Faith No More: Sports Arena, Friday, October 26, 8 p.m., 224-4176 or 278-TIXS.

Robert Fripp: Bacchanal, Friday, October 26, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont. 560-8022 or 278-TIXS.

The Jack Aldridge Big Band: San Diego Woman's Club, Sunday, October 28, 9 p.m., Third Avenue and Maple Street.

OF NOTE



MEGADETH

People think I'm kidding when they see me wearing my Metallica hat, but I sport it proudly and genuinely. A steady diet of the stuff would drive me bongo, but thrash music, in measured doses, gets me off, way. **Megadeth** are a unit worthy of your respect on several fronts: their stellar musicianship and impressive, periodically awesome tightness; lyrics more responsible and literate than they need be; and the requisite endless parade of hyper-intense riffs, some of which are more engaging than others — but like the good jokes in a Mel Brooks film, the choicest licks reward your patience.

I have a personal favorite reason to respect Megadeth, that being their cover of the Sex Pistols' "Anarchy in the U.K." on the 1988 *so far, so good* ... so what! album. On one level an homage to Pistols' guitarist Steve Jones (who guested on the track), it served as a reminder that thrash and punk are sibling genres and points up the odd dichotomy of punk's hindsight acceptance as a social phenomenon, while thrash's practitioners often must contend with the critical cob up the wazoo. **Dave Mustaine**, the vocalist/guitarist/composer who is Megadeth's main mover, has a fertile musical mind. His recent low profile conjures juicy images of Mustaine in a basement studio lab, boiling up a masterpiece. The curious and the faithful may get a few clues when Megadeth performs tonight, Thursday, at Iguanas.

MIKE KENEALLY

LOCAL MUSIC

Club listings are compiled by Ron Jennings. If you wish to be included, please call 265-9382 Thursday afternoon or Friday before 5:00 p.m. The listings are free.

North County

Basil Street Cafe, 576 North Highway 101, Leucadia. 942-5145: Lenny West performs dinner jazz and variety music from 6:30 to 10 p.m., Friday and Saturday. Reservations are recommended.

Beaver Creek, 1529-J East Valley Parkway, Escondido. 746-7408: Riccochet, country, Wednesday through Sunday.

Belly Up Tavern, 143 South Cedros Avenue, Solana Beach. 481-9022: Screamin' Jay Hawkins, rock and roll and rhythm and blues, and the Subdudes, rock and roll, Thursday; Anson Funderburgh and the Rockets, rock and roll and rhythm and blues, and the Forbidden Pigs, rock and roll, Friday; Soul Patrol, Motown rhythm and blues, Saturday; Randy Hansen, music from Jimi Hendrix, and Michelle Malone and the River, rock and roll, Sunday; Albert Collins and Charlie Musselwhite, blues and rhythm and blues, and the Forbidden Pigs, rock and roll, Monday; the Cardiff Reefers, reggae, Tuesday; Common Sense, reggae, and Sonic BBQ, reggae, Wednesday. Afternoon concerts: the Chicago 6, Dixieland jazz, 5:30 to 8 p.m., Friday; the Rhumboogies, vintage blues and rhythm and blues, 5 to 8 p.m., Saturday; the Bob Long Band, bop, jazz, and boogie woogie, 6 to 8:30 p.m., Wednesday.

BookWorks/Pannikin Coffeehouse, 2670 Via de la Valle, Flower Hill Mall, Del Mar. 755-3735: Slow Freight, folk and blues, 8 p.m., Friday.

Borrelli's Back Room, 2677 Vista Way, Oceanside. 721-5400: Vaughn Miller and Ambience, contemporary, Tuesday through Saturday.

Bugsy's Speakeasy, 340 East Grand Avenue, Escondido. 741-0935: Live rock and roll nightly, call club for information.

The Cambridge Inn, 1280 East Vista Way, Vista. 726-2303: Howie Gold, pianist and vocalist, performs jazz and contemporary music from 7 p.m. to midnight, Wednesday, through Saturday.

The Camelot Inn, 887 San Marcos Boulevard, San Marcos. 744-1332: Strangewoods host an Irish music singalong on Friday; live rock and roll is offered on Saturday, call club for information.

Carlos Murphy's, 240 East Via Rancho Parkway, Suite A-1 (in the North County Fair shopping mall), Escondido. 489-5932: The Shower Singers, audience participation singalong show, Tuesday; Bolton/Dallas, rock and roll, Wednesday through Saturday.

The Carmel Highland Golf and Tennis Resort, 14455 Peñasquitos Drive, Rancho Peñasquitos. 672-9100. In the Club Double Eagle: the Cat-illacs, vintage rock and roll, Friday and Saturday; Barbara Banks, jazz and variety music, Sunday brunch; the Movers, jazz, 2:30 p.m., Sunday, on the patio.

Del Mar Plaza, 1555 Camino Del Mar, Del Mar. 792-7281: Holly Burke, variety music, 1 to 3 p.m. Friday and Saturday.

Dini's, 526 Camino Del Mar, Del Mar. 481-9111. Piano bar entertainment: Scott Smith, contemporary, jazz, and soulful singing, Thursday and Friday; J.J. Frank, blues, jazz, and boogie, 8:30 p.m. to 1 a.m., Wednesday and Saturday.

The Earthquake Cafe, 1020-110 San Marcos Boulevard, San Marcos. 471-1222: The Belair Boys, vintage rock and roll, 8 p.m. to midnight, Thursday; the History of Rock and Roll Revue, featuring Baruti, vintage rock and roll, 9:15 p.m., Wednesday.

El Comal, 12845 Poway Road, Poway. 486-1010: Fantasy, featuring Elizabeth Webb and Don Tension, Top 40 and country music, Thursday through Saturday.

Fireside Lounge, 439 West Washington Avenue, Escondido. 745-1931: Triad, contemporary, Tuesday through Saturday; the Greg Hartline Band, featuring Darryl Maine and Gary Hutchins, contemporary, Sunday and Monday.

Fish House West, 2633 South Highway 101, Cardiff-by-the-Sea. 753-6438: Second to None, rock from the '50s to the '80s, Friday and Saturday.

The Flying Bridge, 1103 North Hill Street, Oceanside. 722-1904: Billy Fowler and Susan Kively, contemporary Tuesday through Saturday; Don Tension, country and contemporary, Sunday and Monday.

Fogarty's Pub, 245 West El Norte Parkway, Escondido. 743-9141: Power Surge, featuring Gary Farmer and Felipe DeAguiar, popular rock and roll, Wednesday through Saturday.

Full Moon Nightclub and Restaurant, 485 First Street, Encinitas. 436-7397: Ruby and the Redhots, blues and rhythm and blues, 4 p.m., Sunday.

Gilbey's, 945 West Valley Parkway, Escondido. 480-0420: Los Rancheritos, Latin dance music, Thursday; Miguel y Festival, Latin dance music, Friday through Sunday.

Hennessey's, 2777 Roosevelt Street, Carlsbad. 729-6951: The Primates, acoustic rock and roll, 9 p.m. to 1 a.m., Wednesday and Thursday; the Roadrunners, rock and roll from the '60s and '70s, Friday and Saturday; Freefall, jazz, 4-9 p.m., Sunday; Preston, comedy and music, Monday and Tuesday. Josiah performs new-age reggae music on the patio Thursday.

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W/**ARROGANCE**
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FRIDAY, SEPTEMBER 21
WILD ROSE
W/**JOHN ANDREW PARKS**

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LITTLE WOMEN
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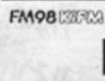


SUNDAY, SEPTEMBER 30
CAMEO

THURSDAY, OCTOBER 4
JOHN McLAUGHLIN/STEVE MORSE

qix

FRIDAY, OCTOBER 5
REAL LIFE



FM98.7 SATURDAY, OCTOBER 6
BOB JAMES



SUNDAY, OCTOBER 7 TICKETS SPECIAL \$8.00
CARLENE CARTER



FRIDAY, OCTOBER 12
PSYCHEFUNKAPUS
W/BOOT SAUCE

SATURDAY, OCTOBER 13
WILD CHILD
A TRIBUTE TO THE DOORS



MONDAY, OCTOBER 15
RODNEY CROWELL

WEDNESDAY, OCTOBER 17
MARK FARNER
FROM GRAND FUNK RAILROAD

FRIDAY, OCTOBER 19
BILL BRUFORD & EARTHWORMS

FRIDAY, OCTOBER 26
ROBERT FRIPP

SATURDAY, OCTOBER 27
MODERN ENGLISH

FRIDAY, NOVEMBER 2
KENNY RANKIN

THURSDAY, NOVEMBER 8
FOGHAT W/LONESOME DAVE

TUESDAY, NOVEMBER 13
TOWER OF POWER

MONDAY, NOVEMBER 19
ALIEN SEX FIEND

LOCAL TALENT

WEDNESDAY, SEPTEMBER 19
SAM I AM, THRESHOLD, MAEDAE

SUNDAY, SEPTEMBER 23
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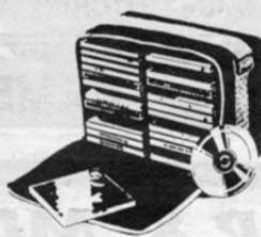
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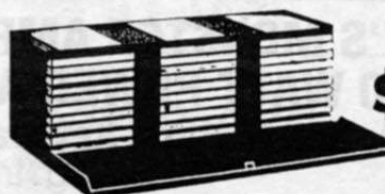
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San Diego Reader September 13, 1990 31

Henry's, 264 Elm Street, Carlsbad. 729-9244: Passion, contemporary and Motown music, Tuesday through Saturday; the Belair Boys, vintage rock, Sunday and Monday.

Hilton Hotel, 15575 Jimmy Durante Boulevard, Del Mar. 792-5200. Derby Lounge and Oyster Bar: The Bob Long Trio, pop, jazz, and boogie woogie, Thursday; the Aubrey Fay Band, jazz, Friday and Saturday; Jeff Bristol, variety music, Monday and Tuesday; T. Fox and the Fox City Band, jazz and rhythm and blues, Wednesday. Bonnie Doe performs a variety of piano music from 10 a.m. to 2 p.m. Sunday.

The Hungry Hunter, 11940 Bernardo Plaza Drive, Rancho Bernardo. 485-1262 or 566-2400: Oh! Ridge, comedy and music, Tuesday through Thursday; Laguna, acoustic and electric folk and rock and roll music, Friday and Saturday.

The Inn at Del Mar, 1540 Camino Del Mar, Del Mar. 259-1515: The Rocky Cole Trio, with John Hurst and Jay Hearn, contemporary and jazz, 8 p.m., Friday and Saturday; Ron Singer, contemporary music on the piano, 10 a.m. to 2:30 p.m., Sunday; Wednesday is "opera night," hosted by Luigi Luviano, singers are welcome. Ron Singer performs tunes on the piano from 3 p.m. to 5 p.m., Monday through Friday.

Ireland's Own, 656 First Street, Encinitas. 944-0233: Tom and Maura Healy, Irish and folk music, Thursday through Saturday; Jolly Roger/Oceanside, 1900 North Harbor Drive, Oceanside. 722-1831: The Rockaways, contemporary and variety music, Thursday through Sunday.

Kirby's Cafe, 215 15th Street, Del Mar. 481-1001: Eric Keeling, jazz and classical guitar music and originals, 6 to 9 p.m. Thursday.

La Costa Hotel and Spa, Costa Del Mar Road, Carlsbad. 438-9111. In the Tournament of Champions Lounge: Lynette and Special Delivery, contemporary, Tuesday through Saturday, alternating sets with Perfect Balance, Friday and Saturday; Beverly Slater, pianist, entertains nightly except Tuesday, at 8 p.m., in the International Saloon.

Leo's Little Bit of Country, 680 West San Marcos Boulevard, San Marcos. 744-4120: Char Carroll and Crossover, country, Wednesday through Sunday (jam session Sunday); the North Forty Band, country music, Tuesday; the North Forty Band, country music, beginning at 4 p.m. on Sunday.

Mille Fleurs, 6009 Paseo Delicias, Rancho Santa Fe. 756-3085: Joel Nash, piano show tunes, Wednesday through Saturday.

Miracle's Cafe, 1953 San Elijo Avenue, Cardiff. 943-7924: Peter Popping, jazz and classical guitarist, performs from 8-11 p.m., Friday; Steven White, contemporary and blues, 7-11 p.m., Saturday; Eric Keeling, jazz and Latin guitar music, 10:30 a.m., Saturday; open mike night, Tuesday, hosted by Steven White; jazz night with Eric Keeling begins at 7:30 p.m., Wednesday.

The Mission Inn, 502 East Mission Road, San Marcos. 471-2939: Deuce Coup, vintage rock and roll, Thursday

through Saturday; the Chicago 6, Dixieland jazz, 7 to 11 p.m., Sunday; Justis and Lyons, contemporary, Monday; Rosie's Trio, contemporary and variety music, Tuesday; Tami Thomas and Her Hit Paraders, Dixieland, swing, and big-band jazz, 7:30 to 11:30 p.m., Wednesday.

Monterey Bay Canneries, 1325 Harbor Drive North, Oceanside. 722-3474: Mike Moloney, comedy and music, Friday through Sunday; 8 p.m. to midnight.

Oakvale Lodge, 14900 Oakvale Road, Escondido. 749-3193: Renegade, country, Friday through Sunday (jam session Sunday beginning at 4 p.m.).

Old Del Mar Cafe, 2730 Via de la Valle, Del Mar. 755-6614: The Siers Brothers, rock and roll, Thursday through Saturday; the Rumbos, vintage blues and rhythm and blues, Sunday; Mark Meadows and Class Act, jazz and contemporary, Monday; Big Bang, rock and roll, Tuesday; Rockola, vintage rock and roll, Wednesday.

The Packing House Restaurant, 125 South Main Avenue, Fallbrook. 728-5458: Wild Will Strickland, a.k.a. Satin Willie, music and comedy, Friday and Saturday evenings; Larry and Tom host open mike night, Wednesday.

Pala Mesa Resort, 2001 Old Highway 395, Fallbrook. 728-5881: Greg Hartline, contemporary, jazz, and variety music, 6:30-10:30 p.m., Wednesday and Thursday, and 8 p.m. to midnight, Friday and Saturday.

The Pomerado Club, 12237 Old Pomerado Road, Poway. 748-1135: The Big Stone Band, country music, Tuesday through Thursday; the Savory Brothers, country, Friday and Saturday.

Portofino Restaurant, 1108 First Street, Encinitas. 942-8442: Jimmy Fontaine, piano variety, 7 p.m., Thursday through Saturday.

Pounders, 125 West Grand Avenue, Escondido. 739-1288: Up and Coming, rock and roll, Sunday through Wednesday; live rock and roll is offered on other nights of the week, call club for information.

Poway Mine Company, 12375 Poway Road, Poway. 748-7296: Rough Country, country music, Thursday; Night Train, rock and roll, Friday and Saturday.

Ralph and Eddie's, 390 Grand Avenue, Carlsbad. 729-2989: Live music, Friday and Saturday, call club for information.

Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo. 277-2146: One Plus One, contemporary, Tuesday through Saturday; Sound Investment, contemporary, Sunday and Monday; Jim Malone and Craig Maginnis share the piano bar entertainment that's offered nightly, call club for information as to who is performing on a given night.

Ron's Red Eye Saloon, 1448 South Mission Road, Fallbrook. 728-9956: The Outlaws, country, Thursday through Saturday.

The Sand Bar and Restaurant, 3878 Carlsbad Boulevard, Carlsbad. 729-3170: Midnight Boogie, rock and roll, Thursday; the Wayback Machine, vintage rock and roll, Friday; the Banned from Hell, rock and roll, Saturday; Northstar, rock and roll, Sunday; the North County Reggae

Philharmonic, modern reggae fusion, Monday; White Chocolate, rock and roll, Tuesday; the Rumbletones, soca and reggae music, Wednesday.

Shepherd's Cafe, 1126 First Street, Encinitas. 753-1124: Josiah performs classical music on the piano and flute, Thursday evening and during the Sunday brunch; Diangela sings and plays keyboards, offering selections of merit from the past and original cutting-edge, new-age jazz ballads, Saturday.

Smitty's Downtown, 119 East Broadway, Vista. 724-0510: The Texas Band, country rock and roll, Friday and Saturday. Texas also hosts a jam session beginning at 6 p.m., Sunday.

Stoneridge Country Club, 17166 Stoneridge Country Club Lane, Poway. 487-2138: Stokes and Carr, variety music, 6:30 to 10:30 p.m., Friday.

Stratford Coffeehouse, 1307 Stratford Court, Del Mar. 481-8590: Mark Shapiro and John Opferkuch, jazz music, 5 to 7 p.m., Friday.

Sunset Lounge, 2328 South Escondido Boulevard, Escondido. 741-2541: Chad Hart, country and variety, 8:30 p.m. to 1:30 a.m., Friday, and 9 p.m. to 1 a.m., Saturday.

That Pizza Place, 2622 El Camino Real, Carlsbad. 434-3171: Bluegrass Etc. performs bluegrass music the last Tuesday of the month.

Triton Restaurant, 2530 South Highway 101, Cardiff. 436-8877: Bordertown, blues, rhythm and blues, and rock and roll, Wednesday through Saturday.

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IT'S HOT...we've booked the hottest bands around...*"Light Years"* thru 9/29...*"Rising Star"* 10/2-10/12...*"Devocean"* 10/13-11/3...*"Makai"* 11/6-11/16.

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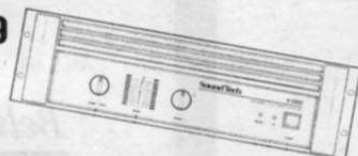
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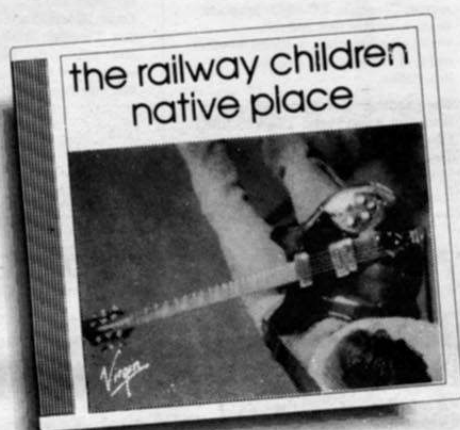
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 ★ ENCINITAS..... 260 N. El Camino Real
 ★ ESCONDIDO..... 1229 E. Valley Pkwy.
 ★ IMPERIAL BEACH..... 685 Saturn St.
 ★ LA MESA..... 5500 Grossmont Center Dr.

★ MIRA MESA..... 8225 Mira Mesa Blvd.
 ★ MISSION VALLEY..... 1640 Camino Del Rio
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 ★ NATIONAL CITY..... Plaza Bonita
 ★ OCEANSIDE..... 2484 Vista Way
 ★ PACIFIC BEACH..... 1454 Garnet Ave.
 ★ POWAY..... 12630 Poway Rd.
 ★ RANCHO BERNARDO..... 11808 Rancho Bernardo Rd
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 ★ VISTA..... 771 E. Vista Way

NEW STORES



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Valentino's, 11182 Rancho Bernardo Road, Rancho Bernardo. 451-3200: Estaban Cerutti, harp and guitar music with vocals, Wednesday through Saturday; Miguel Lopez, Paraguayan harp music, Monday and Tuesday.

Villa de Gallo, 1733 South Hill Street, Oceanside. 433-5811: Al Jabavy, jazz, rock and roll, and contemporary music, 7:30 p.m., Wednesday, and 8 p.m., Thursday through Saturday.

Beaches

Anderson's Bakery, 956 Orange Avenue, Coronado. 435-4191: Bjorn Rafto, classical guitar music from the public domain, 8 to 10 p.m., Thursday.

Anthony's, 4120 La Jolla Village Drive, La Jolla. 457-5008: Reunion, contemporary, Thursday through Saturday.

Avanti's Restaurant, 875 Prospect Street, La Jolla. 454-4288: Aram, European and Brazilian music for dancing, Wednesday through Saturday; George Reno, originals and classical music on the piano, 6 to 9:30 p.m., Tuesday through Saturday; Al Jabavy, pop music variety on the trumpet and mandolin, 6 p.m. to midnight, Sunday and Monday.

Bahia Hotel, 998 West Mission Bay Drive, Mission Bay. 488-0551: Piano bar entertainment: Randy Beecher, Tuesday through Saturday; Mark Appleby, Sunday and Monday.

The Beach House, 706 Pismo Court, Mission Beach. 488-6706: Elyn Rucker, jazz piano music, Friday and Saturday.

Blind Melons, 710 Garnet Avenue, Pacific Beach. 483-7844: The Redcoats, vintage rock and roll, Thursday; the Rhumbogies, vintage blues and rhythm

and blues, Friday and Saturday; Wade Preston, rock and roll, rhythm and blues, and classical music, 4 to 8 p.m., Saturday; Roughneck Possie, reggae, Sunday; the Blues Ambassadors, blues and rhythm and blues, Monday; Hit Squad, featuring Osee Anderson, blues and rhythm and blues, Tuesday; the Wade Preston Band, rock and roll, blues, and rhythm and blues, Wednesday.

Carlos Murphy's, 4603 La Jolla Village Drive (in University Towne Centre), La Jolla. 457-4170: Heart of Glass, contemporary, Thursday; Oh! Ridge, comedy and music, Friday and Saturday.

Casa de Loma, 1304 Rosecrans Street, Loma Portal. 224-3925: Meredith White Mitchell, variety music on the piano, Friday and Saturday.

Casey's Pub, 714 Garnet Avenue, Pacific Beach. 274-5523: Clairemont Drive, vintage rock and roll, Friday and Saturday.

The Catamaran Resort Hotel, 3999 Mission Boulevard, Mission Beach. 488-1081: In the Cannibal Bar: The People Movers, contemporary, Thursday; the Mar Dels, vintage rock and roll, Friday; Dr. Feelgood and the Interns of Love, vintage rock and roll and rhythm and blues, Saturday; Upside de Head, blues and rhythm and blues, Tuesday; David Arkenstone, new age, Wednesday. Moray's: Peter Robberecht, 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.

Chez Loma, 1132 Loma Avenue, Coronado. 435-0661: Bjorn Rafto, classical music from the public domain, 8 to 10 p.m., Friday and Saturday, in the wine salon.

Chuck's Steak House, 1250 Prospect Street, La Jolla. 454-5325: Speed of Sound, jazz, Wednesday through Sunday.

Club Diego's, 860 Garnet Avenue, Pacific Beach. 277-1241: Live music, Wednesday through Saturday, call club for information; Acoustimania, with Paul Hayward, Top 40 rock and roll, 5:30 to 8:30 p.m., Sunday, Tuesday, and Thursday, on the patio.

Club Maxim's, 1250 Prospect Street, La Jolla. 459-5110: D.A. and the Necktones, '50s and '60s rock and roll, Wednesday.

Club Mick's, 4190 Mission Boulevard, Pacific Beach. 581-3938: Rockola, vintage rock and roll, Friday and Saturday.

Elario's, 7955 La Jolla Shores Drive, La Jolla. 459-0541: The Dorothy Donegan Trio, jazz, Thursday through Saturday; the Buddy Collette Quartet, jazz, Wednesday.

Fibber McGee, 1466 Garnet Avenue, Pacific Beach. 272-8540: Liffey Folk performs Irish music during the Sunday brunch; Tiny Cummins, Irish and contemporary music, Sunday evening; Brian Baynes hosts a rock and roll jam session Tuesday.

Hilton Hotel, Cargo Bar, 1175 East Mission Bay Drive, Mission Bay. 276-4010: Live jazz, 6:30 to 11:30 p.m., Thursday, call club for information; Reel to Real, jazz, 5:30 p.m. to 8 p.m., Friday; the People Movers, contemporary, Friday and Saturday; live jazz is performed during the Sunday brunch, call club for information; Reel to Real, jazz, 6:30 to 11 p.m., Tuesday; Modern Reality, Top 40 rock and roll, 6:30 to 11 p.m., Wednesday.

Hotel del Coronado, 1550 Orange Avenue, Coronado. 435-6611: Ocean Terrace Lounge: Chain Reaction, Top 40 rock and roll music for dancing, Tuesday through Saturday. Palm Court: James Parish, pianist, performs 5 p.m. to midnight, Friday through Sunday, and 5-11 p.m., Monday; Jerry Melnick, pianist, 5-11 p.m., Tuesday through Thursday; the Variations, contemporary, 6-9 p.m., Sunday. Crown Room: Jerry Melnick, 6 to 10 p.m., Friday, and 6:30 to 10:30 p.m., Saturday.

Hyatt Islandia Hotel, 1441 Quivira Road, Mission Bay. 224-1234: Larry Moore, jazz and contemporary music at the piano bar, Tuesday through Saturday.

Hyatt Regency Hotel, 8899 University Center, La Jolla. 552-1234: At Michael's: Jesse Davis, contemporary, Tuesday through Saturday. In the lobby: Jack Wheaton, piano variety, 5 to 7:30 p.m., Monday through Thursday; James Johnston, piano music, 6 to 11 p.m., Friday and Saturday, and 5 to 7:30 p.m., Sunday.

Jose Murphy's, 4302 Mission Boulevard, Pacific Beach. 270-3220: Private Domain, rock and roll, Thursday through Saturday; the Monday Night Band, rock and roll, Sunday and Monday; the Vents, rock and roll, Tuesday; the Reflectors, rock and roll, Wednesday. The Blonde Bruce Band plays vintage blues and rhythm and blues from 4 to 8 p.m., Sunday.

La Avenida Restaurant, 1301 Orange Avenue, Coronado. 435-6262: Spaghetti Western, vintage rock and roll, Wednesday; live music is offered on other nights of the week, call club for information.

The Landing, 4250 West Point Loma Boulevard, Loma Portal. 223-9158: The Dan Beck Trio, Top 40 dance music, Thursday through Saturday.

The Marine Room, at the Spindrift Cocktail Lounge, 2000 Spindrift Drive, La Jolla. 459-7222: The Stuart Anderson Duo, jazz and contemporary music for dancing, Wednesday, Thursday, and Sunday; the Stuart Anderson Trio, jazz and contemporary music for dancing, Friday and Saturday; Craig Maginnis, jazz and contemporary piano music, Monday; Ken Kaiser, jazz and show tunes, Tuesday.

McP's Pub, 1107 Orange Avenue, Coronado. 435-5280: Ted Staak, rock and roll, Thursday; the Sophisticats, vintage rock and roll, Friday and Saturday; Steve Brewer, contemporary, Sunday; Brian Whittaker, contemporary, Monday; Strangewoods, Irish folk music, Tuesday; Steve Brewer, contemporary, Wednesday.

The Mexican Village, 120 Orange Avenue, Coronado. 435-1822: Brian Whittaker, contemporary, Wednesday; Barry Craig, piano variety, Monday, Tuesday, and Thursday.


Mission Bay Marine Deli, 1548 Quivira Way, Pacific Beach. 223-5056: The Diners Gourmet Rock and Soul Show, oldies rock and roll and rhythm and blues, Sunday from 1 to 4 p.m.

Moondoggie's, 4479 Everts Street (off Garnet Avenue), Pacific Beach. 581-0149: Acoustimania, with Paul Hayward, acoustic variety music, 9 p.m., Sunday through Tuesday; the Players Guild, rock and roll, 9 p.m., Wednesday.

W.D. Pabst and Co., 2901 Nimitz Boulevard (at the corner of Nimitz Boulevard and Rosecrans Street), Point Loma. 224-3655 x324: Farras Wheel, jazz, Thursday; Tribal Lunchbox, soca and reggae music, Wednesday; live music is offered on other nights of the week, call club for information.


#1 LIVE ROCK & ROLL CLUB AT THE BEACH!

Thursday - Saturday




PRIVATE DOMAIN

Sunday & Monday




THE MONDAY NIGHT BAND

Tuesday



THE VENTS
(former members of Rockola)

Wednesday




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Sunday afternoon 4-8 pm **BLONDE BRUCE BAND**

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South Market Street Downtown at its best Mint Juleps \$2.50 Cajun Rice & Beans	Pieces A cappella Vocal Trio \$2.50 Margaritas Cajun Chicken	Earl Thomas and the Blues Ambassadors House red & white wines by the glass \$2.50 Jambalaya	Rory Kaye Saxophones Swing & blues Hurricanes \$2.50 Chicken Gumbo	Tobacco Road Vintage Jazz Ensemble Sam Adams Lager \$2.50 Cajun Rice & Beans	Peggy Minaker Cajun Chicken Kir Royal \$2.50

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34 San Diego Reader September 13, 1990

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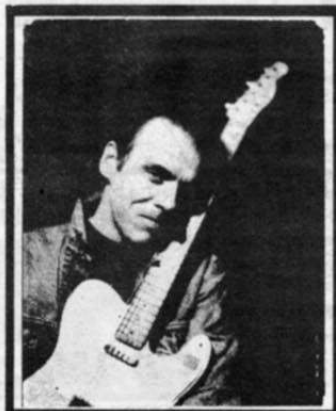
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COACH HOUSE
(San Juan Capistrano)
Saturday, September 15
STARLIGHT BOWL
(San Diego)
Sunday, September 16

JOHN HIATT STOLEN MOMENTS



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MARTIN STEPHENSON AND THE DAINTEES

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8:00
FRI
SEP

14



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SAT
SEP

15



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SAT
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22



JOE SATRIANI

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Open Air Theatre

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28



LINDA RONSTADT

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ACCOMPANIED BY
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KYLE GUNN
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DANNY SCHROEDER
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Thursday, Friday, Saturday
September 13-15

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Wednesday: **ROCKOLA**

OVER 88 DOMESTIC & IMPORTED BEERS

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach. 270-7522: The Rhumboogies, vintage rhythm and blues, Thursday; Romeo Jones and the Dudes of Love, rock and roll, Friday and Saturday; Dr. Chico's Island Sounds, ska, calypso, and reggae, Sunday; Upside de Head, blues and rhythm and blues, Monday; Notice to Appear, rock and roll, Tuesday; Roughneck Possie, reggae, Wednesday.

Paradise Bay, 1935 Quivira Road, Marina Village, Mission Bay. 223-2335: Live rock and roll, Friday and Saturday, call club for information; Three Many play jazz music from 5-8 p.m., Friday.

Presto, 1025 Prospect Street, La Jolla. 454-9711: The Voices, rock and roll, Thursday; Tribal Lunchbox, soca and reggae music, Friday and Saturday.

Putnam's/Colonial Inn, 910 Prospect Street, La Jolla. 454-2181: Guitarist Bruce Harvey performs Latin, jazz, and classical selections from 7-10 p.m., Thursday through Saturday, and from 11 a.m.-2 p.m., Sunday morning.

The Rusty Pelican, 4340 La Jolla Village Drive, La Jolla. 587-1886: Hot Pursuit, with Delene St. Clair and Barry Cahill, jazz and contemporary music, Friday; live music Saturday, call club for information.

Saint James Bar and Grill, 4370 La Jolla Village Drive, La Jolla. 453-6650: Pangea performs Brazilian jazz from 9 p.m. to 1 a.m., Friday, and from 8 p.m. to midnight, Saturday.

The Salmon House, 1970 Quivira Way, Marina Village. 223-2234: Paul Hayward's Acoustimania, contemporary rock and roll, Thursday; the Diners Gourmet Rock and Soul Show, vintage rock and roll and rhythm and blues, Friday; Fish and the Seaweeds, tropical rock and roll, Saturday; the Barry Farrar Trio, jazz, 6-10 p.m., Sunday.

San Diego Princess Resort, 1404 West Vacation Road, Vacation Isle. 274-4630: Live music, Tuesday through Saturday, call club for information; Dr. Chico's Island Sounds, ska, calypso, and reggae, 3 to 7 p.m., Saturday and Sunday.

Sandtrap Lounge, 270 North Mission Bay Drive, Pacific Beach. 274-3314: The Cow Band, country music, Wednesday; Andy and Donna, easy-listening music, Friday and Saturday and during the Sunday brunch.

Sheraton Grande at Torrey Pines, 10950 North Torrey Pines Road, La Jolla. 558-1500: Tom Barabas, jazz, 8 p.m., Tuesday through Sunday.

Shooter's Bar at the La Jolla Village Inn, 3299 Holiday Court, La Jolla. 587-9717: Jon Sandevol plays a variety of music on the piano and guitar from 7-11 p.m., Monday through Thursday, and from 8 p.m. to midnight, Friday and Saturday.

The Spice Rack, 4315 Mission Boulevard, Pacific Beach. 483-7666: Don Fera, classical and variety acoustic guitar music, 6-9 p.m., Friday through Sunday.

Texas Teahouse, 4970 Voltaire Street, Ocean Beach. 222-6895: Tomcat Courtney, blues, Thursday; live rock and roll, Friday and Saturday, call club for information.

Top of the Cove, 1216 Prospect Street, La Jolla. 454-7779: Kristi Rickert, mellow tunes and pop classics (on the piano accompanied with vocals), 8 p.m., Wednesday through Sunday.

The Venetian Restaurant, 3663 Voltaire Street, Ocean Beach. 223-8197: Robert Latimer, romantic virtuoso guitarist, performs from 7:30 to 10:30 p.m. Friday and Saturday.

Vie's, 7825 Fay Avenue, La Jolla. 456-3789: J.J. Frank, jazz and classical music performed on the piano, 6-10 p.m., Wednesday and Thursday, and 8-10 p.m., Friday and Saturday; Dave Stanger and J.J. Frank, boogie woogie and blues, 11 p.m.-1:30 a.m., Friday and Saturday.

Winston's, 1921 Bacon Street, Ocean Beach. 222-6822: Common Sense, tropical funk, Thursday; Limbo Slam, tropical funk, and Burning Bridges, tropical rock and roll, Friday; Common Sense, tropical funk, Saturday; the Blues Ambassadors, blues and rhythm and blues, 4 to 8 p.m., Sunday, followed by Food for Feet, rock and roll, 9-30 p.m.; Ready or Not, the Jist, and Proletarian Love, rock and roll, Monday; Jawge and the Unknown Band, reggae, Tuesday; the Forbidden Pigs, rock and roll, Wednesday.

San Diego North

The Bacchanal, 8022 Clairemont Mesa Boulevard, Clairemont. 560-8022: Nick Lowe, rock and roll, and Paul Kamanski, rock and roll, Thursday; Helix, Malteze, and Bastille, rock and roll, Friday; the Average White Band, funky rock and roll, Saturday; the Electric Boys and Company of Wolves, rock and roll, Monday.

Blarney Stone Pub, 5617 Balboa Avenue, Clairemont. 279-2033: Bill Craig, Irish folk music, Wednesday through Sunday.

The Blue Bayou Lounge, 2537 Clairemont Drive, Clairemont. 276-0965: Ray Correa, contemporary and nostalgic music on guitar with vocals, Tuesday through Thursday; Ray and Laine Correa, contemporary and nostalgic music, Friday and Saturday.

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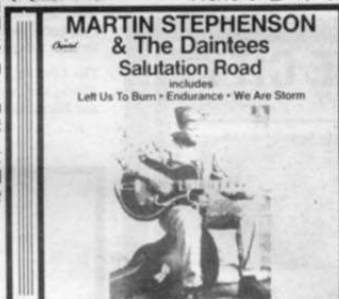
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VIDEO SALES & RENTALS!



TOWER RECORDS | VIDEO

MARTIN STEPHENSON & The Daintees

APPEARING AT THE
OPEN AIR THEATER
SEPTEMBER 14



MARTIN STEPHENSON
& The Daintees
Salutation Road
includes
Left Us To Burn • Endurance • We Are Storm

Compact Disc

11.99

Cassette

7.99



SALE ENDS SEPTEMBER 19, 1990

OPEN 9AM TO MIDNIGHT • 365 DAYS A YEAR

TOWER RECORDS | VIDEO

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

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

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



MUSIC VIDEOS
VIDEO SALES & RENTALS!



CANNIBAL BAR



PEOPLE MOVERS
Thursday, September 13



**THE FABULOUS
MAR DELS**
Friday, September 14



**DR. FEELGOOD & THE
INTERNS OF LOVE**
Saturday, September 15



**DALE TURNER &
UPSIDE de HEAD**
Tuesday, September 18

FM98 KIFM

"RISING STAR" CONCERT



DAVID ARKENSTONE

Wednesday, September 19
Hosted by Art Good. \$3.98 cover. Complimentary
hors d'oeuvres at 6:00 pm and Gabriel Super Fashion
Auction beginning at 6:30 pm. Music begins at 8:00 pm.



STREET HEART
Thursday-Saturday
September 20-22

The Chance of a Lifetime
Come sail on ... DENNIS CONNER'S
STARS & STRIPES FORMULA 40 CATAMARAN
11 am-6 pm *Call for reservations
488-1081 ext. 3919

THURSDAY NIGHT CLUB

PETER ROBBERECHT - only in Moray's lobby bar,
Wednesday-Thursday, 6:30-8:30, Friday-Saturday, 6:30-midnight

CATAMARAN
RESORT HOTEL
3999 MISSION BOULEVARD 488-1081
VALIDATED PARKING
(Just ask for Frank!)

COMING ATTRACTIONS:

UPSIDE DE HEAD - September 25
ART GOOD'S JAZZ TRAX CONCERT with
HOLLIS GENTRY - September 26
DR. FEELGOOD - September 27
THE FABULOUS MAR DELS - September 28
JOE COOL & THE RUMBLERS - September 29

Bunbury's, 9906 Mira Mesa Boulevard, Mira Mesa. 578-8666: Live music, Thursday through Saturday, call club for information.

Callahan's Pub and Brewery, 8280-A Mira Mesa Boulevard (in the Mira Mesa Shopping Center), Mira Mesa. 578-7892: Joe Byrnes, Irish and American folk and popular music, Friday and Saturday.

The Carriage House, 7945 Balboa Avenue, Kearny Mesa. 278-2597: The Peter Jay Almost Live Show features Peter performing a variety of music including country and pop on the banjo, piano, and guitar, Friday and Saturday.

Dante's, 9379 Mira Mesa Boulevard, Mira Mesa. 693-3252: Lou Brockman entertains with piano music beginning at 7 p.m., Thursday through Saturday.

The French Cafe, 9823 Carroll Canyon Road, Scripps Ranch. 566-4000: Alan Phillips and Pablo Mendez, jazz and soul songs performed on piano and violin,

Wednesday and Thursday: Burt Torres, contemporary music, Friday and Saturday: Doug Beaupre, adult contemporary rock and roll, Sunday.

Gourmet Lounge/Town and Country Hotel, 500 Hotel Circle North, Mission Valley. 291-7131: Dale Vernon, piano variety, 9:30 p.m., Thursday and Friday; Kristi Rickert, piano variety, 5-9 p.m., Monday through Friday; live Dixieland jazz, Saturday and Sunday.

Hindquarter, 7040 Miramar Road, Mira Mesa. 566-4292: Jo Treanor, piano variety singalong music, Wednesday through Saturday.

Holiday Inn, Cricket's Lounge, 595 Hotel Circle South, Mission Valley. 291-5720: Live music, Wednesday through Saturday, call club for information.

Islands Lounge, Hanalei Hotel, 2270 Hotel Circle North, Mission Valley. 297-1101: The Classics, vintage rock and roll, Tuesday through Saturday; Frankie Barreño, lambada dance music, Sunday and Monday.

Kelly's Old Town Pub, 2222 San Diego Avenue, Old Town. 543-9697: Brian Whittaker, contemporary and oldies rock and roll favorites, Thursday; Judy Ames and Dream Star, recorded music singalong presentation, Wednesday.

Kelly's Steak House, 284 Hotel Circle North, Mission Valley. 296-2131: Piano Bar: Paul Gregg, Monday through Saturday, 5-8 p.m.; Dale Pearson, piano variety, Monday through Thursday, 8 p.m.; Margie Harmon, Friday and Saturday evenings; Gary Narramore, open mike, singers welcome, 6:30 p.m., Sunday.

The King Luis Inn, 5125 Linda Vista Road, Morena. 291-4279: Bill Wood and Dr. J's Pastels, jazz, Friday; the Ken Kaiser Trio, jazz, Saturday; Chad Hart, country and variety music, 6-11 p.m., Sunday, and 7 p.m. to midnight, Wednesday.

La Hacienda Cantina, Mission Valley Inn, 875 Hotel Circle South, Mission Valley. 298-8281: "Chuckie," comedy and music, Wednesday through Saturday.

Le Pavillon Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley. 291-7131: Darci Daniels and Flashback, contemporary, Tuesday through Saturday.

The Library, 7459 Mission Gorge Road, Allied Gardens. 583-0116: Patrick Hill and Norman Clifford play contemporary

music Tuesday through Saturday, call club for information as to which performer is appearing on a given night.

Marriott Hotel, 8757 Rio San Diego Drive, Mission Valley. 692-3800. Chats Lounge: Barbara Banks and Jeff Morgan, contemporary music, 6:30 to 10:30 p.m., Thursday and Friday; Joy Cartier, piano variety, Sunday brunch. Kicks Lounge: live Top 40 sounds, Tuesday through Sunday, call club for information. Dr. Chico's Island Sounds play ska, calypso, and reggae music at the poolside on Thursday and Friday from 5-9 p.m.

Maxwell's Beef and Spirits, 9360 Kearny Mesa Road, Mira Mesa. 271-1860: Rival, vintage rock and roll, Friday and Saturday.

Mona Lisa Italian Restaurant, 5156 Waring Road, Del Cerro. 286-2242: Robert Latimer, romantic virtuoso guitarist, 5 to 8 p.m., Sunday, and 6 to 9 p.m., Monday.

The Navajo Inn, 8515 Navajo Road, San Carlos. 465-1730: Live rock and roll nightly, call club for information.

94th Aero Squadron, 8885 Balboa Avenue, Kearny Mesa. 560-6771: Arvella and Company, jazz, Saturday.

Padre Gold, 7425 Linda Vista Road. 277-8684: Leather and Lace, oldies, country, and rhythm and blues, Friday and Saturday evenings.

Pal Joey's, 5147 Waring Road, Allied Gardens. 286-7873: Fro Brigham's Preservation Band, Dixieland jazz, swing, and oldies, Friday and Saturday.

Radisson Hotel, 1433 Camino del Rio South, Mission Valley. 260-0111. In the Intermezzo Lounge: Good Times, with Bob Ganey and Donna Beckett, entertain with variety dance music Tuesday through Saturday.

San Diego Nites, 9522 Miramar Road (corner of Black Mountain Road), Mira Mesa. 271-8780: Red Lane, country music, Friday and Saturday; You're the Star, audience participation singalong presentation, Sunday and Wednesday.

Spirit, 1130 Buenos Avenue, Bay Park. 276-3993. Unless otherwise noted, all are rock groups: Collage Menage, TKO, and Avante Garage, Thursday; Lock Up, Simian Roll, Abandon, 2 Damn Hype, and A.K. Skurgis, Friday; Iguana Lounge, Black China, the Vagabonds, the Chainsaws of Love, and Pocket Venus, Saturday; the Psycho Rangers, A-wry, and Perfect World, Tuesday; Skin Trade, Shark Avenue, GFN, and Water Colours, Wednesday.

LIVE JAZZ IN THE CITY

MARK LESSMAN BAND

Thursday, Sept. 13, 7-11 pm
Fri. & Sat., Sept. 14 & 15, 9:30 pm-1:30 am



Sunday, Sept. 16, 7-11 pm
MOST VALUABLE PLAYERS



ISLAND N.I.G.H.T

DR. CHICO'S ISLAND SOUNDS
8 pm-midnight
Every Tuesday

1/2 price champagne Wednesdays

Monday & Wednesday, 6 pm-10 pm, jazz guitarist **JAIME VALLE**

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

VALET PARKING

MOST IMITATED



- NEVER A COVER CHARGE
- 18 & OLDER
- BEER \$.99

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3RD & 4TH • TIJUANA B.C.

I'll see you at ...

TROPHY'S Sports Grill



296-9600

Friars Road at 163
(Next to the new Red Lion Hotel)

Tickets available at OFF THE RECORD and the BELLY UP 481-9022

TICKETMASTER

619/278-TIXS

Please don't make unnecessary noise when you leave.



Thursday,
September 13, 9:00 pm
"I Put A Spell On You"
SCREAMIN' JAY HAWKINS
with guests
THE SUBDUDES

Friday, September 14, 9:15 pm
ANSON FUNDERBURGH
and the
ROCKETS
and guests
FORBIDDEN PIGS

Saturday, September 15, 9:15 pm
SOUL PATROL

Sunday, September 16, 9:00 pm

Hendrix commemoration
RANDY HANSEN



143 So. Cedros Ave., Solana Beach, 481-9022



Monday, September 17, 9:00 pm
Blues legends
ALBERT COLLINS
and the
ICEBREAKERS

CHARLIE MUSSELWHITE
with guests **FORBIDDEN PIGS**



Tuesday, September 18, 9:00 pm
CARDIFF REEFERS

Wednesday, September 19, 9:00 pm
COMMON SENSE
and guests
SONIC BBQ

Thursday, September 20, 9:00 pm

BONEDADDYS
and guests **MERRY GO DOWN**

Sunday,
September 23, 8:00 pm

DAN HICKS
and his **ACOUSTIC WARRIORS**
with guest
GENE CLARK



Wednesday,
September 26, 9:00 pm

TOM GRANT

UPCOMING

Dynatonos, Sept. 21
L.A. Ya Ya record release party, Sept. 27
Robben Ford, Oct. 4
Honk, Oct. 7
The Tubes, Oct. 17

EARLY EVENING SHOWS

Chicago 6, Friday, 5:30-8:00 pm
The Rhumboogies, Saturday, 5:00-8:00 pm
The Bob Long Band, Wednesday, 6:00-8:30 pm

THE FINEST LIVE MUSIC IN SAN DIEGO 7 NIGHTS A WEEK

BLIND MELONS

at the Pier
ONE OF THE LAST GREAT BEACH BARS

Thursday, September 13

THE REDCOATS

\$1.00 drafts • 9 pm-midnight



Friday & Saturday, Sept. 14 & 15

RHUMBOOGIES

"Best rhythm & blues"



Saturday, Sept. 15, 4-8 pm

WADE PRESTON SOLO

Sunday, Sept. 16, 9 pm

ROUGHNECK POSSIE

"Best reggae in San Diego"



Monday, September 17

BLUES AMBASSADORS

Tuesday, September 18

HIT SQUAD

Wednesday, September 19

WADE PRESTON

Coming:
September 22: **BLUES FEST**

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

EVERY FRIDAY

DRINK SPECIALS ALL NIGHT

SHARDS OF GLASS



INDUSTRIAL
GOTH
PUNK

75¢ DRAFTS 8-9:30 FRONT BAR
FRIDAY NIGHT
at THE METRO
1051 UNIVERSITY AVENUE
295-2196
\$5.00 (\$3.00 B/4 10 W/FLIER)

CLASSICAL PROGRAM GUIDE

FRI. 14

6:00 EARLY MORNING MUSIC

9:00 ADVENTURES IN GOOD
MUSIC WITH KARL HAAS

10:00 MORNING CONCERT
MOZART: Serenade No. 6 in D K239
CHERUBINI: Symphony in D
BEETHOVEN: Fantasy in C Op 80
CLEMENTI: Symphony No. 1 in C

12:00 LUNCHTIME CLASSICS
CANNABICH: Sinfonia Concertante
DITTERSDORF: Partita No. 1 in F

1:00 AFTERNOON CONCERT
MILHAUD: Suite Provencale
PROKOFIEV: Piano Concerto No. 4
in Bb
HAYDN: Symphony No. 5
MOZART: Symphony No. 29 in A

3:00 AFTERNOON DRIVE TIME

6:00 DINNER HOUR
CARULLI: Nocturne Op 190
AULIN: Master Olof

7:00 EARLY EVENING CONCERT
REGGER: Clarinet Sonata No. 2 in f
SCHUBERT: Wanderer Fantasy Op 15

8:00 CLEVELAND ORCHESTRA

10:00 NACHTMUSIK

SAT. 15

8:00 SATURDAY MORNING CLASSICS
HANDEL: Concerto Grosso Op 6 No. 6
BEETHOVEN: Symphony No. 1
DROUET: Introduction & Variations
MOZART: Serenade No. 7 in D

11:00 SATURDAY OPERA:

3:00 SATURDAY AFTERNOON
CONCERT

HAYDN: Symphony No. 96 in D
SHOSTAKOVICH: Violin Concerto
No. 2

5:00 ADVENTURES IN GOOD
MUSIC—ENCORE

6:00 DINNER HOUR

VERDI: Nabucco Overture
SALIERI: Concerto in D For Violin,
Oboe & Cello

7:00 EARLY EVENING CONCERT
DUFALT: Suite in a
JACOBI: Quartet For Strings

8:00 EVENING CONCERT HALL
10:00 COMPACT DISC HOUR

SUN. 16

8:00 WEEKEND CLASSICS
HAYDN: Symphony No. 97 in c
MERCADANTE: Clarinet Concerto
in Bb
DUKAS: Symphony in C
DVORAK: Symphony No. 5 in F

12:00 CLASSICAL SUNDAY
BEETHOVEN: Symphony No. 9
BRUCKNER: Symphony No. 5 in Bb
ARNOLD: Flute Concerto Op 45
SHOSTAKOVICH: Symphony No. 4
in c

5:00 NEW RELEASES

6:00 DINNER HOUR

7:00 EARLY EVENING CONCERT

8:00 EVENING CONCERT HALL

11:00 FOCUS ON SAN DIEGO

MON. 17

6:00 EARLY MORNING MUSIC

9:00 ADVENTURES IN GOOD
MUSIC WITH KARL HAAS

10:00 MORNING CONCERT
DVORAK: Silent Woods Op 68
MOZART: Concertone (Clarinet &
Bassoon)
LISZT: Hungarian Fantasy
BARTOK: Concerto For Orchestra

12:00 LUNCHTIME CLASSICS
ELGAR: Cockaigne Overture
HAYDN: Concerto For 2 Horns in Eb

1:00 AFTERNOON CONCERT
JOACHIM: Overture In Memoriam
Heinrich Von Kleist
MOZART: Violin Concerto No. 3
K216

DANZI: Flute Concerto No. 3 in d
3:00 AFTERNOON DRIVE TIME

6:00 DINNER HOUR
CARULLI: Duo For Flute & Guitar
WEBER: Grand Duo Concertante
Op 48

7:00 EARLY EVENING CONCERT

8:00 SALZBURG & VIENNA
FESTIVALS

TUES. 18

6:00 EARLY MORNING MUSIC

9:00 ADVENTURES IN GOOD
MUSIC WITH KARL HAAS

10:00 MORNING CONCERT
HANDEL: Concerto Grosso Op 6
No. 2
HAYDN: Symphony No. 104 in D
MOZART: Piano Concerto No. 2 in B
DVORAK: Symphony No. 3 in Eb

12:00 LUNCHTIME CLASSICS
MENDELSSOHN: String Symphony No.
12 in g

1:00 AFTERNOON CONCERT
HAYDN: Concerto No. 2 in G Flute
& Oboe
BEETHOVEN: Triple Concerto
LISZT: Hungarian Rhapsody No. 3
in Db
MOZART: Symphony No. 31 in D
K297

3:00 AFTERNOON DRIVE TIME

6:00 DINNER HOUR
HUMMEL: Grande Rondeau Brillante
BACH JC: Quintet in C Op 11 #1

7:00 EARLY EVENING CONCERT
RAMEAU: Zoroastre Dance

8:00 SAN FRANCISCO SYMPHONY

11:00 NACHTMUSIK

WED. 19

6:00 EARLY MORNING MUSIC

9:00 ADVENTURES IN GOOD
MUSIC WITH KARL HAAS

10:00 MORNING CONCERT
BACH: Violin and Oboe Concerto
in d
DVORAK: Symphony No. 7 in d
VIVALDI: Bassoon Concerto No. 22
in F
MOZART: Symphony No. 40 in g

12:00 LUNCHTIME CLASSICS
KOSSLOVSKI: Overture To Deborah
SHOSTAKOVICH: Five Days and Five
Nights

1:00 AFTERNOON CONCERT
MOZART L: Symphony in G for 4
Horns
CLEMENTI: Symphony No. 2 in D
HAYDN: Symphony 'B' in Bb
BEETHOVEN: Piano Concerto No. 4
in G

3:00 AFTERNOON DRIVE TIME

6:00 DINNER HOUR
DAETWYLER: Dialogue with Nature
VERDI: String Quartet in e

7:00 San Diego Music Preview

8:00 CHICAGO SYMPHONY

THURS. 20

6:00 EARLY MORNING MUSIC

9:00 ADVENTURES IN GOOD
MUSIC WITH KARL HAAS

10:00 MORNING CONCERT
GERSHWIN: Rhapsody in Blue
LISZT: Piano Concerto No. 2 in c#
MOZART: Symphony No. 26 in Eb
PIZZETTI: Concerto Dell Estate

12:00 LUNCHTIME CLASSICS
LISZT: Les Preludes
KROMMER: Flute Concerto in G

1:00 AFTERNOON CONCERT
BEETHOVEN: King Stephan Overture
DVORAK: The Water Sprite
HAYDN: Symphony No. 21 in A
PIZZETTI: La Pisanelia

3:00 AFTERNOON DRIVE TIME

6:00 DINNER HOUR
RIMSKY-KORSAKOV: Notturmo
KUHLAU: Flute Quartet Op 103

7:00 EARLY EVENING CONCERT
BEETHOVEN: Horn Sonata
BEETHOVEN: Cello Sonata No. 3 in A
Op 69

8:00 MONTREAL SYMPHONY

KFSD-FM94.1
The Classical Choice

SPIRIT

1130 BUENOS AVENUE
COCKTAILS • DANCING
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THURSDAY

COLLAGE MENAGE
doing the last 2 sets with guests
T.K.O. plus
AVANT GARAGE opens

FRIDAY

Geffen recording artists from L.A.

LOCK UP



They've been compared to the
Red Hot Chili Peppers. With
special guests
SIMIAN ROLL plus
ABANDON and
2-DAMN HYPE with
A.K. SKURGIS opening 8pm

SATURDAY

IGUANA LOUNGE

meets
BLACK CHINA plus
North County's
VAGABONDS and **SOUND FIX**
with
FULL CLEVELAND

TUESDAY

PSYCHO RANGERS doing
the 2nd & 4th sets. With
AWRY and
MALICIOUS INTENT and
POCKET VENUS plus
FEEDING FRENZY

WEDNESDAY

GFN with **SKIN TRADE** and
SHARK AVENUE plus
WATERCOLOURS

TOMORROWS

Sept. 20th: "Joel's Birthday Party"
with **DUM DUM BOYS**, **SOME**
PEOPLE'S CHILDREN and
COWPUNKS. Sept. 21st:
COLLAGE MENAGE, **DR. "X"**,
SINISTER LIFE, **TRILLOGY**, and
MAEDAE. Sept. 22nd: **RADIO**
DARK NITE, **STAGE FRIGHT**,
MODERN ZOO, **69 LOVE GUNS**,
and **LOADED 44**. Sept. 29th: We
brought you Mentors, Killer Pussy
& Nina Hagen. Now come see
GREEN JELLO

Like no other you'll see.

ROVING EYE

31st: We opened with a
Mausoleum, dead. The Promise
was on down the road, I hope
so. **Jose Sinatra** & the **Troy Dante**
Inferno is like no other that we're
going to put them in a night all
by their own, starting Sept. 27th.
To protect all the rest of the
bands from them. **Iguana**
Lounge: good ninja turtle rock.
Black China: this band has a
problem, they're damn serious,
so you better watch out. 1st:
Almost didn't happen. **Blood**
Clots had to cancel. **Richie Grin**
guitarist's girlfriend got busted for
using a false ID, so she wouldn't
let him play. **Ominous Desolator**
showed up in their mind which
doesn't function. So **Krux** took
one set and made it last like
three without losing a bit of
intensity. **Dan of Thieves** had six
songs so I asked them to do
them again. The amazing thing is
that with just two bands, we still
got out after 2am. Thanks All!

DRAFT BEER SPECIAL
Pitches \$4.50 from 8:00-10:00pm
Tuesdays-Thursdays only.

The Stadium Club, 6065 Fairmount
Avenue, Mission Gorge. 282-3286: Big
Jim and the Twins, rock and roll, Friday
and Saturday.

Stardust Hotel/Club 950, 950 Hotel
Circle North, Mission Valley. 298-0511.
Light Years, contemporary, Tuesday
through Saturday. In the Ironwoods
Lounge: John Cain, piano variety,
Tuesday through Saturday.

Tio Leo's/Mira Mesa, 10787 Camino
Ruiz, Mira Mesa. 695-461: Big Bang, rock
and roll, Thursday through Saturday; Big
Jim and the Twins, vintage rock and roll,
Sunday through Tuesday; Risk, rock and
roll, Wednesday.

Tio Leo's/Mission Gorge, 6333 Mission
Gorge Road, Mission Gorge. 280-9944:
Jinnah Williams, contemporary, 7-11 p.m.,
Tuesday through Thursday; Steve Brewer,
contemporary, Friday and Saturday.

The Wellhouse, 10789 Tierrasanta
Boulevard, Tierrasanta. 560-6677: Jim
Moore, contemporary, Wednesday and
Thursday; live music Friday and Saturday,
call club for information; Ron Bell,
contemporary, Monday and Tuesday.

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

San Diego South

Abbey Restaurant, 2825 Fifth Avenue,
downtown. 291-4779: Luba Popova, piano
music, Monday, Tuesday, Friday, and
Saturday; Kippy Scott, harp music,
Wednesday and Thursday.

Anthony's Harborside, 1355 North
Harbor Drive, downtown. 232-6358:
Devocean, Top 40 dance music,
Wednesday through Saturday; Room to
Move, jazz and contemporary, Sunday and
Monday; the Movers, contemporary,
Tuesday.

Aztec Bowl, Turquoise Room, 4356 30th
Street, North Park. 283-3135: Shari and
the City Street Band, contemporary,
Friday and Saturday.

**Barnett's Grand Cafe at the Embassy
Suites Hotel**, 601 Pacific Highway,
downtown. 544-1122: Joni Wilson and
Keeping Company with Phil and Mike,
New York cabaret jazz, 8:30 p.m. to
12:30 a.m., Friday; C.J. McPherson, jazz,
Saturday; Center of Attraction, funk,
rhythm and blues, rock and roll, and Top
40 music, 1 p.m. to 5 p.m., Sunday, on
the patio; Shondra (of the Source), funk,
rhythm and blues, Sunday, rock and roll,
and Top 40 music, 6 to 8 p.m.,
Wednesday through Friday.

Bay Club Hotel and Marina, 2131
Shelter Island Drive, Shelter Island.
224-8888: Bob Duquesne offers piano
stylings and entertainment including
spontaneous "musical happenings"
ranging from serious to fun using selected
audience requests and participation,
7 p.m. to 11 a.m., Friday and Saturday.

Blarney Stone Three, 510 Fifth Avenue,
downtown. 233-8519: Live music,
Wednesday through Saturday, call club for
information.

The Boathouse Restaurant, 2040
Harbor Island Drive, Harbor Island.
291-8010: Pianist John Bove performs
adult contemporary music beginning at
8 p.m., Friday and Saturday.

Bourbon Street, 4612 Park Boulevard,
North Park. 291-0173: Carol Curtis
entertains with a variety of music
performed on the piano Wednesday
through Saturday.

Brewsky's Bar and Grill, 4945 El Cajon
Boulevard, college area. 287-2739: Live
rock and roll, Friday and Saturday; call
club for information.

B Street Cafe and Bar, 425 West B
Street at Columbia Street, downtown.
236-1707: The Mark Lessman Band, jazz,
7-11 p.m., Thursday, and 9:30 p.m., Friday
and Saturday; MostValuable Players, jazz,
7-11 p.m., Sunday; Jaime Valle, jazz guitar,
6-10 p.m., Monday and Wednesday; Dr.
Chico's Island Sounds play ska, calypso,
and reggae from 6-10 p.m., Tuesday.

Cafe Bon Appetit, 701 B Street,
downtown. 696-0225: Rick Ross, pianist,
performs from noon-2 p.m., Tuesday
through Friday and from 5-7 p.m.,
Tuesday through Friday.

Cafe del Rey Moro, 1549 El Prado,
Balboa Park. 234-8511: Piano Bar: Gary
Naramore, 8:30 p.m., Tuesday through
Saturday; Barry Craig, 3-8 p.m., Sunday.

Cafe Sevilla, 555 Fourth Avenue,
downtown. 238-5979: Flamenco guitarist
Jesus Soriano performs at 8 p.m., Sunday
and Tuesday.

California Cafe Bar, 502 Horton Plaza,
downtown. 238-5440: Les Daniels, variety,
Thursday through Saturday; Mel Goot,
jazz and contemporary music on the
piano, Saturday.

The Captain's Quarters, at the E-Z 8
Motel, 1403 Rosecrans Street, Loma
Portal. 223-2321: Live music, Friday and
Saturday, call club for information.

The Casbah, 2812 Kettner Boulevard,
downtown. 294-9033: Romy Kaye and the
Swingin' Gates, vintage blues and rhythm
and blues, Thursday; Haunted Garage,
rock and roll, Saturday; live music is
featured on most other nights of the
week, call club for information.

The City Rock Cafe, 895 Fourth Avenue,
downtown. 234-2040: Live vintage rock
and roll, Thursday through Saturday, call
club for information.

Club Saxx, 6323 Imperial Avenue,
Southeast San Diego. 263-2993: The
Sugar Trio, jazz, 7 to 10 p.m., Monday,
Wednesday, and Friday; the Tutti Frutti
Band, with Rocky Lane, blues and
straight-ahead jazz, 4-8 p.m., Sunday.

Coo Coo Club, 4383 University Avenue,
East San Diego. 283-8213: Rockin' Al and
the Alboblo Band, hi-energy rock and
blues, Friday and Saturday, and hosting a
jam session from 2 p.m., Sunday.

Croce's, 802 Fifth Street, downtown.
233-4355. 5 to 8:30 p.m. jazz performers:
Shep Meyers, Thursday; Sue Palmer,
Tuesday; Clarence Bell, Wednesday.
8:30 p.m. jazz performers: Quartet Agape,
with Mel Goot, Gene Perry, and Allan
Phillips, Thursday and Friday; Joe
Marillo, Saturday; the Real Jazz Band,
Monday; Common Ground, Tuesday; the
Shep Meyers Quartet, Wednesday. The
Pieces A Cappella Quartet performs from
5:30 to 8 p.m., Friday; Daniel Jackson
plays jazz piano from 10 a.m. to 2 p.m.,
Saturday and Sunday; Joe Marillo hosts a
jam session from 6:30 p.m. to 8 p.m.,
Sunday; and A.J. Croce plays jazz and
rhythm and blues from 6 to 8 p.m.,
Monday.

Croce's Top Hat Bar and Grill, 802
Fifth Avenue, downtown. 233-4355:
Jasper's Jam featuring Len Rainey, rhythm
and blues, Thursday; Janice Edwards and
Hot Fun, Friday and Saturday; Folk
Night, Monday; Showcase Night with A.J.
Croce and Ronnie Ward, Tuesday; the
Len Rainey Band, rhythm and blues,
Wednesday.

The Dolphin Inn, 5863 Market Street,
Southeast San Diego. 264-9638: Willie
Jaye, blues and rhythm and blues,
Thursday; Tomcat Courtney, blues and
rhythm and blues, Friday; the
Slidewinders, blues and rhythm and blues,
Saturday and Sunday.

Dookies, 4225 El Cajon Boulevard, East
San Diego. 283-6581. Piano bar: Paul
Gregg, Tuesday through Saturday; George
"Tiny" Lee, Sunday and Monday.

Drowsy Maggie's, 3089 University
Avenue, North Park. 298-8584: Strange
Woods, Irish and original music,
Thursday; Raggle Taggle, Renaissance,
folk, swing, and more, Friday; Marica
and the Mountain Men, folk and blues,
Saturday; Cynthia Douglas, classical, Irish,
and original music, Sunday; Old Time
HootNight, Monday; Andy Harder, blues
and bluegrass, Tuesday; Nalini Koch and
the Roughcut Jug Band, popular and folk
music.

DW's Pub, San Diego Marriott Hotel and
Marina, 333 West Harbor Drive,
downtown. 234-1500: Rita Moss
entertains at the piano with a variety of
musical styles, Tuesday through Saturday.

El Gato Loco Cantina, 644 Fifth Avenue,
downtown. 232-4286: Los Alacranes,
Latin dance music, Friday; Los Fantasticos
del Norte, Latin dance and Top 40 music,
Saturday; Los Alacranes host a jam
session on Sunday.

Elk's Lodge, 6 Hensley Street, Southeast
San Diego. 239-1359: Gayma D. and
Shades of Blues, blues and rhythm and
blues, 5 to 9 p.m., Sunday.

Embassy Suites Hotel, 601 Pacific
Highway, downtown. 239-2400: Eric
Keeling, jazz and popular music on the
guitar, 5:30 to 7:30 p.m., Friday and
Saturday; Roughneck Possie, reggae,
noon to 5 p.m., Sunday.

"The Entertainer," at the dock, 1066
North Harbor Drive, downtown.
238-1686: Elvis Excitement with Eddie
Powers, Elvis Presley music and
entertainment, 6:30 to 10:30 p.m., Friday
and Saturday; the Ravelles, vintage rock
and roll, 6:30 to 10:30 p.m., Friday and
Saturday.

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Old Town (next to Old Town Mexican Cafe) 692-0059
Horton Plaza (level 3) 238-9287
La Mesa (Grossmont Center) 697-6697
Plaza Bonita (2nd level) 470-2818
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SEPT
13
THURS

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SEPT
14
FRI



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Progressive music featuring "Depeche Mode,"
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SEPT
15
SAT

Hottest Town
Disco Night in

SEPT
16
SUN

THE DINERS 6:30 pm
'50s and '60s Rock 'n' Roll Nostalgia
All drinks \$1.00 till 9:30 pm in the club
PRIVATE DOMAIN 9:30 pm
(with Cindy Fisher & Dana)
**COME DINE WITH US & GET THE 2ND
DINNER FOR \$1.00!** (of equal or lesser value w/ad)

SEPT
17
MON

MONDAY NIGHT FOOTBALL
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\$1.00 DRAFTS • \$1.00 CALL DRINKS TILL 11 PM
After the game ... **band x**

SEPT
18
TUES

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ISLAND SOUNDS**

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SEPT
13
THURS

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Scale limited to stock on hand. Video rentals at stores marked with •. Personal systems at stores marked with •. Sale ends Thursday, September 20th. #20608

The Escape, 421 University Avenue, Hillcrest. 295-8282: Jack Pollack, piano variety entertainment, 8 p.m. to midnight, Tuesday, 9 p.m. to 1 a.m., Thursday and 8 to 11 p.m., Sunday; SoHo, oldies rock and roll, Friday and Saturday; Cat Jefferson, jazz and variety music, Wednesday.

Fat City/China Camp, 2137 Pacific Highway, downtown. 232-0686: The Reflectors, rock and roll, Thursday through Saturday.

Gabriel's Grille, 2825 Fifth Avenue (corner of Fifth and Olive), Hillcrest. 291-4779: The Blues Ambassadors, blues and rhythm and blues, Thursday; Frances Black and Steve Malik, popular show tunes, Saturday; Elliot Lawrence and Eddie Gold, jazz vocalizations, Wednesday.

Hamburguesa! 4016 Wallace Street, Old Town (in the Bazaar del Mundo). 295-0584: Charlie Morse, contemporary, Friday and Saturday.

Holiday Inn, 1355 North Harbor Drive, at the Embarcadero, downtown. 232-3861: The Dave Scott Duo, jazz, 6-10 p.m., Tuesday through Saturday, in the lounge.

Horton Grand Hotel, 311 Island Avenue, downtown. 544-1886: Frank Collett (piano) and Bob Magnusson (bass), jazz music, 8:30 to 11:30 p.m., Friday and Saturday.

Humphrey's, Half Moon Inn, 2241 Shelter Island Drive, Shelter Island. 224-3577: Indoor stage: The Mark Lessman Band, jazz, Sunday and Monday. Piano bar: Archie Thompson, 5 to 8:30 p.m., Tuesday through Friday; Mike Rorah, 9 p.m., Tuesday through Saturday.

Imperial House, 505 Kalmia Street (at Park Boulevard), Hillcrest. 234-3525: Wayne Juré, jazz, Tuesday through Saturday, with the Imperial House Opera Singers, Tuesday; Wayne Juré and Hank Young, jazz, Friday and Saturday.

"The Invader," at the dock, 1066 North Harbor Drive, downtown. 234-8687: Rick Marcelino and the B Street Band perform contemporary music every dinner cruise.

J.B.'s, 2904 Pacific Highway, downtown. 297-0866: Judy Ames and Dream Star, laser disc singalong presentation, Friday night.

Jim's Hickory Wood Barbecue, 5312 El Cajon Boulevard, East San Diego. 286-8220: Appalachian folk jam session the third Tuesday of the month; talent show and hoot night with Eileen Hay performing everything from country to folk and contemporary, 7:30 p.m., Wednesday.

Jolly Roger, 807 West Harbor Drive, Seaport Village. 233-4300: The Simpletons, comedy and music, Wednesday through Saturday.

Kingston Hotel, 1055 First Avenue, downtown. 232-6141: Tobacco Road, vintage jazz, swing, and boogie woogie, 8 p.m. to midnight, Thursday.

Kona Kai Club, 1551 Shelter Island Drive, Shelter Island. 222-1191: Shondra and the Source, Top 40, funk, and rock and roll, Friday and Saturday; Joni Wilson and Keeping Company with Phil and Mike, jazz and contemporary music, 11 a.m. to 3 p.m., Sunday. Classical guitarist George Svoboda performs from 5 to 9 p.m., Friday and Saturday in the dinner lounge.

Megalopolis, 4321 Fairmount Avenue, Kensington. 584-7900: The Megalopolis Jamboreous Jamboree (open mike night), Thursday; Dark Globe, rock and

roll, Friday; Baba Yaga, rock and roll, Saturday; the Yahtzee Tournament of the Stars, Monday; the Smart Teens, nurd rock and roll, Wednesday.

Metro, 1051 University Avenue, Hillcrest. 295-2195: Inside Moves, jazz, 8 p.m., Sunday.

Molly's, San Diego Marriott Hotel, 333 West Harbor Drive, downtown. 230-8909: Pianist Dan Greenbush performs classical music and show tunes from 6-10 p.m., Monday through Saturday; Rick Ross, piano music, 6-10 p.m., Sunday.

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

Palmier Bistro, 902 West Washington Street, Hillcrest. 297-2993: Mike Hogan plays classical guitar music from 6:30 to 9:30 p.m., Friday.

Patrick's II, 428 F Street, downtown. 233-3077: Pro Brigham's Preservation Band, New Orleans-style jazz, with guest vocalists, early evening Wednesday and

Thursday; the Statesboro Blues Band, blues and rhythm and blues, Friday through Sunday; the Rick Gaslay Group, rock and roll and blues, Tuesday.

Princess of Wales British Pub and Restaurant, 1665 India Street. 238-1303. Singalong entertainment: Eugene Watson, 7:30 p.m., Thursday; Joe Cairns, Friday; Trevor Clarke, Saturday, with Rhino Rhinoceros, comedy and music, both nights. The Ben Spensieri Duo performs jazz music from 9 p.m. to 1 a.m. Wednesday.

Radisson Hotel Harborview, 1646 Front Street, downtown. 239-6800: Richard Ciavarelli, jazz on the piano, 6 to 10 p.m., Wednesday and Thursday, and 7 to 11 p.m., Friday and Saturday.

Reuben E. Lee, 880 Harbor Island Drive, Harbor Island. 291-1805: Live music, Thursday through Saturday, call club for information.

Rosie O'Grady's, 3402 Adams Avenue, Normal Heights. 284-7666: Rockin' Joe and GT, vintage rock and roll and soul music, Thursday through Saturday; TNT, Top 40 dance music, Monday; Tony Cummins, Irish and folk music, Tuesday; Null and Void, vintage rock and roll, Wednesday.

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Sheraton Harbor Island East, 1380
Harbor Island Drive, Harbor Island.
291-6400. At Merlano's: Luigi Luevano
and guests entertain with opera favorites,
Thursday evening.

**Sibyl's Down Under Australian
Restaurant and Nightclub**, 500 Fourth
Avenue, downtown. 239-9117: Thursday is
alternative music night, featuring
progressive rock and roll, beginning at 9
p.m.; Loose Barbaric Love Fish, tropical
funk and rock and roll, 8 p.m.,
Wednesday.

SOMA, 555 Union Street, downtown.
239-7662: Live music, Friday and
Saturday, call club for information.

Tio Leo's, 5302 Napa Street (at Morena
Boulevard), Bay Park. 542-1462: Room to
Move, contemporary rock and roll,
Thursday through Saturday; Makai, Top
40 rock and roll, Tuesday and Wednesday.

Tom Ham's Lighthouse, 2150 Harbor
Island Drive, Harbor Island. 291-9110:
Phil Stumpo, comedy and music, Friday
and Saturday.

The Trojan Horse, 6179 University
Avenue, East San Diego. 582-1070: Live
rock and roll, Thursday and Sunday, call
club for information; the Us Band, rock
and roll, Friday and Saturday.

Tuba Man's, 2551 University Avenue,
North Park. 295-9426: The Mighty
Penguins, vintage blues and rhythm and
blues, 8 p.m., Thursday; the Rick Gazlay
Group, blues and rock and roll, Friday
and Saturday; MoonRocket, rock and
roll, Sunday; Tall in the Saddle, oldies
rock and roll, Wednesday. The High
Society Jazz Band performs Dixieland
jazz beginning at 5:30 p.m., Friday.

The U.S. Grant Hotel, 326 Broadway,
downtown. 232-3121: Lounge: Romy Kaye
and the Swingin' Gates, vintage blues and
rhythm and blues, 5:30 to 9:30 p.m.,
Thursday; Tobacco Road, vintage jazz,
swing, and boogie woogie, 6 to 11 p.m.,
Friday; Peggy Minafee, jazz and rhythm
and blues, 8 p.m. to midnight, Saturday;
the South Market Street Jazz Band,
Dixieland jazz, 5:30 to 9:30 p.m.,
Monday; Pieces, a cappella music, 5:30 to
8:30 p.m., Tuesday; the Blues
Ambassadors, vintage blues and rhythm
and blues, 5:30 to 9:30 p.m., Wednesday.
Lobby: Doug Ulrich, piano variety,
3-6 p.m., Monday through Wednesday;
call club for information regarding
Thursday through Saturday's performers.

The Westgate Hotel, 1055 Second
Avenue, downtown. 238-1818: Risa
performs contemporary and classical
piano selections in the Fontainebleau
room from 6:30-10:30 p.m., Monday,
Tuesday, and Friday, and in the lobby
from 4-8 p.m., Saturday and Sunday.

The Yacht Club, San Diego Marriott
Hotel, 333 West Harbor Drive, downtown.
234-1500: The Elements, contemporary,
Tuesday through Saturday; Hot Vasquez,
Latin jazz, 6:30 p.m., Sunday; Fattburger,
jazz, 8 p.m., Monday.

East County

Blarney Stone Too, 7059 El Cajon
Boulevard, college area. 463-2263: Live
music Wednesday through Saturday, call
club for information.

The Boondocks Restaurant, 8320
Parkway Drive, La Mesa. 465-3660: David
Smith, contemporary, Wednesday through
Saturday; Eddie Gold, pianist, performs a
variety of music Sunday and Monday;
Patti Glenn, variety piano music, Tuesday.

Bronco Billy's, 11377 Woodside Avenue,
Santee. 448-8778: Western Pleasure,
country music, Wednesday through
Sunday (jam session Sunday beginning at
9 p.m.).

The Canyon Inn, 550 Harbison Canyon
Road, El Cajon. 445-8907: Slight Touch
performs a variety of music and hosts a
jam session from 3-7 p.m., Sunday.

Carlos Murphy's, 5500 Grossmont
Center Drive, La Mesa. 698-9757: The
Shower Singers, audience participation
singalong show, Thursday; Oh! Ridge,
comedy and music, Friday and Saturday;
Bill Mullen, contemporary, Wednesday.

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

The Crown Room, 1286 Oakdale
Avenue, El Cajon. 447-0456: Dale Allen
performs oldies and country music
beginning at 9 p.m., Friday and Saturday.

Dirk's Horseshoe Lounge, 7664
Broadway, Lemon Grove. 469-6344: Jump
Start plays country music Thursday and
vintage rock and roll on Friday and
Saturday; on Sunday the group hosts a
jam session.

Doc's Landing, 1185 East Main Street,
El Cajon. 442-0258: Jerry Burchard,
contemporary, Wednesday through
Saturday; live music, Sunday through
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Don's Estate, 13321 Business Highway 8 at
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AKAI XR10
DRUM MACHINE

NOW \$395 was \$699.95

- 65 16-bit PCM sounds with 32 user programmable memories
- 12 sound parameters, including sweep, reverse, and decay

• 450 different preset rhythm patterns; 99 user programmable patterns

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Featuring Paul McLendon, formerly of PRANX
7 days premiere performance

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\$1.50 Margaritas
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Meyers
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Free Food Buffet
9 pm-12 midnight
Every drink in the house
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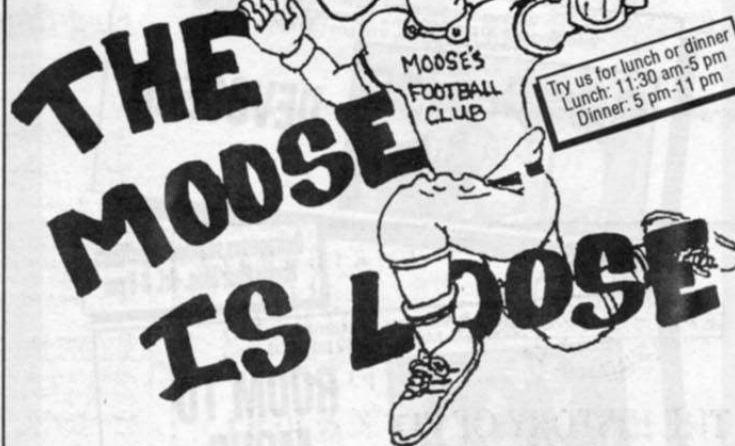
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FREE HOTDOGS WITH THE PURCHASE OF
MOOSE'S EXCLUSIVE FOOTBALL SHIRT!!
*(Wear it every MONDAY NITE for free hotdogs!)

FRIENDS DON'T LET FRIENDS DRIVE DRUNK

Experience Coffee, 3709 Avocado Boulevard, La Mesa. 670-9669: Live music is offered every Friday from 8 to 10 p.m. on the patio, call club for information.

Fanita Lounge, 8647 Mission Gorge Road, Santee. 449-6240: Live rock and roll, Friday and Saturday, call club for information.

Fannie's, 9143 Campo Road, Spring Valley. 698-2204: Whip'n Post, rock and roll and country music, Friday and Saturday; jam session from 6 p.m. to midnight, Sunday, musicians welcome.

Flinn Springs Inn, 15505 Highway 80, El Cajon. 443-9568: Silverado, country music, 9 p.m., Friday and Saturday, and also at 6 p.m., Sunday.

Kelly's Pub, 6344 El Cajon Boulevard, college area. 286-0400: Live rock and roll, Saturday, call club for information; Brian Whittaker, rock and roll favorites, Tuesday; Acoustimania, with Paul Hayward, Top 40 rock and roll, Wednesday.

Kozak's Restaurant, 401 West Main Street, El Cajon. 442-7768. Changelog Room: Timeline, with Ron Bell, guitarist,

vocalist, and keyboardist performing a variety of music, Tuesday through Saturday, beginning at 9 p.m.

Louie Louie's, 5286 Baltimore Drive, La Mesa. 462-0533: Live music, Friday and Saturday, call club for information; Linda Rae and Breakheart Pass, country rock and roll, Sunday through Wednesday.

Magnolia Mulvaney's, 8861 Magnolia Avenue, Santee. 448-8550: Showdown, country music, Friday and Saturday. Free country dance lessons are offered at 7:30 p.m. Friday also.

Mr. D's, 596 Broadway, El Cajon. 442-9696: The Premieres, vintage rock and roll, Thursday through Saturday; the Flash Band, '50s and '60s rock and roll, Tuesday.

The Moondance Bar, 11510 Woodside Avenue, Santee. 449-8230: Kennard and Miller, contemporary and country and western music, Friday and Saturday.

On the Rocks, 518 East Main Street, El Cajon. 579-3537: MoonRocket, rock and roll, 9 p.m. to 1 a.m., Friday.

Park Place, 1280 Fletcher Parkway, El Cajon. 448-7473: Nemesis, rock and roll, Thursday through Monday; Flywell, rock and roll, Tuesday and Wednesday.

Pelikan Pub, 7828 Broadway, Lemon Grove. 464-9284: Michael Armstrong, variety rock and roll, Thursday; Scanners, rock and roll, Friday and Saturday; Kent the Crazy Man, comedy and music, Wednesday.

Peter Jay's, 9325 Mission Gorge Road, Santee. 562-2429: Grand Central Station, country rock and roll, Friday and Saturday.

Pine Valley House Restaurant, 78841 Old Highway 80, Pine Valley. 473-8708: Crossfire, rock and roll, Friday and Saturday.

The Renegade Inn, 14335 Old Highway 80, El Cajon. 561-8105: Sunrise, country music for dancing, 6-10:30 p.m., Thursday, and 9 p.m. to 1:30 a.m., Friday and Saturday.

Reuben's, 545 Grossmont Center Drive, La Mesa. 465-3464: Kirk Bates, contemporary music performed on bass, flute, and horn, 6-10 p.m., Tuesday through Thursday, and from 7-11 p.m., Thursday through Saturday.

Spectators Sports Pub and Grill, 8622 Lake Murray Boulevard, San Carlos. 697-4457: Serious Guise, rock and roll, Friday and Saturday.

Sunrise Inn, 28944 Old Highway 80, Pine Valley. 588-6133: Big Sky, country and rock and roll music, Friday and Saturday.

Tony Roma's, 5500 Grossmont Center Drive, La Mesa. 466-8000: Brian Whittaker performs a variety of contemporary rock and roll, Friday and Saturday.

Win Cody's Saloon, 240 West Main Street, El Cajon. 440-9247: Live rock and roll, Friday and Saturday, call club for information.

(jam session beginning at 5 p.m., Sunday); White Horse, country music, 8 p.m., Sunday through Wednesday.

Dock's, 317 Third Avenue, Chula Vista. 422-1566: Jonathan Murray, contemporary and variety, Thursday through Saturday.

The Hot Rock, 1862 Palm Avenue, Imperial Beach. 429-1161: Crystal, rock and roll, Thursday through Saturday; Jet Black, rock and roll, Sunday; Tantrum and Praxx, rock and roll, Tuesday and Wednesday.

Hutch's, 1463 Palm Avenue, Imperial Beach. 423-3479: Kamelot, classic rock and roll, Friday and Saturday.

Joey's, 415 Broadway, Chula Vista. 420-4828: Rock and roll from the '50s through the '80s with Ernesto and the Bad Boys, Wednesday through Sunday nights; the Commandos, rock and roll, Monday and Tuesday.

South Bay

The Country Bumpkin, 1862 Palm Avenue, Imperial Beach. 429-1161: Coyote, country, Wednesday through Saturday.

The Country Club, 1121 Third Street, Chula Vista. 426-2977: Gold'n West, country, 8 p.m., Thursday through Sunday.



Makai DANCE BAND

featuring nine musicians
focusing on Top 40 dance music
with some jazz and latin influences.

SATURDAY, SEPTEMBER 15 • 9:00 PM-1:00 AM
DOORS OPEN 8:00 PM • \$3 ADMISSION



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MONDAY NIGHT FOOTBALL PARTY!

The **ONLY** place to watch the game!

• 50 T.V. MONITORS • 2 50" WIDE SCREENS

\$5.95 DINNER SPECIAL

Includes London Broil, potatoes & vegetables (Served in the club)

- \$4.25 PITCHERS OF BEER WITH \$2.50 REFILLS
- \$1.00 SCHNAPPS SHOTS WITH EVERY SCORE
- 1/2 PRICE BAR MENU & FREE POPCORN

4190 Mission Blvd. • Pacific Beach • 581-3938

Live Music

Wednesday-Saturday, September 12-15
Wednesday 8:30 pm-1:00 am • Thursday 8:30 pm-1:00 am
Friday & Saturday 9:00 pm-1:30 am



DEVOCEAN

Outrageous seafood appetizers
Happy Hour Mon.-Fri. 3-6 pm

Sunday & Monday, September 16 & 17
Sunday & Monday 8:30 pm-1:00 am



ROOM TO MOVE

Tuesday, September 18
Tuesday 5:30 pm-10:30 pm



THE MOVERS

Tuesday is



Anthony's

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Acoustically rated as one of the finest for live entertainment
Large dance floor • Wide screen TV
Live entertainment 7 nights • Validated parking
For more information: 232-6358

Kona Kai Presents



SHONDRA and THE SOURCE

Friday & Saturday, Sept. 14 & 15, 9:30 pm-1:00 am

Top Forty Rock & Roll, Funk and '50s & '60s.
It's a party every weekend with Shondra
and The Source. No cover. No minimum.



JONI WILSON "Keeping Company"
Sunday Brunch - 11 am-2 pm



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For information call: 222-1191

More Kona Kai ... Summer evening dining at Kona Kai creates moments to remember. You can experience it every Friday and Saturday night from 6 to 9. Of course there will be special creations from the Master Chef, but that is only the beginning. Add to that the perfect place to view a San Diego sunset,

flavored with light dinner music ... And if you haven't made plans for Sunday, Brunch is served overlooking the Shelter Island Yacht Basin from 11 am to 2 pm with just the right music for listening and dancing by the stylish Joni Wilson and "Keeping Company" with Phil and Mike.

Where the Fun Starts!

Dancing Thursday-Sunday nights

Fat Thursday
is back!
\$1 wells,
beer & wine



THE REFLECTORS

Thursday, September 13, 8:00 pm-12:00 am
Friday & Saturday, September 14 & 15,
9:00 pm-1:00 am

NO COVER
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• Complimentary Roast Beef Sandwiches 4:30-6:30 pm
• 50¢ Hot Dogs & Chili Dogs • FREE Popcorn

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2241 Shelter Island Drive • 224-3577

White Black Yellow Brown

A club with music that has no bounds

MONDAYS & TUESDAYS ONLY - NO COVER
ALTERNATIVE PROGRESSIVE MUSIC
A TOTAL DANCE EXPERIENCE (GO CRAZY)

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FUN SPOT! ASK ANYONE!!**



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BLUES BAND**
"Soulful Swing Blues"
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No cover

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It happens every weekday from
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while you partake from a menu that
changes every evening.

AT THE PIANO BAR:

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Tuesday through Friday 5:00 - 8:30 pm

MIKE RORAH
Tuesday through Saturday
9:00 pm - 1:00 am

PRIME TIME MENU

(4:30-6:30 pm)

MON.
CARVED ROAST BEEF SANDWICH

TUES.
PEEL YOUR OWN SHRIMP

WED.
50¢ SEAFOOD BAR

THURS.
TACO BAR WITH ALL
THE FIXIN'S

FRI.
SPICY CHICKEN WINGS

DRINK SPECIALS

(4:30-7:30 pm)

GIANT MARGARITA (16 OZ.)
WITH A GOLD SHOOTER,
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WITH A GOLD SHOOTER \$2.50

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HUMPHREY'S



Thursday
**PAUL
HAYWARD**
ACOUSTIMANIA

Saturday

**FISH
& THE
SEAWEEDES**



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**THE
DINERS**
'50s, '60s, '70s,
R&B, R&B

Sundays 6 pm
JAZZ JAM
SESSIONS featuring
some of S.D.'s finest
jazz musicians &

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FARRAR**



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FRESH SWORDFISH \$16.95

Order a fresh swordfish dinner for just \$16.95 & select any menu item
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Please validate coupon
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La Maze, 1441 Highland Avenue, National City 474-3222: Bruce Robbins, contemporary, Tuesday through Thursday, Sandy Chappel, Burnett Anderson, and Bruce Robbins, pop and jazz, Friday and Saturday.

The Marisol Cocktail Lounge, 2638 Main Street, Chula Vista. 429-8045: Los Regionales, norteño music, Thursday; Colour, Latin and Top 40 dance music, Friday and Saturday; Los Regionales, norteño music, 4-8:30, Sunday, followed at 9 p.m., by Mosaico, performing Latin salsa dance music.

Mr. D's, 1322 Third Avenue, Chula Vista. 427-4200: 3 Trax, vintage rock and roll and Latin music, Thursday through Saturday; karaoke singalong night, Wednesday.

PERFORMERS

Performer listings are compiled by Ron Jennings. If you wish to be included, please call 265-9382 Thursday afternoon or Friday before 5:00 p.m. The listings are free.

Rock & Roll

Abandon: Spirit
The Alboblo Band: Coo Coo Club
Avant Garage: Spirit
The Average White Band: the Bacchanal
A-Wry: Spirit
Baba Yaga: Megalopolis
The Banned from Hell: the Sand Bar
Bastille: the Bacchanal
The Belair Boys: Earthquake Cafe/San Marcos, Henry's
Big Bang: Old Del Mar Cafe

Big Jim and the Twins: Tio Leo's/Mira Mesa, the Stadium Club
Black China: Spirit
The Blonde Bruce Band: José Murphy's
Bolton/Dallas: Carlos Murphy's/Escondido

Bordertown: Triton Restaurant
The Cat-illacs: Carmel Highland Golf and Tennis Resort

The Chainsaws of Love: Spirit
Clairemont Drive: Casey's Pub
Collage Menage: Spirit
Company of Wolves: the Bacchanal
Crossfires: Pine Valley Restaurant
Crystal: the Hot Rock
D.A. and the Necktones: Club Maxim's
Dark Globe: Megalopolis
Deuce Coup: Mission Inn

The Diners Gourmet Rock and Soul Show: Mission Bay Marine Deli, the Salmon House

The Electric Boys: the Bacchanal
Elvis Excitement with Eddie Powers: the Entertainer at Invader Cruises

Ernesto and Friends: Joey's
Dr. Feelgood and the Interns of Love: the Catamaran Resort Hotel

Fish and the Seaweeds: the Salmon House
Flywell: Park Place

The Forbidden Pigs: Belly Up Tavern, Winston's

The Rick Gazlay Group: Tuba Man's/University Avenue, Patrick's II
GFN: Spirit

Randy Hansen: Belly Up Tavern
Haunted Garages: the Casbah
Helix: the Bacchanal

The History of Rock and Roll Revue: Earthquake Cafe/San Marcos, Earthquake Cafe/Mission Valley

Iguana Lounge: Spirit
Jet Black: the Hot Rock

The Jist: Winston's
Romeo Jones and the Dudes of Love: Old Pacific Beach Cafe

Jump Start: Dirk's Horseshoe Lounge
Paul Kamanski: the Bacchanal
Kamelot: Hutch's

Lock Up: Spirit
Michelle Malone and the Rivers: Belly Up Tavern

The Mar Dels: the Catamaran Resort Hotel

Midnight Boogie: the Sand Bar
The Monday Night Band: José Murphy's
MoonRocket: On the Rocks, Tuba Man's/University Avenue

Nemesis: Park Place
Night Train: Poway Mine Company
Northstar: the Sand Bar

Notice to Appear: Old Pacific Beach Cafe

Null and Void: Rosie O'Grady's
Perfect World: Spirit
The Players Guild: Moonoggie's

Pocket Venus: Spirit
Power Surge: featuring Gary Farmer and Felipe de Aguiar: Fogarty's Pub

Praxis: the Hot Rock
The Premieres: Mr. D's/El Cajon

Wade Preston: Blind Melons
The Primates: Hennessey's
The Private Domain: José Murphy's

The Psycho Rangers: Spirit
The Ravells: Entertainer at Invader Cruises

Ready or Not: Winston's
The Redcoats: Blind Melons
The Reflectors: Fat City/China Camp

Rhino Rhinoceros: Princess of Wales Bar and Grill

Rival: Maxwell's Beef and Spirits
Rockin' Joe and GT: Rosie O'Grady's

Rockola: Club Mick's
The Rumbletones: the Sand Bar

Scanners: Pelican Pub
Second to None: Fish House West

Serious Guise: Spectators Sports Pub
Shark Avenue: Spirit

Shondra: Barnett's Grand Cafe at the Embassy Suites Hotel/downtown

Shondra and the Source: Kona Kai Club

The Siers Brothers: Old Del Mar Cafe
Simian Road: Spirit

Skin Trade: Spirit
A.K. Skurgis: Spirit

The Smart Teens: Megalopolis
SoHo: the Escape, Patrick's II

The Sophisticats: McP's Pub
Spaghetti Western: La Avenida Restaurant

The Subduces: Belly Up Tavern
Tall in the Saddle: Tuba Man's/University Avenue

Tantrum: the Hot Rock
Archie Thompson: Humphrey's

TKO: Spirit
2 Dammn Hype: Spirit

Up and Coming: Pounders/Escondido
The Vagabonds: Spirit

The Vents: José Murphy's
The Wayback Machine: the Sand Bar

White Chocolate: the Sand Bar

White Chocolate: the Sand Bar

Doug Beaupre: the French Cafe
The Dan Beck Trio: the Landing

Ron Bell: the Wellhouse
Steve Brewer: McP's Pub, Tio Leo's/Mission Gorge

Jerry Burchard: Doc's Landing
Holly Burke: Del Mar Plaza

Joe Byrnes: Callahan's Pub and Brewery

Center of Attraction: Barnett's Grand Cafe at the Embassy Suites Hotel/downtown

Chain Reaction: Hotel del Coronado
Norman Clifford: the Library

The Rocky Cole Trio: the Inn at Del Mar
Ray and Lainie Correa: Blue Bayou Lounge

Ray Correa: the Blue Bayou Lounge
Darci Daniels and Flashback: La Pavilion Lounge

Jesse Davis: Hyatt Regency Hotel/La Jolla

Devocean: Anthony's Harborside
Diangelia: Shepherd's Cafe

The Elements: the Yacht Club at the San Diego Marriott Hotel, downtown

Fantasy, featuring Elizabeth Webb and Don Tennyson: El Comal/Poway

Billy Fowler: the Flying Bridge
Eddie Gold: Gabriel's Grill

Howie Gold: Cambridge Inn
Good Times: Intermezzo Lounge/Radisson Hotel

Greg Hartline: Pala Mesa Resort
The Greg Hartline Group: featuring Darryl Maine and Gary Hutchins: Fireside Lounge

Eileen Hay: Jim's Hickory Wood Barbecue

Heart of Glass: Carlos Murphy's/University Towne Center

Patrick Hill: the Library
Hot Pursuit with Delene St. Clair and Barry Cahill: the Rusty Pelican/La Jolla

Al Jebavy: Villa de Gallo
Rosie LaBella: the Escape

Laguna: Hungry Hunter/Rancho Bernardo

Light Years: Stardust Hotel
Malaika: Tio Leo's/Bay Park

Rick Marcelino and the B Street Band: the Invader

Modern Reality: Hilton Hotel
Jim Moore: the Wellhouse

Charlie Morse: Hamburguesa!
The Movers: Anthony's Harborside

Bill Mullen: Carlos Murphy's/UTC, Tio Leo's/Mission Gorge

Jonathan Murray: Dock's
One Plus One: Rancho Bernardo Inn

Passion: Henry's
Perfect Balance: La Costa Hotel and Spa

The People Movers: the Catamaran Resort Hotel

The Pier Group: Sternwheeler Showboat

Reunion: Anthony's Harborside
Risa: Rancho Valencia, Westgate Hotel

Rising Star: Anthony's Harborside
The Rockaways: Jolly Roger/Oceanside

Room to Move: Anthony's Harborside, Tio Leo's/Bay Park

Mike Rorah: Humphrey's
Shondra: Barnett's Grand Cafe at the Embassy Suites Hotel downtown

Shondra and the Source: Kona Kai Club

Sound Investment: Rancho Bernardo Inn

Special Delivery: La Costa Hotel and Spa

Stokes and Carr: Stoneridge Country Club

Don Tennyson: the Flying Bridge
Timeline, with Ron Bell: Kozak's Restaurant

TNT: Rosie O'Grady's
Triad: Fireside Lounge

The Variations: Hotel del Coronado
Steve White: Miracle's Cafe

Brian Whittaker: Kelly's Pub, McP's Pub, Mexican Village, Tony Roma's/La Mesa, Kelly's Old Town Pub

Jinnah Williams: Tio Leo's/Mission Gorge

Country / Country Rock

Big Sky: Sunrise Inn
The Big Stone Band: Pomerado Club

Bramble: Don's East
Char Carroll and Crossover: Leo's Little Bit of Country

Country Casanova: Circle D Corral
The Cow Band: Sandtrap Lounge

Coyote: Country Bumpkin
Fantasy with Elizabeth Webb and Don Tennyson: El Comal/Poway

Gold'n West: the Country Club
Good Times: the Packing House Restaurant

Grand Central Station: Peter Jay's
Chad Hart: Sunset Lounge, King Luis Inn

Haywire: Wrangler's Roost
Jump Street: Dirk's Horseshoe Lounge

Kennard and Miller: the Moondance Bar
Red Lane: San Diego Nites

Leather and Lace: Padre Gold
Jodi Lee and Southern Gold: Ron's Red Eye Saloon

The North 40 Band: Leo's
Renegade: Oakvale Lodge

Riccochet: Beaver Creek
Rough Country: Poway Mine Company

The Savory Brothers: Pomerado Club
The Shadow Riders: Don's East

Showdown: Magnolia Mulvaney's
Silverado: Flinn Springs Inn

Slight Touch: the Canyon Inn
Steer Crazy: Wrangler's Roost

Sunrise: the Renegade Inn
A Taste of Country: Oasis Bar

The Texas Band: Smitty's Downtown
Western Pleasure: Bronco Billy's

Whip'n Post: Fannie's
White Horse: the Country Club

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Tonight Mighty Penguins rhythm & blues 9 pm
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Wednesday Tall in the Saddle rock 'n' roll 9 pm

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The First 100 people receive a FREE
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REGGAE AGAINST APARTHEID
THIS SUNDAY
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Wed. & Sun., 1:00-5:00 pm

Los Rancheritos: Gilbey's
 Luigi Luevano: Sheraton Harbor Island
 Hotel, the Inn at Del Mar
 Marcia and the Mountain Men: Drowsy
 Maggie's
 Andy Marder: Drowsy Maggie's
 Mosaico: the Marisol Cocktail Lounge
 Alan Phillips and Pablo Mendez: the
 French Cafe
 Steve Poltz: Drowsy Maggie's
 Raggle Taggle: Drowsy Maggie's
 The Roughcut Jug Band: Drowsy
 Maggie's
 Slow Freight: BookWorks/Pannikin
 Coffeehouse
 Strange Woods: McP's Pub, Drowsy
 Maggie's, Camelot Inn

Blues/R&B Reggae

The Blonde Bruce Band: José Murphy's
 The Blues Ambassadors: Gabriel's Grill,
 U.S. Grant Hotel, Winston's
 Jackie Bonaparte: Croce's Top Hat Bar and
 Grill
 Burning Bridges: Winston's
 The Cardiff Reefers: Belly Up Tavern
 Dr. Chico's Island Sounds: Old Pacific
 Beach Cafe, Marriott Hotel/Mission
 Valley, San Diego Princess Resort, B
 Street Cafe
 Albert Collins: Belly Up Tavern
 Common Senses: Belly Up Tavern,
 Winston's
 Tomcat Courtney: the Dolphin Inn,
 Texas Teahouse
 Gayma D. and Shades of Blues: Elk's
 Lodge/Hensley Street
 Janice Edwards and Hot Fun: Croce's
 Top Hat Bar and Grill

Anson Funderburgh and the Rockets:
 Belly Up Tavern
 The Rick Gazlay Group: Tuba
 Man's/University Avenue, Patrick's II
 Screamin' Jay Hawkins: Belly Up
 Tavern
 Hit Squad, featuring Osee Anderson:
 Blind Melons
 Jawge and the Unknown Band:
 Winston's
 Willie Jay: Blarney Stone Three, the
 Dolphin Inn
 Josiah: Hennessey's
 Romy Kaye and the Swingin' Gates: the
 Casbah, U.S. Grant Hotel
 Limbo Slam: Winston's
 The Mighty Penguins: Tuba
 Man's/University Avenue
 Charlie Musselwhite: Belly Up Tavern
 The North County Reggae
 Philharmonic: the Sand Bar
 Passion: Henry's
 Perfect Balance: La Costa Hotel and
 Spa
 The Rhumboogies: Old Pacific Beach
 Cafe, Blind Melons, Old Del Mar
 Cafe, Belly Up Tavern
 Roughneck Possie: Embassy Suites
 Hotel/downtown, Old Pacific Beach
 Cafe, Blind Melons
 Ruby and the Redhots: Full Moon
 Nightclub
 Shondra and the Source: Kona Kai
 Club
 The Slidewinders: the Dolphin Inn
 Slow Freight: BookWorks/Pannikin
 Coffeehouse
 Soul Patrol: Belly Up Tavern
 The Statesboro Blues Band: Patrick's II
 Tribal Lunchbox: Presto, W.D. Pabst and
 Co.
 Upside de Head: the Catamaran Resort
 Hotel

Jazz and Big Band

The Stuart Anderson Duo/Trio: the
 Marine Room at the Spindrift Motel
 David Arkenstone: Catamaran Resort
 Hotel
 Arvela and Company: 94th Aero
 Squadron
 Tom Barabas: Sheraton Grande at
 Torrey Pines
 Clarence Bell: Croce's
 Jackie Bonaparte: Croce's
 Fro Brigham's Preservation Band: Pal
 Joey's, Patrick's II
 Joy Cartier: Marriott Hotel/Mission
 Valley
 The Chicago 6: Belly Up Tavern
 Richard Ciavarella: Radisson Hotel
 Harborview
 The Rocky Cole Trio: the Inn at Del Mar
 The Buddy Collette Quartet: Elario's
 Frank Collette: Horton Grand Hotel
 A.J. Croce: Croce's
 The Dorothy Donegan Trio: Elario's
 Janice Edwards and Hot Fun: Croce's
 (Top Hat Bar and Grill)
 The Barry Farrar Trio: the Salmon
 House
 Farras Wheel: W.D. Pabst and Co.
 Fattburger: the Yacht Club at the
 Marriott Hotel/downtown
 Aubrey Fay: Hilton Hotel/Del Mar
 The Aubrey Fay Trio: San Diego Harbor
 Excursion
 T. Fox and the Fox City Band: Hilton
 Hotel/Del Mar
 J.J. Frank: Dini's, Vic's
 Freefall: Hennessey's
 Mel Goot: California Bar and Grill
 Greg Hartline: Pala Mesa Resort

The High Society Jazz Band: Tuba
 Man's/University Avenue
 Hot Vasquez (formerly Algo Caliente):
 the Yacht Club at the Marriott
 Hotel/downtown
 Inside Moves: Metro
 Daniel Jackson: Croce's
 Cat Jefferson: the Escape
 Ken Kaiser: Marine Room/Spindrift Motel
 The Ken Kaiser Trio: King Louis Inn
 Eric Keeling: Embassy Suites
 Hotel/downtown, Kirby's Cafe,
 Miracle's Cafe
 The Mark Lessman Band: B Street
 Cafe, Humphrey's
 Bob Long: Hilton Hotel/Del Mar
 The Craig Maginnis Duo: the Marine
 Room/Spindrift Motel
 Bob Magnusson: Horton Grand Hotel
 The Joe Marillo Quartet: Croce's
 C.J. McPherson: Barnett's Grand Cafe
 at the Embassy Suites
 Hotel/downtown
 Mark Meadows and Class Act: Old Del
 Mar Cafe
 The Shep Meyers Quartet: Croce's
 Peggy Minafee: U.S. Grant Hotel
 Most Valuable Players: B Street Cafe
 Sue Palmer: Croce's
 Pangea: Saint James Bar and Grill
 Quarteto Agape: Croce's
 The Len Rainey Band: Croce's
 The Real Jazz Band: Croce's
 Elynn Rucker: the Beach House
 The Dave Scott Duo: Holiday
 Inn/Embarcadero
 The Dave Scott Quartet: MV
 Entertainer
 Mark Shapiro and John Opferkuch:
 Stratford Coffeehouse
 The South Market Street Jazz Band:
 U.S. Grant Hotel
 Speed of Sound: Chuck's Steak House

The Ben Spensieri/John Dunkerley
 Duo: Princess of Wales Bar and Grill
 The Sugar Trio: the Dolphin Inn
 Tami Thomas and Her Hit Paraders:
 the Mission Inn
 Archie Thompson: Humphrey's
 Three Many: Paradise Bay
 Tobacco Road: U.S. Grant Hotel,
 Kingston Hotel
 Tutti Frutti with Rocky Lane: Club
 Saxe
 Jaime Valle: B Street Cafe
 Lenny West: Basil Street Cafe
 Joni Wilson and Keeping Company
 with Phil and Mike: Kona Kai Club,
 Barnett's Grand Cafe at the Embassy
 Suites Hotel/downtown
 Bill Wood and Dr. J's Pastel's: King
 Louis Inn
 Hank Young and Wayne Juré: Gabriel's
 Grille, Imperial House

Comedy and Music

"Chuckie": La Hacienda Cantina
 Kent the Crazy Man: Pelikan Pub
 Mike Moloney: Monterey Bay Canneries
 Oh! Ridge: Hungry Hunter/Rancho
 Bernardo, Carlos
 Murphy's/Grossmont Center
 Prestone: Hennessey's
 Rhino Rhinoceros: Princess of Wales
 Bar and Grill
 The Simpletons: Jolly Roger/Seaport
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 Wild Will Strickland: the Packing
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 Phil Stumpo: Tom Ham's Lighthouse

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CURRENT MOVIES

All reviews are by Duncan Shepherd. Priorities are indicated by one to five stars and antipathies by the black spot. Unrated movies are for now unreviewed.

After Dark, My Sweet — Existential pulp thriller from the canon of Jim Thompson, the sort of marginal but not negligible talent so useful in forming a cult, especially in a foreign country, especially France. The novels for the most part don't date well, and this adaptation by James Foley often seems anachronistically stilted. Jason Patric, playing the muddled ex-pug for lost-mutt sympathy (he's called Collie, because he "looks like one"), and copying his shuffle from the punch-drunk Paul Newman of *ADVENTURES OF A YOUNG MAN* or else the actually shackled Newman of *COOL-HAND LUKE*, is a softening influence. And the rudderless plotting sometimes comes within hailing distance of farce. Rachel Ward, Bruce Dern. 1990. • (Flower Hill Cinemas; Guild; La Jolla Village)

Air America — Wild and crazy guys flying drugs (among other things) for the CIA in what the opening title specifies is "Laos, Southeast Asia, 1969" — so as not to be confused, presumably, with Laos, New Mexico. Plotting and characterization are no less overexplicit, even amidst a visual style that's like sweeping up broken glass. Mel Gibson and Robert Downey, Jr.; directed by Roger Spottiswoode. 1990.

• (Carousel Cinema 6; Casino, from 9/14; Mira Mesa 7; Rancho Bernardo 6; San Marcos Cinemas; Santee Village 8; Town and Country; UA Chula Vista 6; UA Glasshouse 6)

Akira Kurosawa's Dreams — The Japanese director, most recently of *RAN*, re-creates eight of his own dreams. (Park, from 9/14)

Another 48 Hrs. — Walter Hill's thirteenth feature is also — oh, unhappy day! — his first sequel. A sequel, moreover, to the most negligible and not coincidentally most lucrative of his previous movies. The verbal and sometimes manual patty-cake of Nick Nolte's slobby cop and Eddie Murphy's spiffy con — Rumbles and Screechy — settled very soon into shtick in the first

go-round, and in the reprise has only gotten comfier. And lazier. Really the only surprise during hours 49 through 96 is that there is anything at all to prop up the eyelids. The convergence of three motorcycle outlaws at a remote desert cantina pleasantly revives the director's not-so-secret romance with the Old West — but that's before the 48-hour clock starts ticking, before either of the stars makes his floor-creaking entrance, before the scale of the action (in the very next scene) trespasses upon the apocalyptic. Even after that, there's a shootout in the red-lit corridors of a Chinatown hotel which matches the best scene in the original 48 HRS. Hill, it's nice to say, but not a lot to say, hasn't lost all skill when he has lost all excuse. 1990. • (Carousel Cinema 6; Star; Vogue, from 9/14)

Arachnophobia — "Just what the world needs: more bugs!" Better bugs, besides: a lethal prehistoric spider from Venezuela, imported in a coffin and mated with the common American house spider. Frank Marshall, who had often enough served in the Producer role for Director Steven Spielberg, reverses the arrangement here, but has prudently kept to the same game-plan: a grade-B creepshow on an A-plus budget, a Norman Rockwell setting, a sprinkle of myth, a dash of psychology. There are even some monster's-eye views reminiscent of *JAWS*, and some of the near-misses of these octopods are shudderingly fun. In fact, the near-misses are more fun than the non-misses are scary; and the frantic finale, after the arachnoid army starts "swarming," offers a lot of near-misses. Jeff Daniels, John Goodman, Julian Sands. 1990.

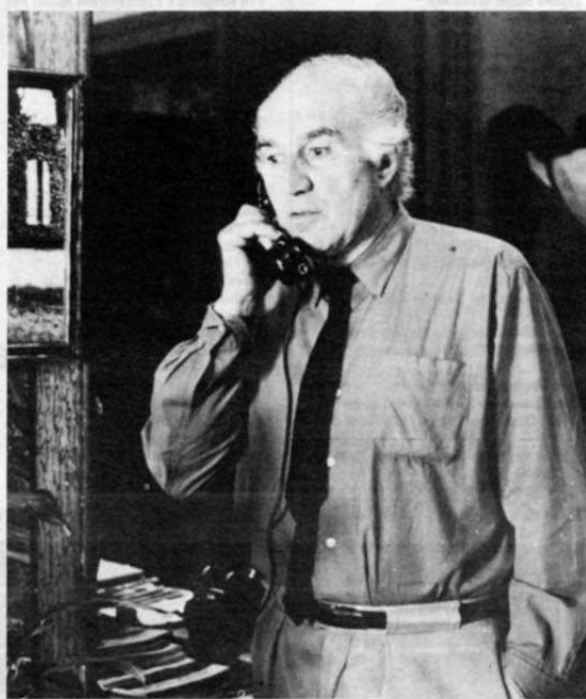
• (Carousel Cinema 6; Center 3 Cinemas; Grove 9; Harbor Drive In, from 9/14; Oceanside 8; Studio 3 Cinemas, from 9/14; Sweetwater 6)

Back to the Future, Part III — Anyone who wasn't lost, in one sense or another, in Part II will have plenty more opportunity here: plenty more of that formula of obviousness and overstatement blended with in-jokes and incoherence. This time, science fiction collides with the Western (as our aging teenager travels to 1885 in his Nikes), and neither genre profits much

from the encounter. The Western perhaps comes out of it in better shape, what with the chase of the runaway buggy, and the genteel schoolmarm, and the showdown on Main Street, and the train holdup (no, not a train holdup:

Steenburgen; directed by Robert Zemeckis. 1990. • (Century Twin; Plaza Cinemas)

Class of 1999 — Mark Lester's revised forecast of the educational future, an



May Fools

"It's a science experiment!"). But the sci-fi part, pretty well confined to one time zone and forced to make do without such modern conveniences as gasoline, never gets as out of control as Part II. And the tributes to Jules Verne, whose lifeline did indeed run concurrently with the Wild West, should be accepted with good grace. Michael J. Fox, Christopher Lloyd, Mary

escalation of his *CLASS OF 1984*, with a Free Fire Zone around the school, and robot teachers inside (programmed to deal harshly with disciplinary problems). The "relevance" of this vision fades in a hurry once the teachers emerge as the chief troublemakers who have turned high school into a living hell for all decent, drug-sniffing, gun-toting, obscenity-

spewing youth. With Bradley Gregg, Traci Lin, Stacy Keach, and Malcolm McDowell. 1990.

• (South Bay Drive In, from 9/14)

Crazy People — Truth in advertising (Jaguar: "For men who'd like hand jobs from beautiful women they hardly know"). What a concept! And who better to carry it out than a copywriting team of incarcerated lunatics? What a — to be more exact — stale concept! What a rancid one! With Dudley Moore, Daryl Hannah, Paul Reiser, and J.T. Walsh; directed by Tony Bill. 1990.

• (Clairemont, from 9/14)

Darkman — Just another Batman, but with all due modesty. And beyond modesty, all due shame. (Modesty on the production level; shame on the level of the plot.) The demands of bloody revenge, it develops, have taken their toll on his inner self; and the Phantom-of-the-Opera scar tissue over three-quarters of his face, and over a smaller fraction on his body, reflects what sort of man he has become, as well as what compelled him in the first place to become it. This gives him a dimension, if not fully and Sophocleanly tragic, at least not "feel-good" — and here already *DARKMAN* has a bargaining chip which can't be matched by previous comic-book superhero extravaganzas, and which goes a long way to compensate for any shortcomings in the production. Director Sam Raimi goes an additional length to compensate for those with a briskness and breeziness of treatment that hark back to the heyday of the B-movie, not to mention the DC comic book. This allows little time for noticing any holes in the plot, and just enough time to appreciate such suitably surrealistic touches as the prosthetic leg that encases a machine gun, or the cigar-box collection of severed fingers, of the crucial science-fictional premise that enables the avenging hero to transmute himself into a dead ringer for any of his enemies, but only for ninety-nine minutes at a time. Given the special (if small) claims of the movie, it seems a pity to have turned the footage over to Danny Elfman for a musical score in the standardized "house" style of *BATMAN* and *DICK TRACY*. With Liam Neeson, Frances McDormand, and

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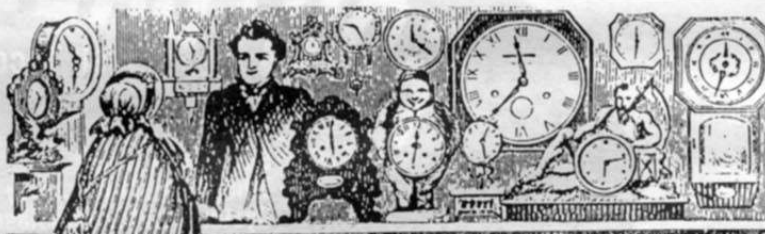
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**San Diego Reader
Phone Matches**

CURRENT MOVIES

Larry Drake. 1990.
 ** (Aztec; Fashion Valley; Grossmont Mall; Grove 9; Mira Mesa 4; New Valley Drive In; Oceanside 8; Santee Drive In; Santee Village 8; South Bay Drive In; Sweetwater 6; UA Escondido 8; UA Glasshouse 6; University Towne Centre)

Days of Thunder — It may indeed be TOP GUN on the ground, or TOP GUN without wings, or TOP GUN without guns. But it is also a CROWD ROARS or — closer in every respect — a RED LINE 7000 for 1990, just as TOP GUN was a DAWN PATROL or a CEILING ZERO for whatever year that was. That's what makes it and its aerial mate so uncommonly disappointing, as distinct from commonly not disappointing because hopeless to begin with. Disappointing, in any event, for the genre specialist who can look with hope toward any movie that might try to uphold the sagging tradition of the Hawksian men-at-work movie. Tony Scott, the director of both these Cruise machines, has tantalizingly picked up the flag laid down by Howard Hawks, Raoul Walsh, William Wellman, et al., but to what purpose? To hold it up in front of the sun to see how the light haloes it. To gaze at it in silhouette at sunset. To flip down the dark glasses so as to cast it in amber. He hasn't got the least notion or least interest what the thing stands for. The result, for all its on-the-spot "authenticity," and with no help from the Cruise dimples, is closer to Hawks's past pursuers than to the front-runner himself, closer to SPINOUT and to FIREBALL 500; closer, in case you don't recognize the titles, to vehicles occupied by Elvis Presley and Frankie Avalon. Written by Robert Towne; with Robert Duvall, Nicole Kidman, and Randy Quaid.
 * (Carousel Cinema 6; Star; Vogue, from 9/14)

Death Warrant — Prison drama with martial-arts star Jean-Claude Van Damme; directed by Deran Sarafian. (Brickyard 7; Carousel Cinema 6; Center 3 Cinemas; Cinerama 6; Mira

Mesa 4; Santee Village 8; Sports Arena 6; Sweetwater 6; Town and Country; from 9/14)

Delta Force 2: Operation Stranglehold — The amiable and pitiable Chuck Norris surrounded as usual by bumbling and incompetent. Chief among them his director and brother, Aaron. With Billy Drago and John P. Ryan. 1990.

• (Aztec; Carousel Cinema 6; Cinerama 6; San Marcos Cinemas; Studio 3 Cinemas, from 9/14; Sweetwater 6)

Dick Tracy — Warren Beatty had long contemplated playing the comic-strip cop (under assorted directors), but only after a screen version of BATMAN had pulled in a zillion dollars, give or take, did he at last discover the wisdom, the ingenuity, the genius, the vision, to go ahead on the project, and with himself as the director as well as the star. Of course we all were briefed, if not thoroughly brainwashed, as to the notion that DICK TRACY is nothing at all like BATMAN; that BATMAN was "dark," whereas DICK is all primary and secondary colors, in fact is no other colors than the seven used by Chester Gould in his original newspaper strip — a stroke of "genius" of the most literal-minded and copycatting type, like John Huston doing a biography of Toulouse-Lautrec in a Toulousean color scheme, or like somebody, anybody, everybody doing a costume drama in the visual manner of Vermeer or Rembrandt or Claude Lorrain. Needless to add, Beatty does not pursue the logic of this to the extreme of doing the movie six-sevenths of the time in black-and-white (or, allowing for the longer Sunday strip, three-quarters of the time). But after all: why not? Nor does he pursue the logic of the makeup effects beyond Pruneface and Flattop and the rest of the gangster galère all the way to the eagle-beaked and equally unhuman Dick Tracy. Not, at any rate, as long as soft-spoken and soft-focussed Warren Beatty is to be the one to play him. Given a choice

between genius and good looks, Beatty is not going to risk looking the fool. That said, there is nevertheless some fun to be had in these and the other design elements of the production — or, less flatteringly put, the static elements — even if you must fight through a glaze of satiation to get at it. With Madonna, Glenn Headly, Al Pacino, and Dustin Hoffman. 1990.
 ** (Plaza Cinemas; Sweetwater 6)

Die Hard 2 — "How could the same shit happen to the same guy twice?" marvels Det. John McClane (now of the LAPD). Clearly the filmmakers do not lack self-awareness. If anything, the shit is a bit deeper this time, in that the single-handedness of McClane's heroics makes less sense at a Major Metropolitan Airport than at a neatly sealed-off office building. On purpose, the absurdity of the situation has been pushed to a point where just about anyone in the audience can feel like a wiseguy. Bruce Willis, Bonnie Bedelia, William Atherton, Fred Dalton Thompson; directed by Renny Harlin. 1990.

• (Center 3 Cinemas; Cinerama 6; Sweetwater 6; UA Horton Plaza 7)

Drugstore Cowboy — Something the cat dragged in — a scruffy but not unappealing little movie, by Gus Van Sant, Jr., about a two-man, two-woman 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), its bumbling approach to comedy — all this is ingratiating rather than really convincing, effortful rather than really effective. And each of the three cited tendencies clashes with and chips away at the others. Starring Matt Dillon, Kelly Lynch, James Remar, and (novelist and drug guru) William Burroughs, who seems to want to expand the dimensions of a cameo role, expand his number of minutes on screen, simply by re-punctuating it: "Nar. Cot. Ics. Have. Been. Sys. Tem. Attic. Ly. Scape. Goated. And. Demon. Ized." 1989.
 ** (Ken, 9/19)

The Exorcist III — The movie and its publicity did their best to pretend the prior sequel never existed — a sign of bad (or at best, conventional) taste. And odd, because this one is much less a sequel than II, despite the reappearance

pose, four feet off the floor. The cast members in general, not counting ex-Georgetown basketball Patrick Ewing as the Angel of Death, boast impressive credentials from the world of theater (Ed Flanders, Lee Richardson, Nicol



The Witches

of Father Karras (Jason Miller) in a mental ward, an hour after the start. Otherwise it's a talky and slow-moving detective story, with two or three small thrills, and a career highlight for George C. Scott: the "I Believe" speech while he's pinned to a wall in a crucifixion

Williamson, Zohra Lampert, Viveca Lindfors — and isn't that Colleen Dewhurst, formerly Mrs. Scott, as the uncredited Voice of the Devil?; and they create little eddies of interest. Written and directed by William Peter Blatty. 1990.

** (Harbor Drive In, from 9/14; New Valley Drive In; Oceanside 8; Santee Drive In; Sweetwater 6; UA Escondido 8; UA Glasshouse 6)

Fire Birds — A let's-kick-butt military operation against a noncontroversial butt: a South American drug cartel. The weapons of choice are helicopters (our Apaches vs. their Scorpions), and the aerial combat gets those old jingoistic juices flowing. The preliminaries are as abbreviated as they are predictable. With Nicolas Cage, Sean Young, and Tommy Lee Jones; directed by David Green (not to be confused with David Greene). 1990.
 * (Studio 3 Cinemas, from 9/14)

Flatliners — Mad-doctor stuff (or mad-med-student, rather) about laboratory-controlled beyond-and-back experiments, to unlock "the secret of death." (Death, we find, is pleasant enough, no more painful than a Stan Brakhage underground movie, till you have to confront past sins and think about atonement.) The medical school and hospital is altogether a pretty peculiar place, a Nouveau Gothic monstrosity with lighting more suited to

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CURRENT MOVIES

a topless bar. But then, everything else in the movie is lit that way too: coffee shop, apartments, city streets day or night. Kiefer Sutherland, Kevin Bacon, Julia Roberts; directed by Joel Schumacher. 1990.

• (Brickyard 7; Grossmont Mall; Grove 9; New Valley Drive In; Plaza Bonita; Rancho Bernardo 6; Santee Village 8; Sports Arena 6; Studio 3 Cinemas; Town and Country; UA Escondido 8; UA Horton Plaza 7; University Towne Centre; Wiegand Plaza 6)

The Freshman — Latter-day screwball comedy about an NYU film student (not much gotten from that background, apart from a snickering satirized professor) who gets involved in a Mob-operated Gourmet Club, boasting a menu of endangered species for a minimum of \$200,000 a plate. Although not well paced or light afoot, it's truly screwy enough to keep you off balance, and safe from boredom or despair. Some of the looser screws: an oversized lizard (*Varanus komodoensis*) running wild in a shopping mall and producing a reaction that would flatter Godzilla; Bert Parks singing a Dylan tune; Marlon Brando on ice skates. Brando's portrait of a Mafioso who bears an uncanny resemblance to Brando's portrait of Don Corleone won't lessen his reputation in late career for laziness, but it's a better impression of Brando's Corleone than most such impressions. It's also, however, a cheap joke. It could have become less cheap (as a joke, mind you; not as an item in the budget) had someone other than Brando taken the role. With Matthew Broderick, Bruno Kirby, Paul Benedict, Penelope Ann Miller, and Maximilian Schell; written and directed by Andrew Bergman. 1990.

• (Casino, from 9/14; Fashion Valley; Poway Theater, from 9/14; Rancho Bernardo 6; Sweetwater 6; Vineyard Twin)

Ghost — Accurately but laconically named, this beyond-the-grave love story doodles around much too long on being a before-the-grave love story, making sure that the pertinent couple will be seen as nothing less than the Perfect Couple, admirable, enviable, unimprovable. (The thinking seems to be that one of them dying and then hanging around in spirit would be

somehow less interesting, or maybe less plausible, if the couple were less than that.) It was not at all necessary, though, to have demonstrated beforehand that the dead man loved his girlfriend. What he does for her after his death — protecting her from his own murderer — would have demonstrated that, not just more economically and trustworthily, but as something of a plot revelation too. (It's true that the man had had trouble in life saying those Three Magic Words, could only manage to say "Ditto" when the woman would say the words first, but that was just part of his cuteness, his boyishness, his vulnerability, in short his perfectness, and was nothing to have worried about.) This alternative procedure would also have opened the door to other revelations that might have added either to the woman's grief ("He loved me more than I knew!") or, more intriguingly, to her guilt ("He loved me more than I loved him!"), if, that is, the filmmakers had been inclined that way. But they are not inclined in very much of any way. They are straight-up and straight-ahead, and they steer clear of dark corners. Patrick Swayze, Demi Moore, Whoopi Goldberg; directed by Jerry Zucker. 1990.

• (Flower Hill Cinemas; Grossmont; Grove 9; La Jolla Village; Mira Mesa 7; New Valley Drive In; Oceanside 8; Plaza Bonita; Rancho Bernardo 6; South Bay Drive In; Sports Arena 6; UA Escondido 8; UA Horton Plaza 7, from 9/14)

Ghost Dad — A father who is better loved by his family after his death sounds like a good idea for a ghost story, even for a comedy ghost story, though it might have been better had Henry James written it. The good idea sounds less good as soon as we get a load of the assembled family: the mugging Bill Cosby and three offspring of unnatural cuteness. (Sidney Poitier, the director, keeps affixing them with can't-help-himself closeups.) The subsidiary idea of a ghost who can't be seen in the light, only in the dark, is a good one too, but a hard one for this movie to stick to. Kimberly Russell, Denise Nicholas. 1990.

• (Century Twin; Clairemont, from 9/14; Fiesta Twin)

The Gold Rush — The Little Fellow treks to Alaska, freezes, starves, consumes a boiled shoe sole, falls in

love, choreographs a dance of dinner rolls, strikes it rich. Chaplin's fabled humanism does not inhibit him from apportioning all the heart, the humor, and the sympathy to his own character. 1925.

• (San Diego Museum of Contemporary Art, 9/14 and 15, 7:30 p.m.)

Gremlins 2: The New Batch — The New Botch, hadn't we better say? These ones are not meaner, but somehow, stomach-turningly uglier, once they get into a genetics lab (Splice o' Life, Designer Genes) and begin crossbreeding with vegetables and spiders and whatnot. And they've moved on from small town to Big Apple, specifically to the corporate headquarters of a tycoon called Clamp (Trump plus Turner). This broadens the scope of the satire, or just broadens the satire: it doesn't broaden the grin in response to it. Or non-grin. With Zach Galligan, Phoebe Cates, John Glover, Christopher Lee, Robert Prosky, and Dick Miller; directed by Joe Dante. 1990.

• (El Cajon Family Theater; La Paloma; Strand; Village, from 9/14)

Hardware — Science-fiction thriller starring Dylan McDermott, written and directed by Richard Stanley. (Brickyard 7; Cinerama 6; La Jolla Village; Mira Mesa 4; Oceanside 8; Plaza Bonita; Santee Village 8; South Bay Drive In; UA Escondido 8; UA Glasshouse 6; Wiegand Plaza 6; from 9/14)

The Hunt for Red October — Cold War underwater thriller: neither too boring nor too interesting. The postulation of a new and bigger Soviet submarine, with an "almost silent" propulsion system undetectable to conventional sonar — or in other words, with the capacity of cozying up to the United States coastline with a huge payload of nuclear missiles — gives off a science-fictional whiff of freshness. And for a time, after the Soviet captain has coolly cracked open the skull of the resident "political officer," has commandeered the second key required to arm the nuclear warheads, has put a match to his official orders and re-set the ship's course for America, a mystery element is nursed along. What is he up to? Is he meaning to defect, or has he somehow sailed over the edge of sanity

and of brinkmanship? But this mystery element, along with our worst fears, our doomsday fears, gets laid to rest before the halfway mark, so that the scale of the action shrinks in a twinkling to a mere chase movie, a flight to freedom. And even that "almost silent" propulsion system, no longer necessary to stir up our nuclear worries, is cancelled out when the sonar man on the pursuing U.S. sub figures out how to read it — a bit of deduction that could have yielded an audio counterpart of the darkroom business in *BLOW-UP* but is instead just dropped on us as a *fait accompli*. The director, John McTiernan, intermittently tries to electrify the atmosphere with little visual

accelerandos: short spurts of tracking shots, precipitous changes of focus, the rough photographic equivalents of gunning an engine on idle (all show and no go). And when finally all hell breaks loose, with a saboteur running wild inside the sub and a second Soviet sub unloosing torpedoes outside, the result is only confusing when it isn't just silly. But the confusingness, as much as any of the plot developments, ought to have been predictable. After all, the dominant image in the movie — the low-angle closeup against a wide-screen unfocused background — is a veritable badge of negligence. Sean Connery, Alec Baldwin, Scott Glenn. 1990.

• (Village, from 9/14)

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CURRENT MOVIES

Last Exit to Brooklyn — Hubert Selby's violent novel of Brooklyn low life in the early 1950s (gang violence, sexual violence, labor violence, domestic violence — da woiks!), brought to the screen decades too late, and by a foreign director (Uli Edel) to heighten the alienness, and grotesqueness, and squalidness, and luridness, and garishness, and all-around falseness. Musical composer Mark Knopfler tops off the spectacle with an absurdly inappropriate plagiarism of Chopin's E-major Etude. Stephen Lang, Jennifer Jason Leigh, Peter Dinklage, Burt Young, Jerry Orbach. 1990. • (Ken, 9/19)

The Lemon Sisters — Female buddies from birth (or grade-school at the very least), who moonlight as a once-a-week vocal trio in Atlantic City, and who are all made wackily individual without being made believable. One (Diane Keaton) maintains her father's TV memorabilia museum; another (Kathryn Grody) oversees the family taffy-making concern; the third (Carol Kane) pursues a hopeless career as a soloist, with the amiably enthusiastic but ineffectual

Aidan Quinn as her manager. The other two women also have enthusiastic but ineffectual men in their lives (less amiably acted), and none of the problems thrown in their paths produces any real worry. The patchy script, stitched together with first-person narration and black-and-white flashbacks, is underdeveloped and at the same time draggy. And director Joyce Chopra, whose SMOOTH TALK had aroused such high hopes, destroys all confidence at the outset with her by-the-numbers montage of the local casinos. Elliott Gould, Ruben Blades. 1990. • (San Marcos Cinemas)

Mahabharata — Peter Brook's three-hour screen version of India's national epic, whittled down from his nine-hour stage version. (Ken, through 9/18)

May Fools — Louis Malle being funny. Not a happy sight. Not altogether as miserable a sight as, for example, his VIVA MARIA or his CRACKERS, but still. It's set in the provincial splendor of Malle's own upbringing. The matriarch of a run-down wine estate has died

unexpectedly, and the far-flung family gathers for the funeral: food is eaten (food is also catapulsed by spoon across the dining table), wine is drunk, a joint is passed, passions stir, inhibitions loosen, tempers flare, and an inquisitive little girl keeps asking pesky questions like "Grandpa, what's sperm?" and "Grandpa, what's a dyke?" This comic portrait of the French bourgeoisie is framed in a context of Great Historical Significance, that of the student demonstrations and labor strikes of 1968. Sort of like the portrait in RULES OF THE GAME in the corresponding context of pre-World War II. Very vaguely sort of. Deftly performed (especially by the British actress Harriet Walter, from TURTLE DIARY, and the ever-reliable Michel Piccoli), smoothly directed, attractively photographed — and for all that, a bit of a grind. 1990. • (Cove)

Men at Work — Eternally larkish trash collectors (playing Frisbee with a plastic trash-can lid, etc.) pick up a murdered City Councilman in a Hazardous Waste container. Would-be black comedy diluted to dishwasher gray, partly by liberal piety (the stiff in the Dick Nixon mask), mostly by comic indelicacy. With Emilio Estevez and Charlie Sheen; written and directed by Estevez. 1990. • (Brickyard 7; Flower Hill Cinemas; Grove 9; Mira Mesa 4; UA Chula Vista 6; UA Escondido 8; UA Glasshouse 6)

Mo' Better Blues — For all Spike Lee's unflagging efforts to assert himself as a director — not a "black director," a just plain director, and not really a just plain director either, but a very fancy director — his chief claim on our attention remains the ease and comfort with which he moves in milieus otherwise untraveled on screen. The contemporary jazz scene of MO' BETTER BLUES may be less "relevant" (or something) than the street scene of DO THE RIGHT THING, but it's certainly no less neglected. If, on the other hand, this milieu helps to make clear that Lee is no propagandist, it also makes clear that he's no documentarist either. The almost improvisatory feel of some of the scenes, notably the backstage and dressing-room scenes, seems quite authentic; and it's nice to see a number of the actors of DO THE RIGHT THING given a chance to play very different roles, and playing them very well. But the main thing one notices about any milieu that Spike Lee enters — the dominating thing, the dwarfing thing — is the presence in it of Mr. Director (alias Mr. Wide-Angle Lens,

alias Mr. Slow-Motion, alias Mr. Overhead Shot, alias Mr. Ping-Pong Panner, etc., etc.). With Denzel Washington. 1990. • (Cinerama 6)

My Blue Heaven — Funny idea: the disorientation of a Mafia informant transplanted to white-bread suburbia through the Federal Witness Protection Program. But the idea gets levelled under relentlessly flat treatment. (Relentlessly but for futile efforts by Rick Moranis, Joan Cusack, William Irwin.) Steve Martin finishes the squash job with an Italian accent twelve inches thick and geographically nowhere close. Directed by Herbert Ross. 1990. • (Bijou, from 9/14; Cinerama 6; Fashion Valley; Mira Mesa 7; Plaza Bonita; Plaza Cinemas; Rancho Bernardo 6; Santee Drive In; Sports Arena 6; UA Escondido 8; University Towne Centre)

Navy Seals — Arm-weary flag-waving about the commando unit formed by JFK for use in "low-intensity conflicts." Meaning, in this case, dull ones, against Middle Eastern terrorists. With Charlie Sheen, Michael Biehn, and Joanne Whalley-Kilmer; directed by Lewis Teague. 1990. • (Studio 3 Cinemas; UA Chula Vista 6; Vineyard Twin)

Postcards from the Edge — Mike Nichols's film of Carrie Fisher's autobiographical novel, with Meryl Streep and Shirley MacLaine. (Grove 9; Mira Mesa 7; Oceanside 8; Rancho Bernardo 6; San Marcos Cinemas; UA Chula Vista 6; UA Horton Plaza 7; University Towne Centre; Valley Circle; Wiegand Plaza 6)

Presumed Innocent — Murder mystery from the Scott Turow novel, about whose surprise ending (and its gaping defects) we are sworn to silence. But it really isn't necessary to go too deep into details. The movie starts out on an alarmingly pompous note, with an "I am a prosecutor" opening statement delivered in voice-over by Harrison Ford at the lowest setting of his vibrating-pillow voice. The tone thereafter never ranges far from a solemn drone. Director Alan J. Pakula and his frequent cameraman Gordon Willis do their share in this, with a static visual sense not so much still-photographic or painterly as taxidermic and embalmerly: subjects treated as moosehead-on-plaque or scorpion-in-paperweight or seahorse-in-vial. With Brian Dennehy, Bonnie Bedelia, Raul

Julia, Paul Winfield, and Greta Scacchi. 1990. • (Cinema 21; Cinerama 6; Grossmont Mall; Mira Mesa 7; Plaza Bonita; Plaza Cinemas; Rancho Bernardo 6; Santee Village 8; UA Escondido 8; UA Horton Plaza 7; University Towne Centre; Wiegand Plaza 6)

Pretty Woman — Cinderella story (or as one of the characters self-consciously puts it: "Cinde-fuckin'-rella") wherein Prince Charming is a corporate raider and the Pitiful Drudge is a Hollywood streetwalker: "You and I are such similar creatures, Vivian. We both screw people for money." Neither of the players (nor the screenwriter) gets inside the characters, or in fact anywhere near them: Richard Gere, while trying to look secure and powerful, looks at best like a C&R Clothiers model; and Julia Roberts is so busy doing everything cutely and sweetly and naively that the adverbs obliterate the verbs. Hector Elizondo, very smooth as a discreet Beverly Hills hotel manager, appears to be pining for the reincarnation of Ernst Lubitsch. All he's got instead is Garry Marshall. 1990. • (Center 3 Cinemas; La Jolla Village; Plaza Cinemas; Poway Theater, from 9/14; Sweetwater 6, from 9/14)

Problem Child — Movie directing debut of TV actor Dennis Dugan, a Dennis-the-Menace comedy with every joke honed to a battering ram. John Ritter, Amy Yasbeck, Jack Warden, Michael Richards. 1990. • (Century Twin; Clairemont, from 9/14; New Valley Drive In; Oceanside 8; Sweetwater 6; Vineyard Twin)

Pump Up the Volume — Teen movie with something extra: social pretentiousness. Happy Harry Hard-On is the handle of a basement radio broadcaster unbeknownst to his parents upstairs, a pair of laissez-faire liberals who've not forgotten the lessons of the Sixties. By day, he's a painfully shy, slouching, monosyllabic nonentity at Hubert H. Humphrey High School (this in Barry Goldwater's home state!). But at ten p.m., at 92 on the FM dial, he blossoms into the silver-tongued Voice of Teenage Nihilism ("Doesn't this life of blindness and blindness make you want to do something crazy?"), sending out subversive pop songs (Leonard Cohen et al.), snappy catch-phrases ("Talk hard!" "So be it!"), and psychological counsel to the lonely and the lovelorn. In no time — in fact by the time the movie begins — he has become a cult hero something like the demented newsmen of NETWORK, but cross-pollinated with healthy doses of Lenny Bruce, Mort Sahl, and George Carlin from one angle, and Zorro, Spartacus, and the Scarlet Pimpernel from another. This split personality might have made a viable working model for the woolly-brained and inarticulate adolescent who nonetheless feels himself in possession of, or on the very verge of, previously undiscovered truths. But it does not make a viable model of a grassroots teenage Messiah. (Nor does so slavishly derivative and Nicholson-worshipping an actor as Christian Slater make a viable model of free thought and individuality.) And writer-director Allan Moyle undermines any such viability by his naked desire to extend the cultishness beyond the cast of characters and into the moviegoing public at large: imagine, if you will,

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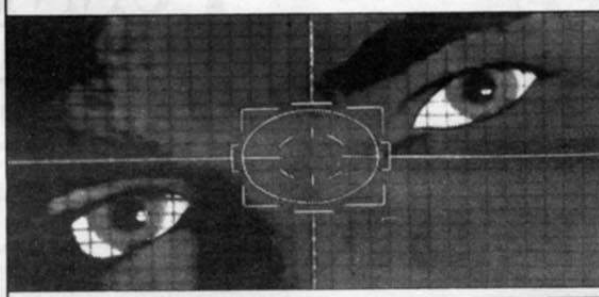
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bumper stickers saying "Talk hard," T-shirts saying "So be it." 1990.
 • (Brickyard 7, from 9/14; Grove 9; Mira Mesa 7; Oceanside 8; Plaza Bonita; Rancho Bernardo 6; Santee Village 8; UA Horton Plaza 7)

Quick Change — I-Hate-New-York heist comedy: a smooth bank job followed by a bumpy escape route, which summarizes the reasons for wanting to leave the city at the same time as it throws up obstacles preventing it — the raucous construction workers, the non-English-speaking cabbie, the punctilious bus driver (a movie-stealing portrayal by Philip Bosco). It makes a convincing list of grievances. The trio of bank robbers, however, are a bit vague as characters, more so than necessary in the case of Bill Murray, who refuses to play a character at all, refuses to play anyone but himself, and so exudes confidence and Fat-Cattism where desperation and Little-Mannishness are called for. Since he's the co-director (along with scriptwriter Howard Franklin), there's no one to make him behave. Geena Davis, Randy Quaid, Jason Robards. 1990.
 •• (Clairemont; El Cajon Family Theater; Fiesta Twin; La Paloma; Strand; Studio 3 Cinemas; from 9/14)

Repossessed — Spoof of THE GODFATHER, directed by Bob Logan. (Aero Drive In; Brickyard 7; Flower Hill Cinemas; Grove 9; Mira Mesa 7; New Valley Drive In; South Bay Drive In; Sports Arena 6; Spring Valley; Town and Country; UA Chula Vista 6; UA Escondido 8; UA Glasshouse 6; from 9/14)

Robocop 2 — Obligatory nods are given toward the satirical and sentimental strains in the original, but the sequel concentrates on action and more action (special effects and more special effects). The most enjoyable part of it is that standard interlude in the life of any mythic hero, the wound, the illness, the loss of power (or as it is phrased here: "He is fucked up!") — not so enjoyable for any added emotional depth as for simple relief from the fray. Peter Weller, Nancy Allen, Dan O'Herlihy, Tom Noonan; directed by Irvin Kershner. 1990.
 • (Century Twin)

Taking Care of Business — An ad exec and an escaped con do a kind of PRINCE AND THE PAUPER, with complications never amusing, constantly annoying. Largest part of the credit for that goes to the foghorn finesse of James Belushi. (Guess which role he plays. Belushi's fans will be allowed two guesses.) With Charles Grodin; directed by Arthur Hiller. 1990.
 • (Brickyard 7; Carousell Cinema 6; Grove 9; La Jolla Village; New Valley Drive In; Oceanside 8; Plaza Bonita; San Marcos Cinemas; Santee Drive In; Sports Arena 6)

Teenage Mutant Ninja Turtles — Spoof of superhero comics, first begun in comic format and now moved onto the screen, where spoofs of comics are more the norm. These superheroes, you understand, are actual, biological turtles, human-sized and Henson-ized, who eat pizza and speak surfe. But to make the joke plainer does not make it funnier — except perhaps as your age decreases. With Judith Hoag; directed by Steve Barron. 1990.
 • (Aero Drive In; New Valley Drive In; South Bay Drive In; Spring Valley; from 9/14)

Total Recall — Amid a host of amusing ideas about our possible future, an engrossing central one: artificially implanted memories courtesy of Rekall. (Recall is an artificial memory in your head... and that's guaranteed); and of course artificially erased ones, too. (Not to be included among the amusing ideas are the make-up effects of Rob Bottin, catering lavishly to director Paul Verhoeven's proven taste for the repulsive: the popping eyes, the three-breasted woman, etc.) The plot, super-spy tripe that doesn't hold water and does a lot of messy spraying and sloshing instead, is not well-suited to take advantage of the ideas. But then the hiring of Arnold Schwarzenegger, as the existential hero in search of an identity, automatically limits the kind of movie this is. Or could have been. With Michael Ironside, Rachel Ticotin, Sharon Stone, and Ronny Cox. 1990.
 •• (Century Twin; Fiesta Twin; Vineyard Twin)

Wild at Heart — The downside of an artist attracting a crowd is that he is tempted to start playing to it, and pretty soon his Unique Creative Vision gets broadened and coarsened and

cheapened, and David Lynch starts looking like John Waters — or making John Waters look like R.W. Fassbinder. Fitted in between the first and second seasons of his TV show, TWIN PEAKS — a media triumph if no other kind of triumph — Lynch's camped-up road movie follows two young lovers on the lam, their tanks fueled with Elvis idolatry and WIZARD OF OZ imagery. Forward movement, though, is impeded by unrhythmical cross-cutting and flashbacks, and such a high incidence of oddness and perversion as to turn it all as common and dull as dirt. That, and such a high degree of self-indulgence as to make it just too easy. Nicolas Cage, Laura Dern, Willem Dafoe, Diane Ladd, Harry Dean Stanton. 1990.
 • (Fashion Valley; San Marcos Cinemas; Sports Arena 6; UA Chula Vista 6; UA Horton Plaza 7; University Towne Centre; Wiegand Plaza 6)

The Witches — One had learned not to expect too much from Nicolas Roeg (INSIGNIFICANCE, EUREKA, ARIA ...). One had not been prepared, quite, to expect a children's film. The hero-figure with whom that audience is supposed to identify is a bespectacled little orphan whose Norwegian grandmother has immersed in the lore of witches, and who fittingly stumbles into a

witch's den. (The cover of The Royal Society for the Prevention of Cruelty to Children) at a seaside resort in Cornwall, gets transmogrified into a mouse by the Grand High Witch (Anjelica Huston, in as hammy a performance as any of her father's), and in that form has to combat a plot to work the same magic on the entire juvenile population of England. Sort of a Beatrix Potter Meets Ian Fleming. Granted that Roeg respects the rights of children to their darker thoughts, and that the profiling of the Weird Sisterhood, though primarily verbal, doesn't pull its punches. But any such unpleasantnesses are nothing compared to the torment that awaits the grown viewer — the pre-teen one might still not mind — once the witches come out from under their wigs and the hero is shrunk to thumb-size. Once, to be more exact, Roeg avails himself of the yuckies and cuddlies of Jim Henson's Creature Shop. It doesn't help matters that the furry little buff-colored puppet retains a human voice ("Don't cry, Grandma. It's okay. Things could've

been worse"); and one of the crueler aspects of the witch's curse turns out to be the wide-angle lenses through which Roeg stretches and strains to empathize with the world-view of a rodent. One is never far, at these times, from wistful thoughts of what the Disney animators might have made of this at the height of their powers. And it's a short step from there to the brutal conclusion that the story, which started at a Roald Dahl novel, is not now in its most accommodating medium. 1990.
 • (Bijou, from 9/14; Brickyard 7; Carousell Cinema 6; Grove 9; Mira Mesa 7; matinees; Oceanside 8; San Marcos Cinemas; UA Chula Vista 6; matinees; UA Glasshouse 6; matinees; Wiegand Plaza 6, matinees)

Young Guns II — The sequel to the unnumbered YOUNG GUNS of 1988 tells the version of the Billy the Kid legend that would (and did) attract the attention of the NBC-TV series UNSOLVED MYSTERIES, the version in which the Kid emerges from the desert in 1950 as an old codger calling himself Brushy Bill Roberts. That thesis, though, isn't the focus of the movie, just the beginning and the end of it. In between is a desultory chase story with fast and frequent access to gunplay, and with gaps bridged by the *Godfather*-style narration. It relies very little on its predecessor, which alone is very much to its credit. And, on the same side of the ledger, it spends far less time wooing the youth audience. But the action scenes nonetheless fall in line with that current vogue for presumptuous skips and elisions, lots of nose-flattening closeups and fast-shuffle cuts, much motion and little connection, so that the scene bears about the same relation to an old Anthony Mann or Henry Hathaway action scene as does a Paula Abdul dance number to a Fred Astaire or Gene Kelly. And the sheer sustained loudness — of guns, of horses' hooves, of background music — is perhaps bluntly youth-oriented after all. Emilio Estevez, William Petersen, Kiefer Sutherland, Lou Diamond Phillips; directed by Geoff Murphy. 1990.
 • (Carousell Cinema 6; Center 3 Cinemas; Grove 9; Harbor Drive In, from 9/14; San Marcos Cinemas; Santee Village 8; Town and Country; UA Chula Vista 6; UA Glasshouse 6; UA Horton Plaza 7)

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 Engineers
 and
 technicians
 in the
 fields of
 cellular,
 medical,
 instrumentation,
 mechanical,
 electrical,
 electronics,
 industrial,
 and
 packaging.

We are
 in the
 Reader's
 Help Wanted
 category,
 section 3,
 page 3.



MOVIE DIRECTORY

DOWNTOWN
 Aztec, 665 5th (239-9239)
 Delta Force 2: Operation Stranglehold and Darkman
 Bijou, 5th and G (235-6084)
 My Blue Heaven and The Witches, from 9/14
 Casino, 643 5th (232-8878)
 Air America and The Freshman, from 9/14
 Guild, 3827 5th, Hillcrest (295-2000)
 After Dark, My Sweet
 Frankencorps, midnight 9/14 and 15
 Park, 3812 Park Blvd., Hillcrest (294-9254)
 Akira Kurosawa's Dreams, from 9/14
 UA Horton Plaza 7, 457 Horton Plaza (234-4661)
 Theater 1: Ghost, from 9/14
 Theater 2: Die Hard 2 and Young Guns II
 Theater 3: Postcards from the Edge, from 9/14
 Theater 4: Flatliners
 Theater 5: Presumed Innocent
 Theater 6: Pump Up the Volume
 Theater 7: Wild at Heart
BEACHES
 Cove, 7730 Girard, La Jolla (459-5404)
 May Fools
 Sports Arena 6, 3350 Sports Arena Blvd. (223-5333)
 Theater 1: Repossessed, from 9/14
 Theater 2: Death Warrant, from 9/14
 Theater 3: Wild at Heart
 Theater 4: Taking Care of Business and My Blue Heaven
 Theater 5: Flatliners
 Theater 6: Ghost
 Strand, 4950 Newport Ave., Ocean Beach (223-3141)
 Quick Change and Gremlins 2: The New Batch, from 9/14
 UA Glasshouse 6, 3156 Sports Arena Blvd. (223-2546)
 Theater 1: Repossessed, from 9/14
 Theater 2: Air America and Young Guns II
 Theater 3: Hardware, from 9/14
 Theater 4: Men at Work
 Theater 5: The Witches (matinees); The Exorcist III
 Theater 6: The Jungle Book (matinees); Darkman
CLAIREMONT-KEARNY MESA-UNIVERSITY CITY
 Clairemont, 4140 Clairemont Mesa Blvd. (274-0901)
 Theater 1: Quick Change and Crazy People, from 9/14
 Theater 2: Problem Child and Ghost Dad, from 9/14
 La Jolla Village Theatres, 8879 Villa La Jolla Dr. (453-7831)
 Theater 1: Taking Care of Business and Pretty Woman
 Theater 2: Hardware, from 9/14
 Theater 3: Ghost
 Theater 4: After Dark, My Sweet
 Mira Mesa Four, 8118 Mira Mesa Blvd. (566-1912)
 Theater 1: Hardware, from 9/14
 Theater 2: Death Warrant, from 9/14
 Theater 3: Men at Work
 Theater 4: Darkman
 Mira Mesa Seven, 10550 Camino Ruiz, Mira Mesa (566-1912)
 Theater 1: Repossessed, from 9/14
 Theater 2: Postcards from the Edge, from 9/14
 Theater 3: The Witches (matinees); My Blue Heaven
 Theater 4: Ghost
 Theater 5: Air America and Pump Up the Volume
 Theater 6: Presumed Innocent
 Theater 7: Call theater for program information
 University Towne Centre 6, 4525 La Jolla Village Dr. (453-7766)
 Theater 1: My Blue Heaven
 Theater 2: Darkman
 Theater 3: Postcards from the Edge, from 9/14
 Theater 4: Flatliners
 Theater 5: Presumed Innocent
 Theater 6: Wild at Heart

MISSION VALLEY
 Brickyard 7 Theatres, 7510 Hazard Center Drive, Mission Valley (291-7777)
 Theater 1: Men at Work and Taking Care of Business
 Theater 2: Repossessed, from 9/14
 Theater 3: Hardware, from 9/14
 Theater 4: The Witches
 Theater 5: Death Warrant, from 9/14
 Theater 6: Flatliners
 Theater 7: Pump Up the Volume, from 9/14
 Center 3 Cinemas, 2120 Camino del Rio North (297-1888)
 Theater 1: Death Warrant, from 9/14
 Theater 2: Arachnophobia and Pretty Woman
 Theater 3: Young Guns II and Die Hard 2
 Cinema 21, 1440 Hotel Circle North (291-2121)
 Presumed Innocent
 Fashion Valley 4, 110 Fashion Valley (291-4404)
 Theater 1: Darkman
 Theater 2: The Freshman
 Theater 3: Wild at Heart
 Theater 4: My Blue Heaven
 Valley Circle, Mission Valley Center West (297-3931)
 Postcards from the Edge, from 9/14
STATE UNIVERSITY
 Century Twin, 54th and El Cajon Blvd. (582-7690)
 Theater 1: Problem Child and Ghost Dad
 Theater 2: Robocop 2 and Total Recall
 Cinema 6 Theatres, 5831 University Ave. (287-8990)
 Theater 1: Death Warrant, from 9/14
 Theater 2: My Blue Heaven
 Theater 3: Delta Force 2: Operation Stranglehold and Die Hard 2
 Theater 4: Presumed Innocent
 Theater 5: Hardware, from 9/14
 Theater 6: My Better Blues
 Grove 9 Theatres, 3450 College Avenue. (229-0561)
 Theater 1: Men at Work
 Theater 2: Darkman
 Theater 3: The Witches
 Theater 4: Pump Up the Volume and Taking Care of Business
 Theater 5: Postcards from the Edge, from 9/14
 Theater 6: Arachnophobia and Young Guns II
 Theater 7: Flatliners
 Theater 8: Ghost, from 9/14
 Ken, 4061 Adams Ave. (283-5909)
 The Mahabharata, through 9/18
 Last Exit to Brooklyn and Drugstore Cowboy, 9/19
EL CAJON-LA MESA
 Aero Drive In, 3rd and Broadway, El Cajon (444-8800)
 Repossessed, Teenage Mutant Ninja Turtles, and House Party, from 9/14
 El Cajon Cinema 8, 389 North Magnolia Avenue, El Cajon (444-7469)
 Call theater for program information
 El Cajon Family Theater, 330 West Main Street, El Cajon (444-3272)
 Quick Change and Gremlins 2: The New Batch, from 9/14
 Grossmont, 5500 Grossmont Center Dr., La Mesa (465-7100)
 Ghost
 Grossmont Mall Theatres, Grossmont Shopping Center, La Mesa (465-3048)
 Theater 1: Presumed Innocent
 Theater 2: Flatliners
 Theater 3: Darkman
 Santee Drive In, 10990 Woodside Ave., Santee (448-7417)
 Theater 1: Darkman and The Exorcist III
 Theater 2: My Blue Heaven and Taking Care of Business
 Santee Village 8, 9625 Mission Gorge Rd. (562-7910)
 Theater 1: Hardware, from 9/14

Theater 2: Flatliners
 Theater 3: Darkman
 Theater 4: Death Warrant, from 9/14
 Theater 5: Air America
 Theater 6: Pump Up the Volume
 Theater 7: Young Guns II
 Theater 8: Presumed Innocent
 Spring Valley, Sweetwater and Jamacha Roads, Spring Valley (466-6633)
 Repossessed and Teenage Mutant Ninja Turtles, from 9/14
SOUTH BAY
 Fiesta Twin, 475 5th Avenue, Chula Vista (422-5287)
 Theater 1: Quick Change and Total Recall
 Theater 2: Ghost Dad and Back to the Future, Part III
 Harbor Drive In, 32nd and D, National City (477-1392)
 Arachnophobia, Young Guns II, and The Exorcist III, from 9/14
 Plaza Bonita 6, 3030 Plaza Bonita Rd., National City (479-6266)
 Theater 1: Taking Care of Business
 Theater 2: My Blue Heaven
 Theater 3: Flatliners
 Theater 4: Presumed Innocent
 Theater 5: Ghost
 Theater 6: Pump Up the Volume
 South Bay Drive In, 2170 Coronado, Imperial Beach (423-2727)
 Theater 1: Darkman and Ghost
 Theater 2: Repossessed and Teenage Mutant Ninja Turtles, from 9/14
 Theater 3: Hardware and Class of 1999, from 9/14
 Studio 3 Cinemas, 827 Palm Ave., Imperial Beach (429-1082)
 Theater 1: Ducktales: The Treasure of the Lost Lamp (matinees); Flatliners and Navy Seals
 Theater 2: Quick Change and Delta Force 2: Operation Stranglehold, from 9/14
 Theater 3: Arachnophobia and Firebirds, from 9/14
 Sweetwater 6 Theatres, 1920 Sweetwater Rd., National City (474-8571)
 Theater 1: Darkman
 Theater 2: Die Hard 2 and The Exorcist III
 Theater 3: Arachnophobia and Problem Child
 Theater 4: Death Warrant, from 9/14
 Theater 5: Dick Tracy and Pretty Woman, from 9/14
 Theater 6: The Freshman and Delta Force 2: Operation Stranglehold
 UA Chula Vista 6, 320 3rd Ave., Chula Vista (425-7600)
 Theater 1: Postcards from the Edge, from 9/14
 Theater 2: Repossessed, from 9/14
 Theater 3: Ducktales: The Treasure of the Lost Lamp (matinees); Air America and The Shrimp on the Barbie
 Theater 4: The Witches (matinees); Young Guns II and Navy Seals
 Theater 5: Men at Work
 Theater 6: The Jungle Book (matinees); Wild at Heart
 Village, 820 Orange Ave., Coronado (435-6181)
 The Hunt for Red October and Gremlins 2: The New Batch, from 9/14
 Vogue, 226 3rd, Chula Vista (425-1436)
 Days of Thunder and Another 48 Hrs., from 9/14
NORTH COUNTY
 Avn, 303 East Vista Way, Vista (726-3668)
 Call theater for program information
 Bijou, 509 East Grand Ave., Escondido (747-6635)
 Spanish movies
 Carousell Cinema 6, 1868 East Valley Parkway, Escondido (480-4666)
 Theater 1: The Witches and Arachnophobia
 Theater 2: Death Warrant, from 9/14
 Theater 3: Taking Care of Business
 Theater 4: The Shrimp on the Barbie and Young Guns II
 Theater 5: Delta Force 2: Operation Stranglehold and Air America
 Theater 6: The Jungle Book (matinees); Days of Thunder and Another 48 Hrs.

Crest, 102 N. Freeman, Oceanside (722-6561)
 Spanish movies
 Flower Hill Cinemas, 2630 Via de la Valle, Del Mar (755-5311)
 Theater 1: After Dark, My Sweet
 Theater 2: Repossessed, from 9/14
 Theater 3: Ghost
 Theater 4: Men at Work
 La Paloma, 471 1st St., Encinitas (436-5808)
 Quick Change and Gremlins 2: The New Batch, from 9/14
 The Rocky Horror Picture Show, midnight 9/14
 New Valley Drive In, 3840 Mission Ave., Oceanside (757-5556)
 Theater 1: Repossessed and Teenage Mutant Ninja Turtles, from 9/14
 Theater 2: Flatliners and Taking Care of Business
 Theater 3: Darkman and The Exorcist III
 Theater 4: Ghost and Problem Child
 Oceanside 8, 2617 Vista Way, Oceanside (439-1008)
 Theater 1: Problem Child and The Witches
 Theater 2: Darkman
 Theater 3: Pump Up the Volume
 Theater 4: Ghost
 Theater 5: Arachnophobia and The Exorcist III
 Theater 6: Taking Care of Business
 Theater 7: Postcards from the Edge, from 9/14
 Theater 8: Hardware, from 9/14
 Plaza Cinemas, 2565 El Camino Real, Carlsbad (729-7147)
 Theater 1: Pretty Woman
 Theater 2: My Blue Heaven
 Theater 3: Back to the Future, Part III and Dick Tracy
 Theater 4: Presumed Innocent
 Poway Theater, 12845 Poway Rd., Poway (746-7101)
 Pretty Woman and The Freshman, from 9/14
 Rancho Bernardo 6, 11740 Bernardo Plaza Ct. (485-8641)
 Theater 1: Postcards from the Edge, from 9/14
 Theater 2: My Blue Heaven and Pump Up the Volume
 Theater 3: The Freshman and Air America, from 9/14
 Theater 4: Flatliners
 Theater 5: Presumed Innocent
 Theater 6: Ghost
 San Marcos Cinemas, Highway 78 at Nordahl, San Marcos (480-8900)
 Theater 1: Air America
 Theater 2: Postcards from the Edge, from 9/14
 Theater 3: Taking Care of Business
 Theater 4: The Witches
 Theater 5: Delta Force 2: Operation Stranglehold and Young Guns II
 Theater 6: Ducktales: The Treasure of the Lost Lamp (matinees); Wild at Heart and The Lemon Sisters
 Star, 402 N. Hill, Oceanside (722-2895)
 Days of Thunder and Another 48 Hrs.
 Town and Country, 2253 El Camino Real, Oceanside (433-9146)
 Theater 1: Death Warrant, from 9/14
 Theater 2: Repossessed, from 9/14
 Theater 3: Flatliners
 Theater 4: Young Guns II and Air America
 UA Escondido 8, 362 Del Norte Parkway, Escondido (745-4478)
 Theater 1: My Blue Heaven and The Exorcist III
 Theater 2: Hardware, from 9/14
 Theater 3: Presumed Innocent
 Theater 4: Flatliners
 Theater 5: Ghost
 Theater 6: Repossessed, from 9/14
 Theater 7: Men at Work
 Theater 8: Darkman
 Vineyard Twin, 1529-22 East Valley Parkway, Escondido (743-4222)
 Theater 1: Total Recall and Navy Seals
 Theater 2: Problem Child and The Freshman
 Theater 3: Presumed Innocent
 Theater 4: Flatliners
 Theater 5: Ghost
 Theater 6: Repossessed, from 9/14
 Theater 7: Men at Work
 Theater 8: Darkman
 Wiegand Plaza 6, 220 North El Camino Real, Encinitas (943-5544)
 Theater 1: Presumed Innocent
 Theater 2: The Witches (matinees); Flatliners
 Theater 3: Postcards from the Edge, from 9/14
 Theater 4: Darkman
 Theater 5: Hardware, from 9/14
 Theater 6: Wild at Heart

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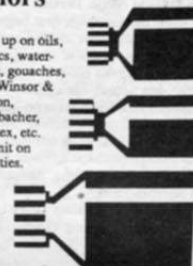
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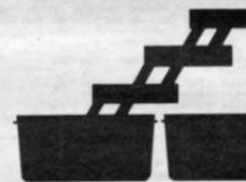
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