

Next week's Reader out on **Wednesday, November 27**

READER

VOLUME 20, NO. 46 NOVEMBER 21, 1991 **SAN DIEGO'S WEEKLY**

E L E V E N T H A N N U A L



**FIRST AWARD
COLOR**
Michael Seewald
Ghost of Florence



The Museum of Photographic Arts, The Gallery Store, and the Reader would like to thank San Diego County photographers who submitted entries to this year's contest. A total of 698 entries was received from 257 entrants. All entries were judged by Henry Brimmer, publisher of *Photo Metro*, who selected 31 for exhibition. Thirteen of these are color images, and 18 are black and white. The nine prize-winning entries are presented in this issue of the Reader. The opening reception and awards ceremony will take place at The Gallery Store, 724 Broadway, on November 22, from 6 p.m. to 8 p.m. The complete exhibition can be viewed at The Gallery Store from November 22 through December 21. Special thanks to Omnicolor/Visual Color Lab, Precision Lab, Photo Factory, Clark Photo Service, Giant Photo Service, Image House, Original Photo, and Watts Colorlab.

Winning photographs continue on page 25

GIANT TENT SALE

5-piece contemporary dining set, includes three side chairs and one armchair, solid oak chairs with stylish fabric. Retail for \$1299.00. Sale price \$899.00. Matching china cabinet and buffet. Retail for \$999.00. Sale price \$599.00.

5-piece farm-house style table and chairs (4). Ideal for kitchen or breakfast nook (30" x 48"). Finished with white legging and natural wood finish. Retail for \$999.00. Sale price \$599.00.

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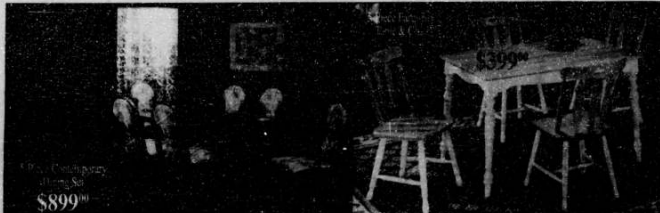
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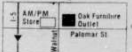


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Divolution

Thank you very much for that great article by Richard Amaro on that great lady Schumann-Heink ("The Diva of Grossepointe," November 7). Please, more articles by Amaro on the great divas and divos of the past. Gail-Curti lived in Rancho Santa Fe if you need local residents! J. Nicholson Pacific Beach

Silent Night, Wholly Heink

The article on Madame Schumann-Heink could also have mentioned that one of the highlights of the Christmas season during the Great Depression was hearing her sing "Silent Night." A.J. Cervantes Vista

LETTERS

The Reader welcomes letters for publication. You may phone them in by calling 525-3025, address them to Letters to the Editor, Box 58202, San Diego, 92166-5802, or fax them to 231-0400. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

Large In Every Respect

Richard Amaro's biography of Madame Ernestine Schumann-Heink gave an excellent recounting of the diva of Grossepointe and achievements, but her rich sense of humor contributed to her great popularity. My mother, also a very large lady, delighted in telling me the Schumann-Heink story. On this occasion, the diva had agreed to sing during a symphony concert which was to be performed in a theater with a small stage. Unfortunately, the stagehands had failed to leave a path between the music stands for her entrance. Before the moment when she marched forward, members of the orchestra had been seated quietly and attentively, but as Schumann-Heink plowed through them to center stage, music stands clattered to the floor in waves on each side of her route. The audience dissolved in laughter as the performers scrambled to separate a confused mass of musical scores. The conductor was visibly upset by the confused scene before him and the giggles and chorales he heard behind him. When Schumann-Heink reached his side, the enraged man started with a voice heard throughout the theater: "Madame, why don't you walk sideways?" After looking down to survey her very generous figure, Ernestine boomed in response, "Mein Gott, I don't have a sideways!" to the absolute delight of everyone but the hapless conductor. Bud Calverley San Diego

I CAN Sans Acid

When you enter I CAN House the first thing you are shown is the house rules. The first rule states "No illegal drugs of any kind on the property." The author of "May I Please Touch Your Skin?" (November 14) quotes an angry teenage girl who says, "I remember a time when there was no food in the house and David bought two sheets of acid." This is absolutely untrue! In fact, almost everything the girl said is untrue. Next, concerning Shelle Pradlin: "I never asked her to masturbate in front of anyone. I never touched her personal belongings. Other errors or inaccuracies printed in the story: on page 8 should be 'Tegan' under 'priestesses,' not 'priestesses.' Doesn't put in 100 percent to prove one's love or devotion, one chooses to be 100 percent committed to and share one's goal. Violet was not married when I met her and I went to work for her as her 'housekeeper' and offered to combine that money with hers for both our betterments. Victor Baranco was not a street hooter

who bought old houses, fixed them up, and resold them. He never encouraged them to buy more 'More Houses' for the ever-growing population to live in. On page 8, 'Blind' Mike has been with us for 13 years and is married to his lady. The story at the end of the page — 'a couple came to us' — 'us' is More House, not 'us' here. On page 12 the quote from Dean is actually from Victor and should read, 'We discovered a new form of orgasm that only seems to happen between a man and woman.' The next quote is from Dean, not Violet... at the end of the page: 'To train a man to cum like a woman is a major program of our school.' On page 12, 'Without good, but has no voice,' etc. should read that without bad, good has no value.

These few errors for a 12,000-word article aren't bad; we'd just prefer an accurate accounting. However, I wish the author would have mentioned more about our stringent safe-sex practices, requirements for AIDS testing, etc. We also wish the author would have at least mentioned our other services to the disabled community. I realize that a 'sexpose' tells (though the Reader is free); however, our sexual enhancement training (we are not sex therapists) is only a minor part of what we do. We offer medical and holistic referrals, assist with Social Security cases, offer physical and speech retraining programs, addiction counseling, family and educational counseling, and many other services. Also, all of our services are free to the disabled or anyone on SSI. In fact, this year we've received less than \$300 from clients (tax deductible) for our courses.

David Brundhager Co-founder, instructor The Institute for the Realization of Human Potential

Perhaps, Mr. Carson, You'd Be Interested In Covering The Reader for 'HellDago' (In Another Paper, Of Course)

By its inclusion in the Reader, the "Hell.A." column invites connections between San Diego and Los Angeles, not surprisingly, Adam Parfrey's review, or should I say attack, on the L.A. Weekly "Hell.A.," November 7 and 14) is doubly ironic because if there ever was a sister paper to the Reader in Los Angeles it's the Weekly. However, the Weekly tends to be zipper, more exciting. Whereas the Reader is sometimes so laid back, it's constant. (Those Bizarre articles do go on and on, but I am anyone along for the full ride!) Not knowing the history of either paper means for what Mr. Parfrey included in his article, I would have assumed the Reader was the paper derived from the Weekly. But perhaps the Reader merely reflects the Republican New York view that it serves. By the way, where are the gay advertisements in Mr. Parfrey's review to them, "homosexual lifestyle markers?" Is either the commercial or classified ads? Policy or oversight? Or are you really coming by the "HellDago" of the Union-Tribune? Scott Carson Orange Beach

A Rare Quirk

I never write letters about articles. I had to say something about Homer Young's "Compass Nodgment" (October 30). I'm a bit of a Dillard and Lorenz and Elsie, but Young's missive had a special quirk I really enjoyed. Beautiful stuff of a type so rare in modern publications. Hope we'll see more either in the Reader or in a published collection. Loretta Buchanan Pacific Beach

Eleventh Annual Photography Awards

Design by David Nahl.

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Gene Ackerman

ASSISTANT EDITORS

Don Berwick, editor

Don Berwick, editor

CONTRIBUTORS

Don Berwick, editor

Don Berwick, editor

Don Berwick, editor

Don Berwick, editor

Don Berwick, editor

Don Berwick, editor

Don Berwick, editor

Don Berwick, editor

Don Berwick, editor

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OFFICE MANAGER

Frankie Caruso

COMPUTER SYSTEMS MANAGER

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CITY LIGHTS

SHORTS

PEOPLE OF CHOLER Two sex- and race-discrimination cases against TV newshound Gloria Penner Snyder and public television station KPBS appear headed for trial after private settlement talks collapsed last week. *Ana Briggs-Graves* and *Sarah Luft*, both long-time producers at the station, were laid off in June 1990 during what KPBS says was a cost-cutting move. The women were later spurned when they applied to fill two newly created positions. Briggs-Graves, who is black, claims that Snyder and the San Diego State University Foundation, which from KPBS, denied her equal access to program funding and office equipment on the basis of her color. Luft, who is white, alleges that false rumors of "an alleged prior personal relationship" with a fellow worker played a part in her rejection.

—M.P.

MAGIC MARRIAGES After Magic Johnson's AIDS announcement, San Diego singles are forsaking life in the fast lane for the safe-sex haven of cooped-up hives in recent months. The day before the basketball star went public, the county processed 52 marriage license applications, which until then had been about average. The day Johnson's news broke, the courthouse was jammed with 123 pairs of marital hopefuls. And the trend continues. Last week, an average 81 couples were showing up each day, a leap of about 50 percent from the week before Johnson's bad news.

—C.F.

A POSITIVE TREND County health officials say the figures may be distorted because the tests are voluntary, but percentages of male HIV-positives in local AIDS anonymous testing clinics have plunged. Among heterosexual males, 6.9 percent have turned up positive during the first six months of this year. That contrasts with a 16.9 percent positive rate in 1989. Bivalent male positives tumbled from 14.4 percent to 5.9 percent. Among patients who identified themselves as homosexual males, just 2 of a percent have been positive this year, against 2.8 percent in 1989. But the trend for females is in the other direction. In 1989, no heterosexual females tested positive. This year, 1 of a percent did. Among women IV drug users, the rate has jumped from 1.3 to 2.8 percent. —N.A.

THE CRUMBLING 1800s While Mayor Maureen O'Connor haggles with the Port District over the location of a new bayview "super library" stuffed with computers and other gadgetry, the present location of rare books and documents is falling apart. As many as half the 9462 antique books in the Wagonwheel Room, 12,741 books, maps, drawings, and newspapers on early California history in the California Room, and 3972 volumes on state and family histories in the Genealogy Room are in dire need of rehoming, microfilming, or laminating. Original architectural plans for Balboa Park are ripped, a prized manuscript from the 1800s is falling apart, hundreds of community newspapers from the 1800s are crumbling. Libraries say the city council has appropriated no money for maintenance. —T.A.

WHERE MASS MARKET BOOKS GO WHEN THEY DIE Every six to eight weeks a purge of store shelves at Point Loma's Bookstar helps the trash recyclers high with unsold copies of what are called "surplus books." Front covers are removed and returned to publishers for credit, but the books remain. Recent forage: a C.I.A. *Map of the Middle East*, *Tutor's Burial of Proof*, and dozens of *A Woman Named Jack*. "We don't like people going through our trash," admits a store owner. "But until the dumpsters are secured in our concrete containment area, the trashpicks aren't depressing." —M.L.

PHONEY CREDIT U.S. and Mexican lenders may be negotiating free trade, but that hasn't improved the lousy cross-border phone service. Due to rampant fraud, AT&T no longer lets pay phone customers use their calling cards for calls placed from San Diego to Mexico. And it's impossible to dial Mexico from many of the privately owned pay phones on street corners throughout the city: long-distance carriers won't take the calling cards, and the phones won't accept coins for international calls. So cross-border calls can be made only with coins (\$2.15 for a three-minute call from downtown San Diego to Tijuana) from Pacific Bell and a few other pay phones. —P.K.

SLAVE LABOR NBC's *Nightly News* recently made an undercover visit to a Jamai company selling diesel engines allegedly manufactured in Chinese prison labor camps. The U.S. has laws against importing items made by prisoners, but Harry Day, the owner of China Diesel Imports, wouldn't comment about documents obtained by NBC indicating that the engines are assembled at a forced labor camp in Yunnan Province. Reuters reported that a new shipment of the "Golden Horse" engines arrived here last month. The quality of the Chinese diesel is also under fire: this March the importer was sued in Superior Court here by a Portland, Oregon, man who claimed the engines are "defective and dangerous." The suit was settled last month. —P.K.

PARKY WHAT PARK? For a generation, Burt Logan activists chanted "All the way to the bay" as they lobbied the Port of San Diego to build a four-acre bayview park in one of the city's most industrialized neighborhoods. Now that the park is done, how do supporters feel? "It's open! That's news to me," says Rachel Ortiz of Barrio Station. Former councilman and Chicano Federation leader Jose Hara says he didn't know it either. Park proponent Al Duchesne visited recently and found "only two homeless people." The port plans an official grand opening next year, after cutting off several tons of toxic dirt scraped up during the park's construction. —C.F.

Contributors: Matt Potter, Colin Flaherty, Thomas K. Arnold, Mary Lamp, Paul Krueger.

The Reader now offers \$25 for tips published in this column.

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Then came death threats. After six tumultuous weeks, Johnson left town.

HAUNTED HOSPICE

BY TIM RYLAND

Jim Johnson can be forgiven if he doesn't have particularly fond memories of San Diego. Death threats tend to do that. When he opened Providence House in Long Beach, California, in early 1987, the 39-year-old Johnson was a hero. His interfaith ministry converted an old Victorian house into a hospice for terminally ill patients. Johnson lived there and ministered full-time to the patients' needs. Word spread quickly, first to local and then national media. When San Diego group called Christian Social Concerns wanted to establish an AIDS hospice, the group's founder, Louis Sheldon, was impressed with what he had read about Johnson

and asked him to assist in setting up Ariel House in Milliken, he agreed.

But all the favorable publicity had missed the main point of Johnson's story. As a pastoral assistant to Courage, a New York-based Catholic organization founded in 1980 at the request of the late Cardinal Cooke, Johnson's message to the gay community is a radical one: "Lead chaste lives in accordance with the Roman Catholic Church's teaching on homosexuality." The message didn't take long to reach leaders of the gay community in Long Beach, who considered him a heretic. They flooded authorities with complaints and charges claiming Providence House was violating local health- and safety ordinances.

When he asked for Johnson's help, Louis Sheldon was unaware of the furor up north. She got a quick education. Shortly after Johnson arrived at Ariel House in January 1988, so did letters and harassment.

(continued on page 6)

THEY DON'T UNDERSTAND WHAT THEY ARE DOING

BY COLIN FLAHERTY

To make rain is to make life itself. But despite the best efforts of scientists, medicine men, and politicians since the dawn of time, rainmaking is still one of the world's oldest unfulfilled dreams. Last week, the San Diego City Council tried making rain for the second time. The first attempt was in 1984 when the council agreed to pay Charles Hatfield \$100,000 if he could fill the Morera reservoir with rain. Soon after, San Diego was hit by what to this day remains the worst storm and flooding ever to

Some scientists report that cloud seeding can even decrease rainfall.

visit this area. The episode was dramatized in the motion picture *Rainmaker*, where an angry Katherine Hepburn accused a Hatfield-like but Lancaster of lying about his ability to create rain. Lancaster replied: "That's not lying, that's dreaming!"

Twenty-five years later, the council may still be dreaming. Over the last two years, the city has paid \$12,000 to Atmospherics, Inc., a Fresno-based "weather modification" company, for allegedly making it rain. Later this month the city council will decide whether to spend an additional

\$200,000 for more precipitation this winter. The company hopes to coax more water out of East County clouds by "seeding" them with silver iodide and carbon dioxide. Theoretically, the scintic chemicals will draw moisture out of the sky. In reality, scientists are dubious about rainmaking and suggest that hiring a witch doctor is cheaper and works at least as well.

"They don't understand what they are doing," said SDSU climatologist Edward Aguado. Aguado is SDSU's leading expert on weather. His writings have been published in major journals on climatology, including *The Journal of Applied Meteorology*, *The Journal of Theoretical and Applied Climatology*, and *The Journal of Water Resources*.

According to Aguado—and his comments are echoed in scientific publications such as *Scientific American*—cloud seeding is successful only under an unusual combination of temperature, cloud height, and atmospheric conditions, factors that don't exist in San Diego. "The only way to get rain is by having large amounts of air feeding moisture into the clouds.... If it's not already raining, those conditions probably don't exist. If they did, the clouds would probably rain without any human modification." But even if



Seeds of doubt

circumstances were favorable, Aguado says, San Diego clouds contain so little moisture that cloud seeding is not worth the expense. City official Alan Garcia pointed to heavy rain last March and said Atmospherics increased San Diego's rainfall by 11 to 15 percent. Using these numbers, which he reports were derived from "rain studies," he said cloud seeding is a cost-effective way to produce more water. But a spokesman for Atmospherics says the 11 to 15 percent increase is an industry-wide average, not a San Diego figure. The company does not know how much local rain they have produced as a result of their efforts. "We didn't have the funds to measure that," said Don Duckerting of

Atmospherics. Wilbur Stegenga of the U.S. Weather Bureau said the record rainfall last March had "nothing to do with cloud seeding. It was going to rain anyway. That was an act of God. That storm came in from Hawaii. Did they seed over the Pacific Ocean? No. They are cloud seeding over Mount Laguna." Aguado said city claims about extra rain from cloud seeding were "misstatements.... We can doubt that it will work because, if you took every drop from every cloud in San Diego, it would amount to a very small quantity of rain," he said. "But that's impossible to do."

Some scientists report that cloud seeding can even decrease rainfall. Either way, flood or famine, the

proponents of weather modification acknowledge that they may never find out how well their program works because they will never know how much it would have rained without chemical intervention. Albee Weidensaker was the lone critic of the city's plan. She said that even if Atmospherics is successful, chances are the water will fall uselessly over the desert or ocean. But other city officials are undernerved by opposition to their rainmaking schemes. Nonetheless, critics may come in handy someday. If property owners who suffered damages in last spring's flooding ever sue the council, the city attorneys can cite expert testimony that their program is blameless for the rain. ■

TJUANA COPS DON'T GET NO RESPECT

BY LUIS URBINA

He flicked on the siren. It whirled suspiciously, sounding like a television show. "Mother, perdsle," he muttered to the cars that blocked his way as he maneuvered the Rio de Tijuana thoroughfare. I glanced at the speedometer: we were doing 85 miles per hour, snailmating around the traffic. He was steering with his left hand, his right arm casually thrown over the back of the passenger seat. I stared at his wrist hairs as I idled around in the back seat.

"Hey," he said, glancing back at me with a big grin. He had an aviator shades that completely hid his eyes; his mustache drooped past the corners of his mouth. "I bet you never thought you'd be riding the back seat of a Tijuana cop car!"

"Not on purpose," I said.

It began innocently enough, with me getting in a cab. I was getting my boots shined in one of those step-up shoe stalls you find all over Tijuana. He was like going to Confession—the little booth had a wooden seat, and the only things visible to passersby were my feet. The gentleman buffing my left boot was witty and bright with wit. I settled in with a copy of *Almanac*, Mexico's premier bi-monthly tabloid.

As usual, it was full of satirical lurid pictures, massaged cops, massaged drug dealers, car-wreck victims, cult murders, train-killed victims.

We were on the corner of Ninth. A tan-clad arm flashed into the booth, its hand fist clenching on my wrist. A cop! I jerked. Oh my God! I'm busted! For what, in retrospect, I don't know. I had wanted to meet a Tijuana cop and had asked my relatives to arrange it, yet here I was, hunched white and going utterly dry-mouthed. I had forgotten everything.

"What are you doing here, you son of a bitch," his voice snarled. The shoeshine man, not knowing what was going on, backed away from my foot and sat on his haunches, watching. His face was completely blank.

"Uh," I stammered. "Uhh, uh, uh." I explained.

"A Salvadoran got his tongue cut out over here. How do you like that? Right down the police station."

The cop's face peered in at me. I could see myself in his shades. He started to smile. Then he laughed. He asked me how I was doing. This apparently proved for humor among Tijuana's fine.

They are aware of their reputations. They cultivate their reputations. After all, nothing is more macho than causing immediate fear. They swagger, they boast, they demand bribes, and they shoot. Members of my

family have been officers of the Tijuana police force, yet I cut a wide swath around their brothers in arms, as does anyone with any sense.

Still, imagine being a cop in Tijuana. The mind reels. Here is a man called to preserve order in the most celebrated bastion of

speed limits. And if he gives a gringo a traffic ticket, the gringo drives home and shows it to his friends and they have a good laugh and throw it away.

He works a city of faded vice: booze, prostitution, child porn, drugs, even a healthy black market in fireworks and fake perfumes. His

which are stolen or drunk or psychopathic.

His world is governed by laws that are effectively the reverse of ours: in Mexico, you are guilty until proven innocent. This leads to an enforced, endemic paranoia: of course you're lying—only a good lawyer will make anybody think



"I'm a cop, not a maoist."

chaos in the Western world. This man is called on to enforce traffic laws in a country where roads are haphazard at best, where stop signs often appear either 20 yards before an intersection—which is merely a dirt path straggling down to the rest of *Almanac*—or not at all.

There are no stop-lines. No one minds the

beat is visited by more gringos than visit Disneyland, and he has to judge which of these tourists are actually here to do harm, which are here to find innocent bargains, which have cocaine stuffed in their underwear, which carry knives.

otherwise. Add this policy to the already embattled and embittered mentality of a best cop, and then stir in a Mexican loathing and resentment of gringos—especially a Tijuana resentment—and you're dealing with a difficult situation. As a walking ambassador of

(continued on page 7)



—TIM HAGGERTY

STRAIGHT FROM THE HIP

By Matthew Alice

Dear Matt:
Just finished off the last of my leftover Halloween candy — saltwater taffy — and I'm wondering: How guilty should I feel? How bad is the taffy? WHAT IS saltwater taffy? And as long as we're on the subject of rationalizing, is licorice a contender for the lesser-of-two-evils? I've heard that jelly beans are your best bet. What do you say?

Sugar Freak

Downsides

Got to admit, I'm not sure what scale of values we're using here to rate jelly beans as "better" than saltwater taffy. This is a question of significance to only the truly desperate.

All candy is some combination of sugar, corn syrup, dextrose, sucrose, invert sugar, corn starch, or molasses. That is — sugar, sugar, sugar, sugar, sugar, almost-sugar, or sugar. Any individual differences are the result of flavorings, types of sugar used, and how they are cooked and handled after cooking. Only in your dreams are Snickers bars more wholesome than Gummi Bears. In the grand nutritional scheme of things, they're almost indistinguishable. But if you insist...

Commercial saltwater taffy is corn syrup, sugar, sweetened condensed milk, oil, salt, emulsifier (usually lecithin), and flavorings. One ounce of taffy provides about four percent of your recommended daily allowance of riboflavin. Eat a pound and a half of it, and your vitamin B2 worries are over for the day. There's virtually no other food value in it. Of course, the vitamin B2 will have cost you about 1700 calories, 2500mg of sodium, 500 grams of carbohydrates, and 75 grams of fat.

And just who is the wizard that suggested jelly beans as a healthy alternative? Take the milk out of the taffy, substitute starch or gum of some type, and you've got jelly beans. And half the riboflavin. And nothing else. I'm not saying positively, without a doubt that there's a cause-effect relationship here — that you are what you eat — but just remember, jelly beans are Ronald

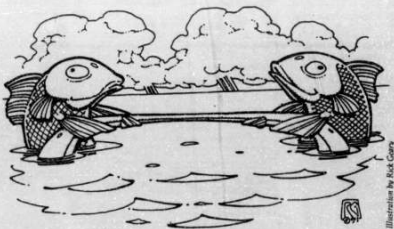


Illustration by Rick Corry

Reagan's favorite candy.

Licorice might be a contender for some sort of fool's paradise award as "least awful." Real licorice candy contains less added sugar, but that's just because licorice is already sweeter than cane sugar. The natural flavoring comes from the roots of the licorice plant, a legume related to peas. If you shred and boil the roots, then evaporate the water, you're left with a gummy brown paste. That's combined with corn syrup, molasses, starch, and vegetable oil and made into candy. An ounce of licorice may supply two percent of your daily allowance of thiamine, along with riboflavin, but that's about it.

So does any candy have food value? How about an ounce of pure milk chocolate — protein, riboflavin, and calcium, four percent each in the RDA department, iron, six percent. It will only cost you 3700 calories and 200 grams of fat to get 100 percent of your calcium needs from a pound and a half of chocolate.

As for what saltwater taffy is, it's mostly an old-time sales gimmick. Taffy has been around for ages, and during the tourist

boom in Atlantic City in the 1880s, some entrepreneur came up with the idea of claiming his taffy was made with seawater. Whether it was or not is debatable. Another story goes that one vendor's supply of taffy was wave-soaked during a storm, and he turned the ruined stock into an instant hit by selling it as saltwater taffy, an Atlantic City original. Contemporary saltwater taffy is made with more salt than other kinds, but otherwise, there's no difference.

Could your old pal Matt make a suggestion? How about a nice candy apple? Peel off the candy, eat the apple.

Matthew Alice:

Who created the marriage vows "to have and to hold from this day forward, for better, for worse, for richer, for poorer, in sickness and in health, to love and to cherish, till death us do part"? I understand they come from the Protestant Episcopal Church, but who gets the credit for writing these vows, and when were they created? No one seems to know.

Kevin Groll

Del Mar

He certainly was a starry-eyed optimist, whoever he was. But the vows are so ancient, I guess no one could have anticipated they'd eventually come to mean, "to have and to hold from this day forward, till we don't feel like it anymore, and our lawyers and prenuptial agreements us do part."

Say it's the mid-16th Century, England. You and your favorite wench decide to get hitched. The vows you'd say would be virtually identical to those said today. In fact, most of the ceremony would be quite recognizable to a 20th-century onlooker. What we now think of as the classic Protestant wedding ceremony was set down in the first Book of Common Prayer, formally issued in England in 1549. The full political and religious history is complicated, but the English-language book was an attempt to simplify and make comprehensible to the average person the very arcane Latin prayers, sacraments, and ceremonies of the Catholic Church at the time. The American and British versions of the book are still used in the Church of England and the Episcopal Church. Though the prayer book has been revised many times since the 1500s, the wedding vows remain intact.

The clergymen who assembled the first Book of Common Prayer borrowed from lots of sources, including German Reformers, traditional Jewish texts, and of course, the Catholic liturgy. The vows were taken from the wedding ceremony as set down in the Sarum prayer book, an English translation and interpretation of the Latin services used in Salisbury Cathedral. That book dates back to the 13th Century. A single author is unlikely; the vows undoubtedly evolved into that form. I suppose, given enough time and enough graduate students, we could devise a list of probable contributors to the vows — but, well, not tonight. Kevin; I have a headache.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 80804, San Diego, CA 92186-0804, or fax your questions to 231-0489.

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few months ago, Karen Sorensen opened the San Diego Yellow Pages to "Alcoholism Information and Treatment Centers" and called every one of the 65 entries. She wanted to know if anyone taught problem drinkers how to imbibe moderately. "A number of people didn't have a clue as to what I was talking about," she recalls. Some were downright huffy and told her that they didn't believe in controlled drinking. "It's almost heretical," Sorensen asserts. "It's like you're stepping on someone's religion or something."

Sorensen is a staff member for San Diego County's Alcohol and Drug Abuse Prevention Taskforce (ADAPT), an organization of local elected officials, including school board members, founded by former San Diego councilman Bill Mitchell in 1983. The task force coordinates countywide drug-prevention programs. From her experience with the task force, Sorensen was aware of the emotional reaction often provoked by the idea of moderation training for alcohol abusers. But her professional studies had shown her that such training has won increasing respect within scientific circles. Sorensen thought the program might fit perfectly with the task force's mission of substance-abuse prevention, so last summer she invited Arthur T. Horvath to speak before the ADAPT board.

Horvath is a La Jolla psychologist who rejects the notion that alcoholics have an incurable disease. He believes that addicts can learn to change their behavior. He points out that every year multitudes of smokers wean themselves from nicotine, unassisted. And studies have likewise revealed clear-cut patterns of self-cure among certain alcohol abusers. "Depending on the age and sex and the extent of the problem, in some categories most people don't get any treatment and don't need any. They just deal with it. They have a drink-driving arrest and they say, 'Okay, that's it.' This idea is not good for business, so it tends not to be promoted," Horvath says, referring to the billion-dollar alcoholism-treatment industry.

The notion of self-improvement is also incompatible with what Horvath calls the "disease model" of alcoholism, first expounded in 1784. Two hundred years ago, most Americans drank more than they do today (4

gallons of alcohol per person per year, on average, compared with 2.5 today). Liquor in Colonial America "was drunk at all hours of the day and night, by men and women of all social classes, and it was routinely given to children," writes alcohol researcher Harry Levine. "[Alcoholic beverages, and especially rum, were highly esteemed and universally valued and were in no way stigmatized or regarded as tainted or evil. All liquor was regarded as good and healthy." Families gathered together and socialized in taverns, where problems were rare. When they did occur, "Drunkness was not so much seen as the cause of deviant social behavior—in particular crime and violence—as it was construed as a sign that an individual was willing to engage in such behavior."

These social patterns began to change soon after Benjamin Rush, a physician and a signer of the Declaration of Independence, first aired his conviction that chronic drunkenness was an illness. Roughly between 1785 and 1835, "drinking [was seen as] a disruptive force for many Americans," asserts Stanton Peele in *Dissolving America*. "The tight-knit community towns disappeared, and instead the new industrialized work force and the Western ranch labor went to boomtown saloons to get drunk.... As alcohol was eliminated from the ordinary daily routines of the middle class, when people did drink, they were more likely to go on binges." Drunkenness was defined as a time when one abandoned "both respectability and self-control."

Against this backdrop, more and more people in the 19th Century came to agree that alcohol was a demonic force that would enslave anyone who used it. Temperance movements grew and finally triumphed with Prohibition in 1933. It took 15 years for this idea of universal abstinence to lose its magic, but a modified version of the disease theory quickly reemerged in the newly formed Alcoholics Anonymous in 1935. Its founders, a stockbroker and a physician who were both reformed drunks, believed that while some people could drink safely, there was a certain class of persons born with the irremediable illness of alcoholism. In AA's so-called "Big Book," published in 1939, they explained how anyone could make a quick

ONE drink at a time

story by Jeannette de Wyze. Illustration by Tom Voss.



self-diagnosis. "Step over to the nearest barroom and try some controlled drinking.... It will not take long for you to decide.... [Once the true alcohol] takes any alcohol whistler into his system, something happens, both in the bodily and mental sense, which makes it virtually impossible for him to stop.... The alcoholic is a very sick person."

Though concurred by laymen, the disease model gained scientific supporters and some energetic publicists, and by 1982, opinion research showed that 79 percent of Americans regarded alcoholism as a sickness. Today the figure is close to 90 percent, according to Gallup polls. As Sorensen's telephone survey confirmed, that conceptual model all but monopolizes the treatment offered by San Diego County professionals who work with substance abusers. Such treatment ranges from costly inpatient programs like the MacDonald Center at Scripps Hospital (which charges roughly \$12,000 for a one-month stay) to dozens of outpatient and residential programs. Almost all of these incorporate AA-style 12-step approaches. They assume that serious alcohol problems cannot be cured—just managed "one day at a time"—and so urge patients, upon completing active

treatment, to participate regularly in AA meetings.

Those are easy enough to find. AA's central office on Mission Gorge Road lists more than 1300 separate AA groups scattered all over San Diego County, many meeting daily. Some 20,000 county residents may be active in the organization, though no one knows for sure. "We don't keep logs or rolls," laughed Tom, the local AA office manager, who offered the estimate. "The more a person's a member, the less he or she likes statistics."

Considering how influential and widespread AA is, its diffuse informality comes as a bit of a joke. It has no dues, no rules or regulations. Tom and one assistant are the only paid employees locally, and like all branches of AA, "We won't allow ourselves to accumulate a lot of money. We keep only a six-month reserve for operating expenses." Nonprofit status is in fact one of the organization's "12 traditions," as is "personal anonymity at the level of press, radio, and films." (That's why Tom and two other spokespersons recently interviewed asked not to be identified.) "We have no authorities in AA," Tom says. "Instead we rely on the 'troubled servant' concept.... Spiritually, we want to stay dependent on a

loving God." (At the same time, AA welcomes agnostics and atheists who acknowledge belief in any kind of Higher Power.)

When the local spokesmen were asked about just who is being helped by AA, they say "alcoholics" and "anybody who thinks they have a drinking problem." Defining alcoholism is "just too technical," Tom stated. "We kind of let people decide whether AA is for them." The first step is clear: admitting one's "powerlessness over alcohol." Although not specifically stated in AA's 12 steps, members make it clear that the consensus goal is abstinence.

Psychologist Horvath hears a paradox in the juxtaposition of "powerlessness" and "abstinence." "There is no way around it," he argues. "To me, loss of control ought to mean something like you shine a light in somebody's eyes and the retina contracts. Or you hit their knee and it jerks. No conscious, deliberate control." Yet alcohol abusers don't exhibit that sort of powerlessness, he says. Horvath contends that one doesn't even have to be familiar with the formal studies to recognize the mythical nature of alcoholic powerlessness.

"I submit the following thought experiment. Suppose you're an alcoholic. I give you one glass of your favorite beverage as a primer. And I set another glass down in front of you, and set a \$1000 bill next to it. And I say, 'If you will sit there and stare at both of them for an hour, I will give you the \$1000 bill. Now, even if everybody doesn't sit there for an hour, I suggest that most people will, if you don't think so, let's raise it to \$10,000. If the contingency is, 'If you grab the beer, I'll shoot you through the head, no one is ever so out of control that they would grab the beer.' It's unthinkable. People are always able to refuse to act in an addicted behavior; if the contingencies are strong enough."

Horvath offers a second thought experiment to illustrate another fallacy. "The disease model assumes that people get irresistible urges. You have no choice; you must drink. But imagine that you're starting to experience a very strong craving to drink. You're holding out, fighting! But finally you decide, 'Okay, the gonna do it. I'm gonna drink.' When does the sense of relief—relief

(continued on page 14)

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ON DRINK AT TIME

(continued from page 13)

from the state of tension and discomfort — begin? Does it occur when the drink is going down your throat? When you're pouring the drink? When you decide to drink? Most people report that relief occurs well before the three to five minutes after ingestion. But it takes at least that long for the alcohol to get into the bloodstream and get to the brain. I'm suggesting that the urge is really primarily a psychological phenomenon as

opposed to a physiological one. Because the urge goes away before alcohol could have a physiological effect."

If alcoholics and other substance abusers aren't driven by illness, what are we to make of their behavior? Horvath and other disease model critics would say they have developed bad habits, "any repeated behavior for which the negatives outweigh the positives," by Horvath's definition. "A bad habit can tell you, I don't mean to make it sound innocuous," Horvath says. He acknowledges that some habits have physiological components and that research indicates that genetic components may predispose certain people to physical addiction. But the intense phase of withdrawal from even the worst physical addictions is usually over within a week. "Although it horrifies people, I've come to think of these physiological components as being relatively minor"

among the alcohol abusers who have come to Horvath for therapy over the years have been "people who were at one time old row drinkers, for years in some cases, who have rehabilitated themselves to the point where they're now employed and have a degree of stability. They may still drink. But not as much." Far more common than the old row drinkers, however, are more mainstream members of society, like Dan.

"I was a pretty functional alcoholic," he says. Now 35, Dan lives in Seattle, where he runs his own business. Two years ago he worked in San Diego as vice president of marketing for one of the harbor tour companies. "I drank at lunch and in the evening. I drank daily and got drunk three or four times a week," he recalls. "I'd been drinking since I was 17. I was in and out of jail." On four occasions, he was arrested for driving under the influence, and at about the

age of 27, he first used the detox facilities at the VA Hospital in San Diego. As a result, he had to participate in a VA alcoholism program, the main feature of which was attending AA meetings. "It was mostly older people telling their drivelologies. It did just make me want to go out and have a drink." Besides the public confessions, other aspects of the meetings alienated him. "AA seemed too cliché. Everyone seemed as addicted to their treatment as they had been to drinking." Although he had a religious upbringing in an Assembly of God church, Dan also was put off by all the talk of a Higher Power. "I think there's something out there, but I'm not at all sure it's a Supreme Being. And even if it is, I think you don't have to go that high to deal with this." Dan nonetheless continued to drink excessively and eventually wrecked his car while driving drunk. In order to avoid going

to jail, he agreed to undergo some form of treatment for two years. "I kind of went into it thinking I'd just meet their requirements and go on with my regular ways." He started receiving outpatient treatment at the now-defunct CareUnit program but found that this involved another AA-style group and abandoned it after a few weeks. Then he discovered Horvath and was started by what he heard. "He made me realize I'm not a hopeless addict, and it is entirely up to me whether I want to stop this behavior or not." Dan says he gradually mastered his cravings for alcohol, and at the same time he worked on developing other ways of dealing with boredom and stress. "Now I take a walk or listen to music or I do something else to relax. I don't just go out and grab a beer."

Horvath says he's had many clients like Dan, who wind up being essentially

abstinent. "If you want to avoid alcohol problems altogether, the best thing to do is don't drink at all," Horvath agrees. But giving that advice reminds him of the old joke about the man whose physician tells him, "Jeez, the best thing for you is to stop drinking and stop smoking." And he says, "Doc, I don't smoke the best. What's second best?"

Many people would respond the same way, Horvath says, and to them he recommends setting the sort of "reasonable moderation guidelines" that he outlined in the ADAPT task force board last summer (e.g., don't drink more than three drinks a day, limit the number of days you drink per week, don't drink when you're angry and so on). "This is virtually as well shaded as anything in this field," Horvath also told the board. He added that "as a ballpark figure," roughly 70 percent of the problem drinkers given such

training were drinking moderately at one- to two-year follow-up periods.

Karen Sorenson recalls that ADAPT's board greeted Horvath's suggestions with "tremendous debate and discussion" about whether the organization should sponsor controlled-drinking education. She says some board members, revealing prohibitionist attitudes, questioned whether they should be encouraging anyone to do any drinking at all. "Others fretted that they might be perceived as trying to teach alcoholics, as distinguished from problem drinkers, how to drink. At its September meeting, however, the board members had calmed down, and on November 8, they approved the idea of sponsoring an official program that will teach moderation to problem drinkers. The board now will define its requirements for such a program and ask for bids from potential providers; Sorenson

hopes to see the program begin operation by January.

However, it's finally structured, no controlled-drinking education program will threaten AA, nor should it, says Horvath. Even though he respects AA's fundamental premises, he says he encourages all his substance-abusing patients to check out the 12-step program. "The groups are very accepting. You can slip or relapse as often as you want, and you'll always be accepted there." He notes that there is no charge for AA's help, and "even if you don't buy into the entire 12-step package, nobody's going to quiz you at the door." On the other hand, he asserts that many of the people who currently can't tolerate AA just don't seek any help. "It makes much more sense to have a continuum of treatment services available. Otherwise it's as if we only treated end-stage cancer."

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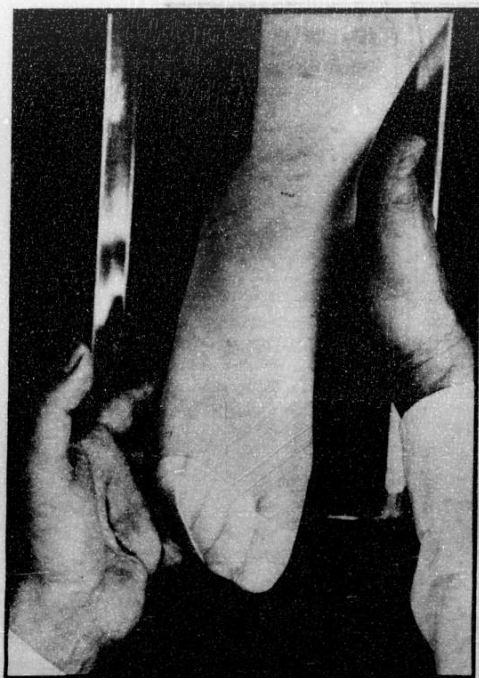
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Story by Judith Moore • Photographs by Paul Stachefok

If You Can Sell Shoes, You Can Sell Anything

built big, vigorous hair springing in black curls around his head, this morning wears gray tie, gray suit, blue-gray shirt, gray above-the-ankle boots raised on an inch and a half of heel. "These boots," he laughs, "by the end of the day will be hurting me."

Why does he wear them? Nick has been in Streicher's in the Chula Vista shopping center, since the store opened in November 1982. "I love it," he says, looking out onto pale light filtering in onto the walkways crisscrossing through the center, at hurrying clerks and strolling early shoppers sipping coffee from polystyrene cups. "I love it because of the windows. I'd go crazy in a little shop. When I started working for Streicher's, I was assigned downtown. They had what they called the 'Upstairs on Fifth Avenue' and oh my, you hardly ever saw daylight except in the summer. You knew it was raining only because you could hear the water hitting the roof. I hated that place. So when they asked me to come over here, it was like going to paradise."

Streicher's is a family store, selling men's, women's, children's shoes. Nick has now, as customers, people he fitted for shoes when they were babies. "They have that much confidence in me."

He's manager, the boss. A dozen employees work under him in his kingdom of shoes—Naturalizers, Cobbie, Florsheim, Clarks, Rockport, SAS, Dexter, Sperry Top-Siders, and Pappas, RJ Coli, Trotter, Revelations, Cherokee, Cobbie Cuddlers.

Nick stands at the counter, an island that stretches several feet along the store's west side. Behind the counter is the door that opens onto the stockroom, where some 10,000 pairs of shoes, in boxes, line shelves upstairs and down. Nick's specialty is in the stockroom, where some 10,000 pairs of shoes, in boxes, line shelves upstairs and down. Nick's specialty is in the stockroom, where some 10,000 pairs of shoes, in boxes, line shelves upstairs and down.

"No, no," the mother says, "he's Nick. He's the shoe man." Nick carries four shoe boxes, the boxes stacked one way the other on his upturned flattened-out right palm in the step that a flamboyant waiter bears his tray aloft. He sets the boxes down next him, takes out from pale lavender tissue one of the navy blue-and-white spectator pumps.

This was dusted yesterday. I know that, and it's already got dust on top of it."

At the store's other end, a slender, brown-haired, delicately built man arranges shoes. Nick nods toward him. George Hickox is the assistant manager, here with Nick for 17 years. "Everybody has his own chores. They know what to do in the morning or in the afternoon when they come in. Once in a while you have to get a little stick and poke them."

Ten o'clock. Ten, eleven women mill outside the Broadway. Nick opens both doors, north and south, stands, hands on hips of his sunlit gray suit, breathes in, breathes out. Paradise.

The day's first customers—a gorgeous woman in her late 30s, resplendent in a black-and-white checked suit dress that leaves bare her tanned shoulders, the woman's chubby-cheeked toddler son, face scrubbed bright, and gray-haired trim-faceted mother—enter the store. Nick, speaking Spanish, hello-belloes the trio. The beauty—her lips glistening red and her teeth white—introduces her mother, coming from Ecuador, says that her mother is attracted by navy-and-white low-heeled spectator shoes she had seen through the window.

Nick seats the trio in chairs beneath the south window, pulls up and snuggles the toddler. All the while, as he gently removes the mother's black pump (its sole scuffed, its heel worn), treading the stockroom floor as reverently as if it were a baby Jesus he was lifting from its golden straw in the creche. Nick is charmingly talking, talking. He places her foot on the Brannock Device (a Mr. Park and a Mr. Brannock specialist in fitting problem feet, invented this measuring device early in this century in Syracuse, New York).

"Ah, a small foot, a 5½." While Nick in the stockroom gathers shoes for the mother to try on, the young boy turns his mouth up toward his mother's ear (from which a delicately set diamond dangles), asks in a stage whisper, "Is Nick a doctor?"

"No, no," the mother says, "he's Nick. He's the shoe man." Nick carries four shoe boxes, the boxes stacked one way the other on his upturned flattened-out right palm in the step that a flamboyant waiter bears his tray aloft. He sets the boxes down next him, takes out from pale lavender tissue one of the navy blue-and-white spectator pumps.



George Hickox

Like her bare-shouldered daughter, the mother has a laissez-faire elegance, an awareness of her body. She had been a very pretty woman. She stands, walks across the dark mauve carpet to a full-length mirror mounted on the wall. She turns her right foot toward her left ankle, studies the reflected foot. Nick watches the mother, the daughter, the mother, the daughter, the mother's eyes shift from her mother's feet to the mirror, in which her mother's feet can be seen.

The mother's mouth purses. She points her right foot forward, as a dancer will, the heel, turns the left foot toward the right ankle. A tiny frown has begun to grow between her eyebrows. She addresses Nick, says that the shoes do not seem to fit as she'd hoped they would. They feel too tight. And they look, she says, so heavy on her foot. The heel, she thinks, is too low.

Nick makes sympathetic noises. His eyes fall to the woman's discarded pumps, lying on their sides, run-over heel to run-over heel, on the carpet. He leans over, straightens them.

The daughter suggests her mother try a half-size larger. No, no, says the mother, dropping down wearily in her chair, looking now more elderly by ten years than she had when she'd walked toward the mirror. Nick swives forward on the fitting stool, lightly removes the shoes from the woman's feet, and slips her own shoes back on for her. "We'll be back."

the daughter says. Nick accompanies the trio to the north door, strolls back then to stand behind the counter. "She wasn't really that interested. It was her daughter who was interested in her having the shoe. This mother, she comes from what they call the old school. You buy one pair of shoes and you wear those until they are worn and only then they are ready to buy another pair."

"I know the family. I've sold her, the daughter, a lot of shoes over the years. Her husband, I know him better. He buys even more shoes than she does. And the mother, before she goes back, she will eventually come back and buy a pair of shoes."

Nick shrugs when I ask how he knows the mother eventually will buy shoes. "You just know those things."

He repeats the navy-and-white spectators in their box. "We call the shoes that are left out after a customer tries them on the 'drags.' That's a term shoe people have used for a long time."

Maybe, says George, who adjusts a mock crocodile skinner to stand wearily next in partner, "because it's a drag to do, putting back shoes."

Looking at a foot, does Nick know what shoe will fit or not fit that foot? "Not even after all these years. If you see someone with a big bun, or a big ham-mor, I can tell you right away. This little low vamp, no way you can get all that foot in there. But generally, no."

Nick and George say that in the time they're sold shoes,

"Sometimes they take their shoes off and you feel like going back there and throwing up."

their customers have become more conscious of comfort. People, Nick says, "anytime don't want the suffering they had to go through with new shoes. In the old days, people were buying somebody else's shoes. And there are still a few muckers out there who have to have their toes jam into the front of their shoes. But generally people are more health conscious than they used to be, and the feet are number one." Nick sighs. "If your feet hurt, you ache all over."

George agrees, adds in the tone one takes when uttering gospel: "Actually, I would have to say more than half of what's wrong with your body is what's wrong with your teeth or your feet. So take care of your feet and your teeth and you can eat what you want and walk where you want."

What do they do if a customer insists on buying a shoe that's too small? Nick answers: "What I do, I say, 'That's your shoe, you buy it that way, don't bring it back to me and tell me it hurts.' And they don't. And they often come back and buy another pair. Truth has a lot to do with it when you are selling a shoe. If it doesn't fit you, it doesn't fit you."

"You know," Nick says, "which salesmen are truthful and which try to sell just to sell. I don't like that. You're surprised how you can sell a shoe that doesn't fit. It stretches; you can tell them. Of course it will stretch, it has to stretch, you put pressure on it and it expands. And then it gets out of shape. But the shoe should be comfortable from the beginning."

"The customer is always right?" I disagree. Some people like to take advantage of the retail business, especially if you are lenient. They will come and say, 'I have a pair of shoes that hurt. They come in with a little chip on their shoulder. I have a short fuse, a very short fuse, and if customers come in with the attitude that it's my fault, it's my problem, because I sold the shoe to them, then I get a little huffy, which is bad. Especially in retail business. But I don't blame them, because some salesmen do take advantage of customers.'"

Do people steal shoes? Nick shrugs. "We used to have a lot of shoplifting. Not as much now. Very seldom in fact. Shoplifting with shoes, the most common method is to be trying on shoes and say to the salesman, 'This feels a little tight. Can you get me a bigger one?' You go back there and get a bigger one and you come back and they're gone. There are other methods used to steal shoes. I wouldn't like to reveal them."

I say something about cartoons I've seen in which a female customer has the salesman bring out shoe after shoe after shoe for her to try on and then leaves, buying nothing. "Every once in a while you get a few of those," Nick says. "Often, it's not because they only want to try shoes, it's because whatever shoe they are trying does not fit."

But about 80 percent know what they want. Others think they want one thing, but they wind up with something else entirely. They'll say, 'Oh, wow, I like that shoe.' But after they try it on, if it hurts, maybe it's a shoe from a woman who was here said, 'too heavy,' not appealing to your foot."

Also, people are more practical. (continued on page 24)

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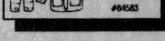


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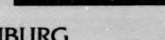
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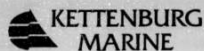
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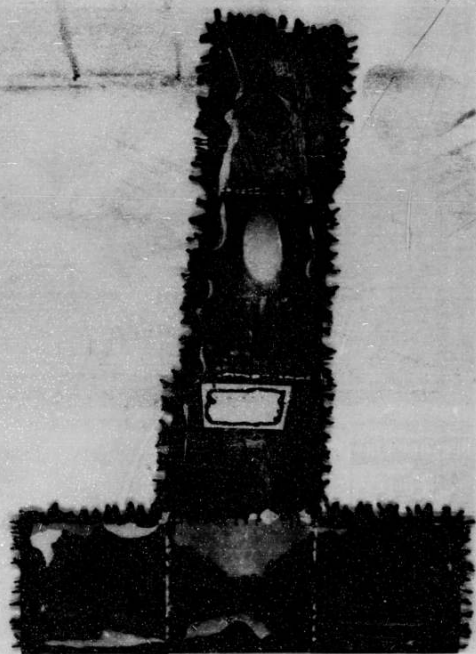


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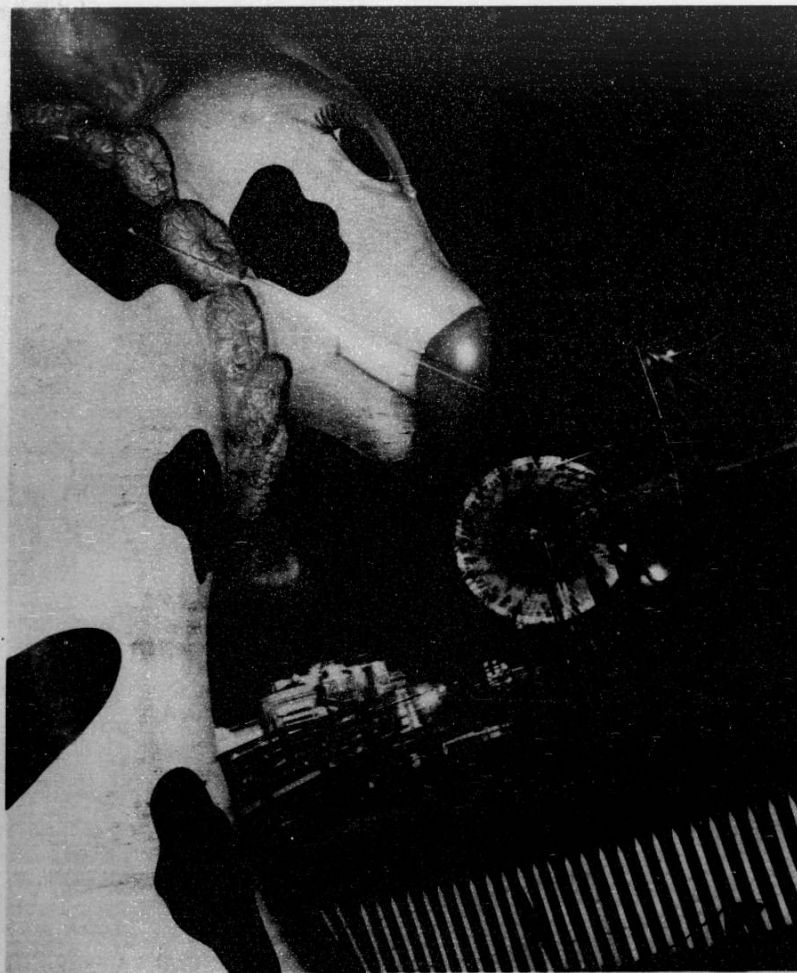
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SECOND AWARD
COLOR
Stephanie Hornish
Untitled 2



THIRD AWARD
COLOR
John Brodie
In the South



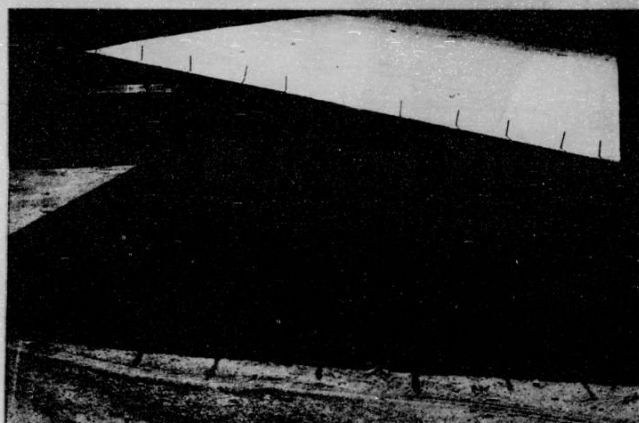
HONORABLE MENTION
Charlie Cawley
Untitled

(continued on page 28)

(continued from page 27)



HONORABLE MENTION
Stuart Edmondson
Day One - Arizona



HONORABLE MENTION
Susan Burdick
Untitled

HONORABLE MENTION
Susan Scofield
A Treat for Mindi



Heads We Go West



Story by Toni Volk

Illustration by Peter Hannan

My daughter says she will never travel with me again. That's how it's always been — her saying that. Just to test her, I say, "Marcie, let's go to Paris." She eyes me suspiciously, knowing both that I am too broke to travel and that being broke has never stopped me before.

We are in her neighborhood in the East Village, and I have to walk fast to keep up with her. She is street smart, as though born to the city. This is not the child whom grade-school teachers worried about because she would not look up from the floor. I guess parents always like to look back and chart such transformation, to weigh it, and to credit one incident or achievement after another. I myself attribute the change to road trips, road trips like the one I am suggesting to her now.

"We can rent a car and go all over Europe."

"Mem, I told you. I'm not traveling with you anymore." She turns the corner and stops at a fruit stand.

As I say, Marcie always talks when it comes to going on the road with me. On our first trip she would hardly blink, as though open, wide eyes were what kept us from tumbling off the edge of every pass we crossed. I recall how some she was as we slipped over the Continental Divide from Montana into Idaho on I-90. She was a nervous wreck by the time we got to Lookout Pass and not interested in looking over its side to see a narrow ribbon of water curling across a deep green valley between mountain ranges. She related somewhat as we crossed the prairie of Eastern Washington but then let out a sudden gasp as we made that impressive drop into the Columbia River Basin from the top of a hill. She kept her eyes on the shoulder bed as we drove over snow-packed Snoqualmie and sighed with relief only after stepping onto asphalt in downtown Seattle. I see now that she was afraid that I didn't know what I was doing, not just on this trip but in

general. How do kids know these things? Our next significant excursion occurred the summer we decided to move. After living in Montana all our lives, we decided if we were ever going to see anything of the rest of the world we had better begin. That's what we said. What I didn't say, may be what I didn't know, was that I sought freedom from something I had become, from someone everyone believed I was, someone I no longer wanted to be. Marcie, no doubt, had her own reasons. In any case, it was an act of daring.

We agreed on Alaska, though for the life of me I can't remember why. Maybe because I had some connections and job possibilities there. I even had a friend in Canada who was expecting us to stop en route. We packed up the things we could not live without, the ones that fit easily into the back of my small Mazda hatchback. We got off early one morning, but it was a little too early for Marcie and she slept in the back seat. I headed north out of

Missoula and was almost to Whitefish when my stomach began to ache. I knew this feeling. Finally, I woke her up. "What's wrong?" she asked. "We're going in the wrong direction." She did not seem surprised.

"How do you know?" she said. She knew I had not misread the map.

"My stomach hurts."

We pulled into Whitefish and stopped at a cafe. We took a booth where we ate donuts and changed the course of our lives with a quarter.

"Heads we go west. Tails we head south." Obviously, north was now out of the running and east never in it. Three out of three and we headed west, making this the longest drive I have ever taken from Missoula to Spokane.

When we got gas in Spokane, we flipped the coin again.

"Tails we continue west. Heads we go south." Three out of three, and we went on the back seat. I headed north out of

(continued on page 30)

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West

(continued from page 31)

After cleaning up, we went out to see the sights. It was January, and there was a celebration going on in the park near the Zona Rosa. Sometime during the festivities, we were robbed. It was done so elegantly we didn't even notice until we stepped for a drink at a bar next to our hotel. Someone had cut into our purses and carefully extracted all money, credit cards, and identification, though our purses had been tucked tightly under our arms. Karen, at least, still had some traveler's checks, and I had enough pesos to pay for our drinks.

The next morning Karen cashed a few traveler's checks. But by now she was very suspicious, and why not, after just getting robbed and staying the night in a room with holes in the ceiling?

I didn't know her well enough to insist she cash more, and she thought I was exaggerating when I explained that not all towns were like Acapulco and Mexico City. She did not believe me when I said that some towns did not even have banks! So somewhere north of Mexico City, after dark, we ran out of money and gas. I had already run out of patience with Karen.

I decided to go for help and left Karen and Karen in the car to flag down any motorist who might happen by. I walked a

short way and climbed over a fence where a chicken coop was leaning into the air and frothing at the mouth. I knew if he got loose I was dead. I walked quietly to him and edged my way past him to a large yard beside a farmhouse. I knuckled for some time before a man finally answered. He seemed very surprised to find me there. Once he understood our predicament (by now I knew some Spanish), he took me to a barn, where he cut off a section of hose to use for siphoning gas. Unfortunately, he had no gas to siphon.

I climbed back over the fence while the dog continued to howl and returned with the hose to the car. At least now we were ready should anyone ever come by willing to help. But the road remained dark and deserted. Finally, an hour or so later, we saw a car coming out of the darkness. We flagged it down, and the driver offered us a few liters of gas, which he graciously siphoned for us. Soon we were on the road again and, just as soon, out of gas again. Next someone pushed us with a truck for about 30 miles.

Karen was nervous now and had little to say. She had prayed for an angel, she informed us. Great. She meant the Green Angels who helped motorists along the highways of Mexico. I was all for that and hoped she was good at prayer because I knew I wasn't.

After several more hours, another car stopped. It was a man who had crossed the border at Brownsville before. He was headed to Guadalupe. He was like me to Karen and offered to take her to a gas station and to pay for the gas.

Marci and I waited in the car. We poured wine into our empty coffee cups and talked about other trips we had made. If I tried to articulate what I felt on trips — how with every hundred miles, I am straightened out somehow and life makes more sense.

I tried to explain how I felt that night we carried my stuff through the water to that hotel. I tried to give her a sense of what I learned that night about attachment to things and to share a brief, lucid moment when I let go of it all and felt relief and the absence of fear.

She tried to tell me what she went through in California. "Suddenly life was not about what I had always thought it was about," she said. "I knew that nothing would ever be quite the same for me again. I saw for the first time that life included danger and death. But the surprising part, I saw an unselfish spirit in my fellow man. When we were at our most vulnerable, I was amazed to find that we were the safest. Weird, huh," she said.

It was a dark night, and suddenly a full moon appeared and shone brightly across a pond beside the road. It was a rare moment, and we watched the light float between pond and sky until the moon slipped back beneath heavy clouds. We heard the car first, then saw its headlights beam across the road over the hill. It was Karen and the man from Guatemala. I found the last scene of *Panama* I had in the back and gave them to him. He thanked me and wished to luck. And by the way, he said, his name was Juan Miguel.

"I'll be damned," I said. "Life, as it turns out, is also a punster."

It wasn't quite enough gas to get us across the border, but it got us to it. We pushed the car the rest of the way from Matamoros into Brownsville.

"I wonder what it's like to drive on the wrong side of the road," I said to Marci now. "You know, European style." She is squeezing an avocado. It is from California and has thick skin. She chooses three, a sure sign she will make guacamole, using the good salsa I brought from San Diego.

"I've always wanted to drive the Autobahn," I say. She grabs lettuce now and a dozen roses, ignoring me. "Everyone's worried about terrorists now so it shouldn't be crowded."

She dips out money, still faking lack of interest. "You can take a leave of absence from your job. You know, in case we stay longer." Now I have her attention and she starts coughing.

"How about it?" I say while she waits for her change. Her resistance is getting stronger every year, and I'm amazed. Finally, two blocks away from her apartment, she begins to weaken and I hear her sigh. But she does not give in without taking some advantage.

"Only if I do the driving," she says. Good Lord but she's tough! Just wonder what those grade-school teachers would say if they could see her now — especially that one who said it was irresponsible to take a child out of school for road trips.

THE EGG AND THE ID

BY JONATHAN SAVILLE

The San Diego Art Institute in Balboa Park is offering an introspective exhibit of the work of Ethel Greene, well worth your attention. Greene is a realistic surrealist — that is, her style is that of conventional, realistically (19th-century) realism, while the content of her paintings is dreamlike and visionary. The chief artistic inspiration behind these works, both for style and for content, seems to be Magritte. But while Greene is in no way an imitator, her imagination is thoroughly her own; and while each of her paintings is intriguing in itself, seeing a diverse group of them together constitutes a wide-ranging journey through her quite individualized imaginative universe.

The focus of interest is principally the subject matter. In technique, the paintings are highly skillful but — intentionally, I think — they call little attention to themselves. Greene lays acrylic very thinly and uniformly on the canvas, so that one is not aware of the paint

... a bird-faced dog on the coffee table, fish scattered along the winding staircase, violent start on the kitchen floor ...

as paint. The colors are subdued in value, as though a translucent film of gray lay over them — and this is true whether the faces themselves are innately drab (as is often the case) or whether they are inherently rich and intense (as in the several paintings dominated by deep greens and blues). Realistic representation is expertly done (drawing, perspective, texture); but there is a minute fuzziness and softness to all contours, quite unlike the sharp precision of Magritte's delineations. The texture of the canvas, regularly visible through the thin layer of acrylic, contributes to this effect.

All these factors help to create what is not exactly the sensation of dream, but rather an atmosphere of everyday, uncreated, unemphatic reality, over so slightly gilded and blurred by routine and imagination. Such an atmosphere intensifies the shock when you become aware that the ordinary, dull reality you are looking at is fundamentally impossible. The strangeness lies in the alteration of the subject, the generally familiar and unobtrusive scene suddenly revealing itself as disturbingly fantastic. As usual in effective surrealistic works, the fantastic elements offer no rational explanations for their nature or

presence; they are not allegorical symbols for which all one needs is an interpretive key in order to make them completely intelligible. They go far beyond the possibilities of logic, and also (in truly imaginative surrealist works such as Greene's) considerably beyond the possibilities of coherent psychological elucidation. To promote their strangeness, you must allow your own fancy to operate without hindrance, for it is the artist's visionary imagination (not her reason and not even her unconscious) that is speaking to you. Not systematic analysis but poetic speculation is what is called for.

Tomorrow's Painting (1971) seems (let the

tentativeness of that "seems" be understood!) a programmatic declaration about the artist's creative activity. On a flat, endless, grayish plain, cracked and reticulated like a dry lake bed, there stands a single object. It is a gigantic fine-pointed paintbrush, meticulously rendered (we can see that it is an M. Grumbacher #10), absolutely vertical, growing out of the arid soil as a slender, leafy tower. Even when inspiration or life has dried up, when there is nothing left in the world without and within, the artist's creative instrument asserts itself hierarchically, shaping space, creating form, determining meaning, like nothing else in Tennessee (as Wallace Stevens phrases it).

The transformation of reality can take place at a much more intimate level. *Murdered* (1974) shows an ordinary, rather dull bedroom in smoky, subdued violet and blue-green. Most of its furniture are in no way unexpected: a couple of chairs, a couple of chairs (of no distinction), a couple of bedsteads. But the frame of the double-bed is filled with water, in which a nude woman floats, half submerged — presumably having left this boring environment for the liquid, ever-changing, supportive, thrumming world of dream. The motif of water in an unexpected place is also found, with an even more uncanny effect, in *Passage of the Princess Alice*, 1971.

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ART

(continued from page 33)

fact, in Greene's fascinating *Passage of the Princess Alice* (1977). The artist's placid, competent, unambiguous realism shows us an alloy of serene skyscrapers in a shadowy downtown (New York's Wall Street is suggested). The buildings are symmetrical, impersonal, mechanical, immense, with their ranks upon ranks of identical lifeless windows rising beyond the upper limit of the frame (perhaps, forever). But the streets have been invaded by the sea, and through the narrow, centralized, watery corridor we view part of a grand ocean liner moving past, its red and blue funnel the only strong color in the painting. The modern commercial city and the rationalized, oppressive civilization it represents cannot resist the incursions of a greater power: nature, or the irrational, or both; beautiful, destructive, irresistible, majestic as the ship that no longer distinguishes between the land and its own element.

The sea has similarly overwhelmed the land in *House of an Unknown Bird* (1986). A man in a rowboat, dressed routinely in green pullover and jeans, is rowing a huge white dove (realistic in form, unrealistic in size) over a blue sea toward a partially submerged, ruined Greek temple and an isolated, fluted Corinthian column supporting a pointed orange tree. Again civilization must give way before the

greater, uncontrollable, indefinable force. But to this theme is added the ambiguous relationship between the river and the dove. Is the bird his possession, his good, which he is taking to the destroyed temple for some personal, perhaps commercial reason? Or is it the great bird who is in command, like a research being transported by a servant? We will encounter traces of this (or some other) gigantic bird in other Greene paintings.

The dangerous power of an oversized animal — so much less than human beings, yet so much more — is acutely underlined in *Coast Road* (1985). Greene shows us a mild, dark green, hilly landscape with distant, grazing cattle, and along the ruler-straight band of road in the foreground a car crossing through the peaceful countryside. But — "but" is the operative word in these surrealistic pictures — there is also a terrifyingly large, sinuous snake or earthworm, towering 10 or 15 feet over the grassland (we discern its carefully painted shadow), and moving directly toward the auto. Sea, bird, or snake — we are always vulnerable to unanticipated intervention into our orderly little lives by powers greater than ourselves.

The motif of invasion by seas or animals is treated with unerring comedy in *Looking at Houses* (mixed media on illustration board, 1990), which consists of four little pictures of

conventional upper-middle-class American domestic interiors, with odd additions: a bird-faced dog on the coffee table, fish scattered down the winding staircase, violent surf on the kitchen floor, mice or rats on the bed, and in each vignette a pair of miniature giraffes gracefully craning their necks.

Many of Greene's preferred images (they are presented with too much candor to be called obnoxious) are brought together in a painting such as *Whirlwind* (1987), where the confusion, undisturbability, and imaginative atrophy of the dream world assume greater intensity (not in reality of formal composition, however, for these Greene's best for an almost Renaissance order and balance is always firmly in control). The large painting is filled with the catenae of the tide, dark gray-green-blue, the catenae is filled with hailing fish; at its foot, on fluted Corinthian columns, there post a small cat and an equally blackbird; and between them, on an equally classical table or altar, a tiny snake lies coiled.

The action of a bizarre assembly of diverse, unexpected images within a more or less familiar setting — so congenial to the surreal view of things — is pushed to an extreme (possibly an excessive extreme) in Greene's *Balloons* (1983). The setting is a grassy lawn punctuated by tall eucalyptus trees, and with a dark mass of indistinct

foliage behind. But, arrayed throughout the relaxed scene, we see strolling sailors in old-fashioned blue uniforms and white caps; a Renaissance or 17th-century procession with minstrel, elegantly attired lady on horseback, and leashed, aristocratic dog; an armored knight on his caparisoned horse; a lion; a picnic-table-with-benches, the table covered with various pigeons and doves, a reclining female nude on one of the benches, and a white, flying fish-pig-bird with sunglasses, floating above. We are here at a considerable distance from the powerful simplicity that is Greene's strong point; there is a sense of Deliquescence self-indulgence in the plethora of weird images.

Equally enigmatic, but organized with Greene's more habitual restraint, is *White Fish* (1976). This shows what appears to be a magnified, variegated, white bedsheet, a bedsheet, and the implements of "women's work." The viewer's imagination is put under stimulating stress, but the stress does not lead to breakdown, as it might in trying to intuit a unity in *Ballroom*.

Greene reaches one of her peaks of simplicity and imaginative power (the traits in which she most resembles Magritte) in *The Handcuff Time* (1972). There is only a single image here, and all the more powerful for that. The canvas is filled with a vast desert, sand ripples and vague dunes reaching off into an undefined distance. Though it is a woman's face depicted, as for meaning — contemplation of the painting makes one feel almost physically the incredible effort such an enterprise

hardly seems dressed for ironing.

As a further "measurability" (reconciling all the meanderings in one's imagination is the viewer's task), up in the sky — actually a white, unfolded cloth itself — there flies a man, prone on a pillow. No explanations are given, of course, but there do seem to be thematic connections among the disparate images: a sexy woman, a man with a pillow, a bedsheet, and the implements of "women's work." The viewer's imagination is put under stimulating stress, but the stress does not lead to breakdown, as it might in trying to intuit a unity in *Ballroom*.

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"Coast Road," 1985

grooves made by her cars. The picture summarizes what this kind of surrealism can do at its best: if a woman were to row a boat through the desert (the fantastic premise), this is precisely what she and her boat and her boat's wake would look like (the realistic depiction). As for meaning — contemplation of the painting makes one feel almost physically the incredible effort such an enterprise

would take, the unyielding resistance offered by the arid landscape of existence to the human project (doubtless the artist's own project) of getting somewhere, doing something, leaving a mark.

A particular mark left in many of these paintings is a huge egg, perhaps the product of the painting makes one feel almost physically the incredible effort such an enterprise

of its pambas of suggested meanings — may have to do with fruitfulness and creativity, particularly that of a female (as woman, as artist). The connection with female sexuality is obviously represented in *Birth of a Tree* (1985). This country scene, in an overall green-blue tonality, shows a richly wooded mountainside with a stream or lake at its foot. A naked woman rides along the beach on a grey horse, her hair and the horse's tail streaming behind. Another woman — or the same one — stands at the water's edge, holding a mast-jumbo egg in front of her naked body, and another horse — or the same one — stands majestically on a spit of land nearby. The reflection in the water at the woman's feet is that of the horse; her own reflection has been displaced so that it is the horse that stands above it.

Dominating the painting, and absolutely central in its composition, there is a great flowering tree growing out of a monumental egg, as though it had hatched from it. The inspiring wail of the waterfalls gallop, the creation of new life out of the male female body (continued on page 34)

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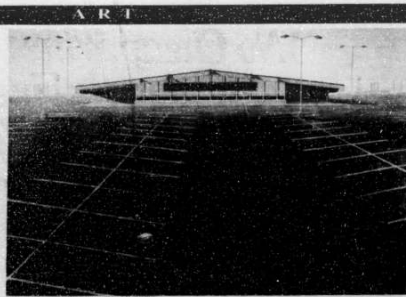
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(continued from page 35)

and the eggs, the play of illusion and reality in the images and their reflections, the transcendence (through the creative process) of the laws of reason and nature, the composite identity of the creator (simultaneously the rider who initiates activity and the energetic creator who provides the motive force) — all these suggestions radiate from the collection of images, at once varied and integrated, that make up this absorbing painting.

In *Egg of an Unknown Bird IV* (1987), the same immense egg has been deposited in a dark, gray-blue, boulder-strewn landscape, like that of rocky tide-pools at low tide. Scattered in the foreground, among the rocks, there lie a few items of female clothing — bra, slip, bathrobe, as though a woman had discarded her clothes and gone for a swim in the invisible sea (see this precisely what a profound artist always does — especially a surrealist?). juxtaposed with this suggestion of the activity in the suggestion of the outcome, on the high ledge of a dark, conical, vertical rock, the gleaming white egg reposes, partially concealed — and itself concealing the unknown future life that is germinating within it.

Probably the most striking treatment of the egg motif is to be found in what is probably the most striking painting in this valuable exhibit, *Egg of an Unknown Bird II* (1971). Composites, contemporary American life, the realistic style, and even the characteristic qualities of thickly applied acrylic on canvas — all reach their height of eerie expressiveness in this picture of a Salford parking lot. The



"Egg of an Unknown Bird," 1971

lot is vast and uncannily empty; it spreads out over a great tract of grayness from the center, low, pitched-roof supermarket building with its red pseudo-in-yang logo; and on the realistic style, and even the characteristic qualities of thickly applied acrylic on canvas — all reach their height of eerie expressiveness in this picture of a Salford parking lot. The

a disaster — a plague, a neutron bomb, a universal suicide due to meaningfulness and loss of will — had killed off every living being in a civilization that had itself made great headway in covering over the living earth with asphalt.

Yet, isolated in the foreground, and completely filling a shopping cart, there is the egg.

Self-contained, modestly gleaming, exquisitely egg-shaped (for it, unlike the conventional structures of modern America, is totally and exclusively itself), silently proclaiming its capacity to give birth to something mysterious and wonderful, it sits there — in gestation, no doubt, of Ethel Greene's next unpredictable painting.

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Pharaoh Linders

BY M. CORINNE MACKAY

Sanity. If, instead of turning off into one of the masonic places on Garnet in Pacific Beach, you were to keep walking, turn in to 860 Garnet, head up the wooden steps into that place over Diego's, right away you would have to think that you had at last found something sane. The Jazz Note. From club owner Steve Sadowski, dressed in a snazzy black suit welcoming everyone at the entrance, to the fire glowing in the fireplace and the serenity of taped jazz playing over the marmalade voices of a crowd conversing quietly; from the shiny cheery Yamaha grand to the glimmer of the mirrors forming a backdrop to the stage, from the rows of tables all facing the front of the small room (maximum capacity somewhere

The audience was so into it that when one table tried talking through the bass solo, more than a few turned and told them to hush.

around 80) to the artwork — a little too slick and glossy for my taste — hanging on the walls depicting musicians and instruments. You have searched a long time for lucidity, and at last you have found it.

For some reason, it has the feel of a Southern jazz joint or one of the old-time round-the-corner jazz clubs that used to proliferate on the East Coast. It doesn't look like either place. It doesn't have the smoky atmosphere or the cheap wine or the rattling sound of a paper bag containing a storebought bottle of whiskey or the mass of black folks congregating and living in the juke joints, and it's not cheap like the neighborhood clubs where you used to be able to run out, have a

beer, and hear the likes of Billie or Coleman all for a few dollars. But it resembles both places because, like the juke joint and the neighborhood club, the people are here because they're seriously after the music. They came to hear the sounds, and they want the kind of sounds that are going to challenge them.

Last Sunday night, the crowd was seriously waiting for the music of Pharaoh Linders. Too serious as it later turned out because their applause for an encore betrayed their solemn, almost businesslike bent, inspiring Sadowski to comment that the encore wouldn't happen because "to a musician, applause is like a big fat steak. These musicians thank you for the cheese and crackers." Which wasn't fair since the audience was clearly appreciative. They were simply too Sunday-night cool to make much thunder. Still, you could tell they were with Pharaoh from beginning to end, with eyes closed, tipping feet, nodding heads, responding with enthusiasm and intelligence to some of Pharaoh's more complex riffs. This was a musician's audience, in spite of their cool, and the musicians responded. Not with flamboyance, trying to fool their listeners into thinking they were into something, but with ingenious and intricate patterns, talking to an audience they respected.

There's a hush. Sadowski introduces all the members of the Quartet. On Sunday night, the audience loves it momentarily and applauds wildly. Pharaoh, his spouse

and mustache now pure white, walks onstage with an old-timey black cane, a fat 8-foot wall. Dressed in gray sharkskin with a flashy turquoise shirt and turquoise ring to match — with white running about on his feet — Pharaoh, without a word, launches into a blistering, fast-paced, hour-and-a-half-long set consisting of only three songs and a portion of another song. Tunes going on and on until every variation and nuance could be tested; a mad display of the technical virtuosity he's always had, with some surprisingly gentle, melodic carousing every now and then. With Pharaoh, it's not necessary to know what song he's playing, only what he's about to do with that song, exquisitely torturing out of his minor sax, showing in range and possibilities that most other musicians don't know about.

Still, Pharaoh hasn't had the persistent acclaim of an Ornette Coleman or an Archie Shepp or a Sonny Rollins. He's certainly in their league, but he's been bashed around a bit by the critics. Perhaps because when he first hit the scene, they thought he would be more musically accessible than Ayle or Coltrane, both of whom he played with. Some critics never appreciated the direction he pursued after Coltrane's death, touring with Alice Coltrane, for example, or continuing to exploit the same, once-innovative sounds and rhythms of his instrument instead of expanding his technical supremacy. On Sunday night, Pharaoh and the rest of his quartet (William

Henderson on piano, Marshall Hawkins on bass, and Sherman Ferguson on drums) were all at the top of their form and had an answer for every negative thing ever said. The audience heard that, the musicians knew that the audience knew that, and the criticism fell even higher levels of intensity. This was Coltrane's Pharaoh. Ayle's Pharaoh. And the audience was so into it that when one table of customers tried talking through Hawkins' pretty bass solo, more than a few turned and told them to hush.

Pharaoh has always had my respect so I wasn't at all surprised by his output, but that it was so concentrated and so exquisite was slightly startling. Surely the audience was responsible for some of that. And the Jazz Note itself was responsible for the way the audience behaved.

"Once you go upstairs and enter the Jazz Note," Sadowski says, "you're putting everything else behind you." He wants to make this place unique: personal, intimate, cozy, comfortable, greeting people at the door when they come in and saying good night when they leave. Sadowski is also committed to making the Jazz Note one of the best straight-ahead, acoustic jazz clubs around, featuring the best legends of jazz.

In the six months since it's opened, Sadowski has brought in Freddie Hubbard, Bobby Hutcherson, Sweets Edison, and more. He says one of the reasons he hasn't publicized his acts in advance is that he wasn't always sure the club would be open when the time the contract was signed and the date of the performance. But Hubbard and Joe Henderson are confirmed for this weekend, and Art Farmer is due on November 27, 28, and 30.

Sadowski criticizes some of the other clubs around town, namely Elia's, where he spent ten years as entertainment manager. Elia's, Sadowski claims, is mostly a front/sung/Restaurant where people expect, after the bucks spent on a meal, to have that nice after-dinner drink and conversation with their companions, which makes playing and listening to the music difficult and secondary; the musicians become little more than background noise.

The acoustics at the Jazz Note are such that each instrument can be heard distinctly. The half-note/whole-note piano alternations are pierced by the staccato, clipped voice of the bass. Yet all is in balance with the potentially overpowering sax and drums. Nothing waters down the quality of the music or the dynamics of intensity. Because of these remarkable acoustics, the Concord label recently recorded an album there, *Live at the Jazz Note*, featuring guitarists Laurindo Almeida.

The Jazz Note respects those who want to love the music, who want to see the changes of expression on the face of a Marshall Hawkins as he sings softly in a duet with his instrument, oblivious to where he is or who might be looking at him. Pharaoh spoke only towards the end of the set that Sunday night — to call out the names of the other players, to shout, to scream out "Africa!" He danced a shuffling dance, just like his walk, an old hop on one foot, jump down on the other. He screamed, he howled, he wailed. "The Creator has a master plan."

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QUARTER NOTES

BY JONATHAN SAVILLE

EMERSON STRING QUARTET

Determining absolute hierarchies, deciding who or what is the very best in any given category, is a futile activity. There is no way to prove your claim, you will never get everyone to agree with you, and what difference does it make anyway? But feeling oneself in the presence of the absolute best is one of life's great experiences. This is not a thesis but a conviction, not an assertion of fact but an exaltation of the spirit. It is like the experience of being in love — you simply know, and this knowledge makes you feel incomparably wonderful.

I don't want to make any invidious comparisons with other performers or other composers, and I don't want to get into arguments with music lovers who have their own favorites. But at the end of the Emerson String Quartet's concert in Sherwood Auditorium, after their performance of the Beethoven Quartet No. 15, Op. 132, I felt total certainty, in every element of my being, that there is no composer greater than Beethoven, and that there is no quartet playing today that is greater than the Emerson Quartet. I suppose I would find it harder to justify the notion that the A Minor is Beethoven's greatest quartet (there are also the Op. 130 and 131 to contend with), or that its slow movement is the greatest single piece of music Beethoven or anyone else ever wrote. Still, during the Emerson's



The Emerson Quartet

performance, these too seemed undeniable truths. The greatness of the Beethoven work is at once formal and spiritual — or, rather, it lies in that complete fusion of formal logic and spiritual expression that characterizes not only the greatest music but the greatest works of art in all media. Beethoven's control of form had always been magisterial, and part of the compelling power of his music in all stages of his career is the conviction of inevitability in the way the form is generated by the material. He never seems to apply "rules," rather, the forms described by the rules seem to create themselves anew each time as a natural consequence of the specific motifs and of their inherent implications.

In the composer's final period (the A Minor Quartet was composed in 1825, two years before Beethoven's death), this approach became more and more

internal demands of each piece. Key relationships, which had provided Beethoven with the structural logic essential to his dramatic expression, became more fluid, less predictable, less immediately expressive of tense conflict, more searching, more subtle. Dynamics — especially sudden outbursts, hushes, and swells, which unexpectedly alter the shape and meaning of a line or phrase — acquired a new vividness and suppleness, making the music seem (even more than before) a sensitive reflector of the intimate movements of the composer's thoughts and feelings.

These thoughts and feelings, too, underwent an evolution, ultimately arriving at that profundity of human experience — spiritual, religious, emotional, autobiographical, philosophical — that only the most cold-blooded academic formalist can fail to perceive at the heart of late works such as the Op. 132. The notion that music is only about music, that it consists

as in the central movement of this quartet, which is entitled "Sacred song of thanks to the Divinity from one who has been cured," and which records in the most intensely expressive manner the composer's feelings about an illness he suffered in April 1825, and from which he was recovering as he composed the Op. 132. "Feelings" is actually too loose a word to describe what is going on here, implying as it does a Romantic subjectivity that is only part of the story. What Beethoven is seeking to embody in musical sounds and structures is

understanding: his own understanding, gained through experience, introspection, and faith, of the relationship between humanity and God. Illness, cure, and gratitude may be at the center of this work, but its scope in exploring Beethoven's vision of life is much wider. Where the composer has not explicitly pointed the direction, the listener must intuit the human meanings in each of the movements and in their juxtaposition with the overall structure. Words — such as "uncertainty," "wistfulness," "yearning," "affirmation" — are uselessly crude instruments for describing the continually shifting moods of these movements. What one needs is (first of all) a recognition that, ineffable or not, there is indeed a complex drama of spiritual questing within this music, and (secondly) an interpreter capable of reflecting its meanings with the utmost fidelity, sensitivity, and creative empathy.

It is precisely as such an interpreter that the Emerson

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striking, as the forms of the late piano sonatas, string quartets, and orchestral works diverged more and more from the common practice (including the practice of Beethoven himself). The length, shape, and number of movements became more unconventional, more the result of the particular

of nothing more than an arrangement of tones, that it has no meaning beyond its form — this is totally alien to Beethoven. (As for that matter, it has been to all truly great composers and all truly great artists.) Sometimes the extra-musical meaning is explicitly specified by Beethoven,

Quartet defined itself in its performance at Sherwood Auditorium. The technical brilliance of this group — their rich, ringing, luminous, vibrant sound, their virtuosic command of every tonal effect, their superb agility, their equally superb intonation, their uncanny unanimity in articulation and in organically flexible and spontaneous rhythm — was perhaps even more stunningly demonstrated in their breathtaking performance of the Hummel Fifth Quartet, which preceded the Beethoven. Their swiftness, their grace, their balance, their acute responsiveness to integrity of part of the story. What Beethoven is seeking to embody in musical sounds and structures is

give just the right shape to a phrase, a melody, a section, a movement — perhaps these virtues were even more clearly evident in the performance of Haydn's "Lark" Quartet (Op. 64, No. 5), which opened this magnificent program. But it was in the Beethoven that the Emerson's capacity for conveying spiritual depth and emotional truth was shown in its fullness. The best of musicians are like the best of actors: we look to them not for what they tell us about themselves, but for what they tell us about the soul they have agreed to impersonate. At the same time, paradoxically, the more their individual personalities

are consumed in their identification with a self other than their own, the more distinct their unique personal quality becomes, their atmosphere, their signature, a presence unmistakably theirs. That is the case with the Emerson Quartet. I have no idea about the emotional and spiritual life of violinist Eugene Drucker and Philip Setzer, violist Lawrence Dutton, and cellist David Fiollet. Whether these musicians are at all like Beethoven, whether they have undergone suffering, whether they have engaged in spiritual struggles, whether they have ever themselves thanked the Divinity

for anything, whether in fact God means anything to them at all — these data are not included in the artists' biographies printed in the La Jolla Chamber Music Society's program, where we hear only about their performing and recording careers, their awards and appointments. While they were playing the Beethoven Op. 132, however, they took on the composer's concerns as though these were their own, with Beethoven — as Beethoven — they passionately confronted through music the question of what it means to be a creature who can conceive of eternity and yet must die, who can long for perfect fulfillment yet must be

satisfied with a reality that only partially and reluctantly yields to our desires, who can create a universe by means of the imagination yet can do so only in a universe created by someone or something else, with that someone or something always having the last word. Still, while they were disappearing into the music (as only the greatest of performers can do), the Emerson Quartet were tacitly but increasingly restoring their own unmistakable identity. These privileged to be in the audience were hearing music at the peak of what music can be, played by the best string quartet in the world.

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[illegible]

lign dregs of steel. It may make the horses or prize dog mopeful when released. Portions are small, as 2 pieces may make 3 or 4 horses. The Old English Breders' Book, "Agate Calcareum Bred," the English reads: "Buck's Calcareum Sand." Roberts in the middle after he is used. Lights. Light. Colander. Lure to moderate.

1915-1916-1917-1918-1919-1920-1921-1922-1923-1924-1925-1926-1927-1928-1929-1930-1931-1932-1933-1934-1935-1936-1937-1938-1939-1940-1941-1942-1943-1944-1945-1946-1947-1948-1949-1950-1951-1952-1953-1954-1955-1956-1957-1958-1959-1960-1961-1962-1963-1964-1965-1966-1967-1968-1969-1970-1971-1972-1973-1974-1975-1976-1977-1978-1979-1980-1981-1982-1983-1984-1985-1986-1987-1988-1989-1990-1991-1992-1993-1994-1995-1996-1997-1998-1999-2000-2001-2002-2003-2004-2005-2006-2007-2008-2009-2010-2011-2012-2013-2014-2015-2016-2017-2018-2019-2020-2021-2022-2023-2024-2025-2026-2027-2028-2029-2030-2031-2032-2033-2034-2035-2036-2037-2038-2039-2040-2041-2042-2043-2044-2045-2046-2047-2048-2049-2050-2051-2052-2053-2054-2055-2056-2057-2058-2059-2060-2061-2062-2063-2064-2065-2066-2067-2068-2069-2070-2071-2072-2073-2074-2075-2076-2077-2078-2079-2080-2081-2082-2083-2084-2085-2086-2087-2088-2089-2090-2091-2092-2093-2094-2095-2096-2097-2098-2099-2100-2101-2102-2103-2104-2105-2106-2107-2108-2109-2110-2111-2112-2113-2114-2115-2116-2117-2118-2119-2120-2121-2122-2123-2124-2125-2126-2127-2128-2129-2130-2131-2132-2133-2134-2135-2136-2137-2138-2139-2140-2141-2142-2143-2144-2145-2146-2147-2148-2149-2150-2151-2152-2153-2154-2155-2156-2157-2158-2159-2160-2161-2162-2163-2164-2165-2166-2167-2168-2169-2170-2171-2172-2173-2174-2175-2176-2177-2178-2179-2180-2181-2182-2183-2184-2185-2186-2187-2188-2189-2190-2191-2192-2193-2194-2195-2196-2197-2198-2199-2200-2201-2202-2203-2204-2205-2206-2207-2208-2209-2210-2211-2212-2213-2214-2215-2216-2217-2218-2219-2220-2221-2222-2223-2224-2225-2226-2227-2228-2229-2230-2231-2232-2233-2234-2235-2236-2237-2238-2239-2240-2241-2242-2243-2244-2245-2246-2247-2248-2249-2250-2251-2252-2253-2254-2255-2256-2257-2258-2259-2260-2261-2262-2263-2264-2265-2266-2267-2268-2269-2270-2271-2272-2273-2274-2275-2276-2277-2278-2279-2280-2281-2282-2283-2284-2285-2286-2287-2288-2289-2290-2291-2292-2293-2294-2295-2296-2297-2298-2299-2300-2301-2302-2303-2304-2305-2306-2307-2308-2309-2310-2311-2312-2313-2314-2315-2316-2317-2318-2319-2320-2321-2322-2323-2324-2325-2326-2327-2328-2329-2330-2331-2332-2333-2334-2335-2336-2337-2338-2339-2340-2341-2342-2343-2344-2345-2346-2347-2348-2349-2350-2351-2352-2353-2354-2355-2356-2357-2358-2359-2360-2361-2362-2363-2364-2365-2366-2367-2368-2369-2370-2371-2372-2373-2374-2375-2376-2377-2378-2379-2380-2381-2382-2383-2384-2385-2386-2387-2388-2389-2390-2391-2392-2393-2394-2395-2396-2397-2398-2399-2400-2401-2402-2403-2404-2405-2406-2407-2408-2409-2410-2411-2412-2413-2414-2415-2416-2417-2418-2419-2420-2421-2422-2423-2424-2425-2426-2427-2428-2429-2430-2431-2432-2433-2434-2435-2436-2437-2438-2439-2440-2441-2442-2443-2444-2445-2446-2447-2448-2449-2450-2451-2452-2453-2454-2455-2456-2457-2458-2459-2460-2461-2462-2463-2464-2465-2466-2467-2468-2469-2470-2471-2472-2473-2474-2475-2476-2477-2478-2479-2480-2481-2482-2483-2484-2485-2486-2487-2488-2489-2490-2491-2492-2493-2494-2495-2496-2497-2498-2499-2500-2501-2502-2503-2504-2505-2506-2507-2508-2509-2510-2511-2512-2513-2514-2515-2516-2517-2518-2519-2520-2521-2522-2523-2524-2525-2526-2527-2528-2529-2530-2531-2532-2533-2534-2535-2536-2537-2538-2539-2540-2541-2542-2543-2544-2545-2546-2547-2548-2549-2550-2551-2552-2553-2554-2555-2556-2557-2558-2559-2560-2561-2562-2563-2564-2565-2566-2567-2568-2569-2570-2571-2572-2573-2574-2575-2576-2577-2578-2579-2580-2581-2582-2583-2584-2585-2586-2587-2588-2589-2590-2591-2592-2593-2594-2595-2596-2597-2598-2599-2600-2601-2602-2603-2604-2605-2606-2607-2608-2609-2610-2611-2612-2613-2614-2615-2616-2617-2618-2619-2620-2621-2622-2623-2624-2625-2626-2627-2628-2629-2630-2631-2632-2633-2634-2635-2636-2637-2638-2639-2640-2641-2642-2643-2644-2645-2646-2647-2648-2649-2650-2651-2652-2653-2654-2655-2656-2657-2658-2659-2660-2661-2662-2663-2664-2665-2666-2667-2668-2669-2670-2671-2672-2673-2674-2675-2676-2677-2678-2679-2680-2681-2682-2683-2684-2685-2686-2687-2688-2689-2690-2691-2692-2693-2694-2695-2696-2697-2698-2699-2700-2701-2702-2703-2704-2705-2706-2707-2708-2709-2710-2711-2712-2713-2714-

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**Veal Medallions with Artichoke & Sun-Dried Tomatoes
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This image shows a blank, aged, cream-colored page, likely an endpaper or flyleaf of a book. The paper has a slightly textured appearance with some minor discoloration and a small dark spot near the bottom center. There is no text or other markings on the page.

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<p style="text-align: center;">MONDAY</p> <p style="text-align: center;">Monday Nite Football</p> <p>Happy Hour Prices on Drinks Throughout the game \$1.50 Fish 'n' Chips Special during game</p> <p style="text-align: center;">WEDNESDAY</p> <p>1st Wing 1/2 starts at 7 pm</p>	<p style="text-align: center;">TUESDAY</p> <p style="text-align: center;"><i>Callahan's Smokeout</i></p> <p>Smoke-Free Thursdays start at 5 pm. Dining, Drinking & Fun in totally smoke-free atmosphere</p> <p style="text-align: center;">SATURDAY</p> <p>Prime Rib Dinner \$6.95 starts at 4 pm</p>
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San Diego Reader November 21, 1991 San Diego Reader November 21, 1991 51

Profiles

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SECTION TWO

EVENTS THEATER MUSIC & FILM

ART THAT GLOWS ON YOU

Everyone is acquainted with neon signs. They identify a store or advertise a product; they are made up of letters or pictures; they are steady, or they blink, or they seem to move; they mix every color of the rainbow; their heaven of vulgar commercial glitz is Las Vegas.

Illuminated neon tubing as a medium for serious artwork may seem like a contradiction in terms. How can anything so crass and so money-oriented have anything to do with art, which seeks subtle effects and aims at the highest values?

Artist Bruce Nauman provided one kind of answer in his infernal *Virus* and *Venus*, which is permanently displayed at UCSD atop the Charles Lee Powell Structural Systems Laboratory. This work consists of blinking neon letters spelling out the names of seven vices and



New Genesis, Kim Soga

seven virtues, which alternate in the display. The shape of the letters is straightforward, and not the slightest technical ability or creative imagination intrudes on the stupid simple-mindedness of the procession of words ("Impotence," "Chastity," and the like).

But that is precisely the point. Nauman is satirizing American commercialism, subverting the traditional moral campaign for Coca-Cola. The uncreative impersonality and spiritual lifelessness of the neon letters

(continued on page 3, col. 1)



The elephant Shah Decree, c. 1605

THE CRAYONS THAT LOOTED THE RAJ

How did many of India's treasures find their way out of India? And how did some of those treasures acquire a permanent home in San Diego? Consider the story told by a former maharajah about her grandmother's British visitors.

In the early 1930s, India's royal families lived in dread of visits from one Lady Willington. Her husband, Lord Willington, was viceroy of India, the most powerful man in the far-flung reaches of the British Empire. From the throne in his palace at Delhi, he ruled a land as vast as Europe and many times more populous. The viceroys, like all the viceroys who preceded him, seldom mingled with the impoverished masses. Instead, he took official tours to the states of the maharajas. (At the time, there were more than 500, whose kingdoms measured from a few dozen acres to the size of France.)

During their travels, Lady Willington became so adept at coaxing gifts from her hosts that she eventually amassed an enormous collection of jewels. Her tactics drove the maharajah's grandmother to bury him for safekeeping in the palace garden

(continued on page 3, col. 5)



Don Bayama at Horner Mann Junior High, June 1964

HOMEBY'S WORD UP

"I have a love/hate relationship with San Diego," actor and author Don Bayama says of the hometown he left almost two decades ago. "It was kind of like living in paradise, and I know there are some great people down there, but it can also be a repressive, racist, denial-ridden, fairly perverted place." Life in America's Finest City, as Bayama pronounced "Byem" noted in his first book, *Boy in the Air*, can be a "violent, stucco, lawn-sprinkler existence."

But the veteran of six feature films (including a lead in the 1989 American Film Festival winner *Heat and Sunlight*) is glad to be coming back to the setting of the childhood and young-adult experiences so vividly recalled in *Boy*. He'll be doing a reading at SDSU's Backdoor tomorrow night. The 1990 book is a collection of semi-autobiographical short stories somewhat akin to Jim Carroll's *Basketball Diaries* in its sports-prodigy-as-juvenile-delinquent point of view.

Speaking by phone from his San Francisco home, Bayama

(continued on page 6, col. 2)

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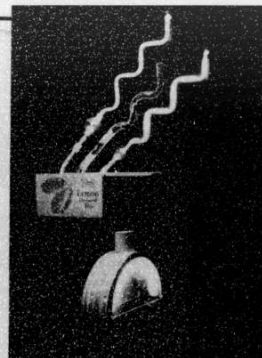
Keep it tuned to 101 KGB FM for more info!

ART THAT GLOWS ON YOU

(continued from page 1)
constitute the meaning of this
work of art. Of course, the
satirical point once made, no one
has any reason to want to look at
Vaca and Vaca again. That is no
doubt why it is displayed on top
of the earthquake research
building, at a point where the
campus's neighbors do not have to
see it flailing its endless,
repetitive joke.

UCSD is currently offering an
exhibit of neon art in a campus
gallery not very far from the
Nauman work. But the influence
of Nauman's conceptualism and
minimalism is scarcely to be felt
in this collection of sometimes
amusing and sometimes lovely
objects. The only piece that
could be considered a one-time
joke is Karl Hauser's guinea-like
kitty doesn't eat here any more, a
rarity of the famous Kimbly
Bennett. One of the childish,
blue-tinted outline figures at the
counter has fallen down and
turned green, apparently the
victim of bad food, while the red
letter EA1 are flanked by a
blinking H (at the beginning) and
a blinking I (at the end).

Otherwise, the artist uses neon
tubing with great inventiveness to
delicately or decoratively sculptured
objects. Some of the works are
sculptures in another medium,
with illuminated tubes as an
added element. Others are made
entirely out of neon tubing, in



"Mini Box," Roko Mangano

various colors, sometimes of
considerable subtlety. Virtually all
of them are works of art you
might want to have in your home,
to enjoy for a long time.
Neon interpretations of living
creatures, animal or vegetable, are
numerous. Basic Doug's
Mousetrap is an elaborate bottle-like
sculpture in metal; the form
outlined by fine neon tubes. Peter
David's Sea Sailboats has the neon
outlines inside the glass pelicans,
with a delicate play of color.
Kurtis Oshahi's underwater scene

is a handsome piece of driftwood
out of which multicolored neon
seaworms grow, and Kim Kog's
similar New Growth shows more
worry or tediously organic forms
forming a deep-sea forest of

variously colored neon tubes.
Other works are more easily
imaginative in their combination
of sculptured forms and neon.
David Swenson's Bone Dreams is
a big wooden face that might
have come from Easter Island,
with a little neon-lit flag popping
out of its mouth and three regular
dancing figures on its platform
scalp. Sherry Nickell goes further
in the mixing of media in her
Amadeus, sculptures made up of
random objects (wood, leather,
glass) plus small curvilinear
greenish neon swirls at the top.
Maurice Gray's Tucked to Death
(displayed in the gallery window)
is a reclined human figure, with a
little circle of bared teeth where
its mouth ought to be, and its
body covered with tufts of coarse
black hair; an inverted U in
colored neon emphasizes its shape
and makes it eligible for an
exhibit of neon art.

In addition to the pieces inside
the exhibition space, there are
several large-scale neon works
outside, turned on only after dark.
The visual excitement and beauty
here is much further from Bruce
Nauman's joke than the gallery is
from the earthquake building.

The exhibit of works by
contemporary American neon
artists can be found at UCSD's
Creeve Gallery (in the Crafts
Center). The hours are Tuesday
through Friday from 10:00 a.m. to
5:00 p.m. and Saturday from

10:00 a.m. to 2:00 p.m. (closed
Thanksgiving weekend). The
exhibit continues through
December 20. For further
information, phone 534-2021.
— Jack Bergen

THE CRAYONS THAT LOOTED THE RAJ

(continued from page 1)
during one of those visits. "If
there was something she
particularly admired, she would
say, 'Oh, Your Highness, how
lovely this is, and of course,
whoever it was would immediately
have to take it off and say, 'Your
Excellency, with my
compliments.'"

Even Queen Mary, during her
visits, apparently could not resist
the exquisite riches of India's
maharajas. And countless rages
and agents of the British Raj also
took exotic, sometimes priceless,
Indian souvenirs home with
them. Decades later, after the
maharajas lost their titles and
privy purses in 1911, some of
them sent their treasures the same
way. Great quantities of Indian
items that eventually wound up at
London's auction houses.

The London to San Diego
connection was forged by Edwin
connection was forged by Edwin
(continued on page 4)

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(continued from page 3)

Burney III, born in Connecticut to an empire of his own, the Cayola canyon fortune. He taught French at Harvard and, through the London auction houses built two immense art collections, one of which he sold constructed the largest assemblage of Turkish works outside that country's borders. He bequeathed part of the other in 1986 to the San Diego Museum of Art, which now owns 1400 Indian paintings valued at close to \$50 million. A tantalizing tenth of that collection — a new 140 works — goes on view in San Diego Saturday, November 23, through January 16.

Burney, who spent portions of his childhood and adolescence in San Diego, began his Indian collection in 1958. At that time, even very fine old court paintings could be found in the Delhi tourist bazaar, priced from \$20 to \$200.

Court painting had begun in Delhi in 1550 with the accession of Akbar the Great, whose grandfather founded the Mughal empire by wresting Delhi from the Afghan sultanate. Akbar was a unifier — he repealed pilgrim taxes levied against non-Muslims and respected Hindu festivals. Rather than wage continuous campaigns against rebellious Hindu kings, he secured their



"A beautiful woman on a lake terrace," c. 1770

allegiance through marriage and imperial honors. Slowly, employing Indian traditions, he gave to his office the sum of diverse assets, and Mughal paintings depicted the emperors

with the original Buddhist number about the head. The more subtle and enduring pieces by which Akbar sought to unite Muslims and Hindus was through the arts. He had inherited two renowned Persian court painters and established a

workshop that employed more than 100 artists gathered from across India. Hindu art was religious art, but under Persian tutelage, Akbar's painters learned to depict histories and epics and developed the art of portraiture. Initially, they were taught single skills, so that each painting was the composite work of several men, one a specialist in human form, another drawing flora or fauna, a third a colorist who with animal and vegetable dyes, crushed minerals, gold dust, even ground beetles' wings, could create a palette of some 250 shades.

Akbar's son Jahangir succeeded the Mughal throne in 1605, five years after the British East India Company began operation. A second workshop flowered under his stewardship and Mughal art reached its peak with the emperor secure and relatively tranquil. He himself was a great patron and connoisseur of court paintings, and naturalist studies — of flowers, men, animals, and gardens, the Muslim symbol of paradise on earth — proliferated in the first years of the 17th Century.

Both Akbar and Jahangir brought to their courts European: Jesuit missionaries and Portuguese, Dutch, and British merchants. The foreigners provided European landscapes and religious studies whose styles were incorporated by both court and provincial artists. A Persian landscape might be the backdrop for a lush tropical garden party. A sari-draped princess would be painted with the visage of the Madonna, an Indian sultan, or holy man, with that of Christ.

Under the reign of Shah Jahan, who took the throne after Jahangir's death in 1627, Mughal art began to decline. Although Shah Jahan retained the imperial workshop, warfare diverted his attention, and architecture, notably the Delhi Fort and the Taj Mahal, engaged his passion. His son and usurper, Aurangzeb (who imprisoned Shah Jahan and like him, murdered his rivals), was an austere, orthodox Muslim who banned music at court and held art in contempt. During his 49-year rule, he alienated his subjects by minting coins on non-Muslims, building mosques over Hindu temple sites, and executing a Sikh leader. Constant warfare forced him to move the capital from Delhi, and the artists in his workshop sought patronage elsewhere. By 1719, just 32 years after Aurangzeb's death, the Persians had sacked Delhi and carried off the harem. Thence, Mughal rule was on the verge of collapse.

Indian court art, however, continued to thrive in the provinces, where artists took refuge and sought employment in the studios of princes and nobles. In the Punjab, the Deccan, in Rajasthan, even in the high Himalayan hills, court painters developed already sophisticated idioms unique to each region. The subject matter became less religious and shifted more to dramatic chronicles of imperial life, be it a royal hunt, elephant duel, romantic tryst, music recital, or festive holiday. (Continued on page 6)

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My Social Situation Is As Follows:
☐ I am new to this area
☐ I do not meet enough quality people
☐ I am too busy to look for people
☐ I have not been dating in _____ months
I Have Heard About GREAT EXPECTATIONS
☐ A great deal because (please specify) _____

☐ A little bit ☐ Not until now
My Education Level Is:
☐ High School ☐ College
☐ Master Degree ☐ Technical Degree
☐ 4 Year College/University
I Am:
☐ Not dating anyone I would consider for a long-term relationship
☐ Dating someone who does not want what I want in a relationship

Age _____ Sex _____
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My typical work week is _____
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My time is my own _____

Great Expectations Confidential Profile Form

Yes- Please tell me more about how GREAT EXPECTATIONS can help me enlarge my circle of prospective partners. So you may evaluate my requirements and my personal qualifications, I have completed the confidential Preliminary Profile Form below. I understand all information will be held in strictest confidence and that I may view your special introductory videotape without cost or obligation.

About The Person You Are Seeking—Preliminary Profile

Age _____
From _____ to _____
Does not matter ☐ Very attractive ☐ Attractive ☐ Average ☐ Does not matter
Smoker ☐ Yes ☐ No ☐ Does not matter
Where They Live ☐ Within 5 miles ☐ Within 10 miles ☐ Does not matter
Education ☐ Advanced Degree ☐ Masters ☐ 4-year College/University ☐ College ☐ High School
Occupation ☐ Professional ☐ Managerial ☐ Technical ☐ Sales/Office ☐ Arts/Entertainment
Athletic Interests ☐ Very active ☐ Active ☐ Occasionally ☐ Does not matter
Children ☐ Has children ☐ Does not have children ☐ Desires children ☐ Does not matter
Marital Status ☐ Never married ☐ Divorced ☐ Widowed ☐ Does not matter
Cultural Interests ☐ Theater ☐ Dance ☐ Music ☐ Visual Arts

About Yourself—Preliminary Profile

My Social Situation Is As Follows:
☐ I am new to this area
☐ I do not meet enough quality people
☐ I am too busy to look for people
☐ I have not been dating in _____ months
I Have Heard About GREAT EXPECTATIONS
☐ A great deal because (please specify) _____
☐ A little bit ☐ Not until now
My Education Level Is:
☐ High School ☐ College
☐ Master Degree ☐ Technical Degree
☐ 4 Year College/University
I Am:
☐ Not dating anyone I would consider for a long-term relationship
☐ Dating someone who does not want what I want in a relationship
Name _____ Age _____ Sex _____
Work _____
Date _____
For How Long _____
My typical work week is _____
Afternoon this evening _____
My time is my own _____

Continued from page 41
 lush, beards at one, men in battle, sages in contemplation, and, especially, the Hindu gods in all their glory were favorite themes. By the early 1800s, the British Raj extended from Delhi into the northern and western provinces of the nawabs and maharajas. A new patronage ultimately developed around the introduction of "exotic" pigments, printmaking, and finally, the camera. Within a generation, the Indian artists had lost their role as historians and exiles of the prince. The San Diego Museum of Art exhibit "Myths, Monsters, Maharajas" spans 700 years and features court paintings from the Mughal, Rajput, Deccani, and Purnali schools. A six-part lecture series, free to the public but by reservation only, will accompany the exhibit, which opens Saturday, November 23. For details phone (312) 7931, ext. 173.
 —Dinah McNichols

HOMEROY'S WORD UP
 Continued from page 41
 remembered the similar perspective of his first published piece, written while a ninth-grader at East San Diego's Horace Mann Junior High. Published in the last edition of the school paper in 1964, it was titled "Coach, I'm Ineligible," and it described Bajema's dejection over being barred from further track competition that year because of bad behavior. (He had previously broken a number of school track records.) "I felt I had especially let down the fat, awkward kids who would identify with me 'cause I was really as much of a freak as they were."
 Bajema went on to become a sports star at nearby Cleveland High School, then Mesa College, and eventually earned a track scholarship to San Diego State University, where he also played football for Don Carroll. For a while he was a world-ranked Olympic hopeful in the decathlon, "but at the same time,

I was running drugs over the border and being a complex of Bajema and his fuckup. I blew it off. Actually, I didn't want to compete under the American flag at the time because I couldn't condone what we were doing in Vietnam. But I think that was more a deluge, that what happened to me was what happens to so many young people: the fear of absolutely trying and failing."
 Bajema maintains that his political stance led to his departure from San Diego in 1971, a result of a campaign by authorities to clear the town of activist-embellishers in preparation for the anticipated Republican Party National Convention. His views also put him at odds with his father, a war hero who saw action in every major sea battle in the Pacific during World War II. Some of Bay's most powerful material recalls the devastating effect combat had on his father, a victim of shell-shock, and the

negative way it in turn influenced the families of Bajema and his military dependent friends. Another author will also read tomorrow. Former Black Flag and current Rollins Band vocalist Henry Rollins shares Bajema's status as an alienated son of a military man. Each writer did a side on the 1990 spoken-word double album *Our Father Who Art's in Heaven* along with Habert Selby, Jr., and Lada Lanch. Bajema and Rollins also both appeared in the debut episode "Words in Your Face" of this past season's PBS series *Alive From Off Center*. The over-achiever Rollins has another book, *Our From Nine*, coming out on his small press 2.13.60, which also published Bay in the Air.
 As for Bajema, he's going to be working on two movie projects in the next year, writing and starring in one and appearing with Deney Oliver, Edward Olmos, Peter Coyote, and Whoopi Goldberg in the other. And he'd like to come back to San Diego for a longer

stay, perhaps to stage one of his plays and work with young people. "I'd like to try and give something back. I know there are a lot of other Eddie Bajemas down there," he said, referring to his protagonist's name in Bay. "And if I could do anything to keep them from having to work their way through all of the hell I did, that'd be nice."
 Bajema and Rollins will let the words fly at 8:00 p.m., this Friday, November 22, at the Backdoor, located downtown in SDSU's Arec Center. For information call 394-6947 or 278-TDMS.

—David Strampone

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PHOTOGRAPH BY DAVE ALLEN

Reader Phone Matches

Michele and Joseph McCluskey

I'M AN ATTRACTIVE, full-figured country girl. I'm not desperate or despondent. Honesty is rule #1. Be who you want to be. Preferably yourself. ☼

Michele: This was my second ad in the *Reader*. I don't think I was specific enough with the first one.

Joe: I wasn't a regular reader of the Phone Matches ads. I just happened to pick up the section one day.

Michele: He was the only one who said that honesty was important to him, too.

Joe: Neither of us like fake people who put on a front.

Michele: He lived in Chula Vista and I lived in Vista. It was a month before we could get together, but we talked on the phone every day.

Joe: My friends kept saying, "You're talking her to the beach on your first date?!" But that's where we agreed to go.

Michele: I took the train down and he picked me up in San Diego. Then we went to P.B. He brought the food and I brought the champagne.

Joe: We talked and laughed the whole night.

Michele: It took us another month to get together again. We had conflicting schedules. And geographically, we were incompatible.

Joe: But we worked it out! And our relationship grew stronger.

Michele: We were married October 19, 1990.

Joe: We still have different schedules. I usually work the night shift at the Vista KFC (Kentucky Fried Chicken) as assistant manager. Michele works mornings at the San Marcos KFC as shift supervisor. Our general manager, Carol, makes sure we get one day off together.

Michele: We take turns caring for our baby. His name is Erik.

Joe: With other women, I always felt like I had to perform. Like they wanted things out of me. You talk to them on the phone for five minutes and they're just sitting on the other end, not saying anything. But with Michele, I feel secure. She's very open and my best friend.

Michele: I was looking for someone who liked simple things, and I got him!

San Diego Reader Phone Matches

1-900-844-6282
 98¢ / minute, \$1.98 first minute

From outside San Diego County call 1-900-454-3370 (\$1.49/minute)

READER'S GUIDE TO LOCAL EVENTS

Contributions to READER EVENTS must be received by mail no later than the Friday preceding the Thursday event 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 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 58503, San Diego, CA 92168-5853.

Baja

"The Mexican Revolution," a synthesis of the Mexican national identity in photographs dating from 1920 to the present, opens today, Thursday, November 21, and will run through December 21, at the Tijuana Cultural Center, Paseo de los Héroes and Main Street. For general information call 011-52-66-64-11-1 x302 (Bilingual).

An Offroad Balthion, combining racing and mountaineering will take place on Saturday, November 23, beginning at 8 a.m. For more and general information, call Too Much Fun promotions at 011-52-66-12-13-23 (Bilingual).

"The Tradition of Death, the Death of Tradition," Federico Onís Quintana will lecture Tuesday, November 26, beginning at 7 p.m. in the Reading Room at the Tijuana Cultural Center, Paseo de los Héroes and Main Street. Admission is free. For general information, call 011-52-66-64-11-1 x302 (Bilingual).

OUTDOORS

November's and December's Pioneer Summits and various are not accidental. This is the year when our clouds, often the precursor of cold fronts from the northwest, sweep through our area

with some regularity. When cirrus or other light clouds are present without any underlying cloud layers, low-angle sunlight bathes the underides of these clouds in a crimson luminousness. Because sail and other debris from last summer's migration of Mount Pinatubo are now widespread throughout the atmosphere, the crimson effects are more long-lasting and intense this year than in past years.

November's Full Moon should rise clear and bright out of the eastern sky around sunset on the evenings of Thursday, November 21, and Friday, November 22. One of the better places to enjoy the spectacle is Shelter Island, where the moon's rays will seem to trail a path between the sparkling lights of the airport and downtown.

Lowest Tides this Month (1.5 feet) occur on Friday, November 22, at 1:49 p.m., and on Saturday, November 23, at 4:15 p.m. Both occasions are great for tidepool explorations. Highest tide this month (+7.4 feet) occurs on Friday, November 22, at 8:34 a.m.

Rejuvenating: The San Diego Audubon Society is offering a birdwatching outing at Crown Point in Mission Bay on Saturday, November 23, from 8 a.m. to noon. If conditions are right, sea and chapter ralls may be seen in the open, and a

whole variety of shore birds as well as black skimmers and least geese are usually at the end and just at the Kendall Point Preserve.

More at the end of Crown Point: Shores Point Park by taking 16 to the Mission Bay Drive/Sports Arena Boulevard exit. Go north (right) on Ingelman Street, and cross the last bridge, and make an immediate right turn on Crown Point Drive. Enter the park at the end of the entrance, and go all the way to the north end and meet there. Bring a scope. The hiking will be very easy and minimal, and the water will be available. It's free. Call 405-7502 for more information.

Liquidambar Trees, or sweet gums, the deciduous trees gracing from parks, paths, and campuses throughout the San Diego area, have been putting on an exceptionally colorful show for the past couple of weeks. The maple-like leaves of some varieties turn to purple or red; the leaves of other varieties hold on to their green leaves until sometime in December. Most liquidambar in our area again their light-green foliage by late February.

The Long, Long Beach Walk, Walkabout International is offering its annual candle walk all the way from La Jolla to Escondido beginning at 12:30 p.m. on Saturday, November 23, from the bus stop in front of Veterans Hospital, just west of I-5 on La Jolla Village Drive, La Jolla. The walk will proceed north from there to Moonlight Beach in Encinitas and make several loops to Encinitas or

Carlsbad (perhaps), daylight and moonlight permitting. There'll be several day-out and join-in spots along the way, of which the most popular is at the foot of 54th Street in Del Mar at 1:30 p.m. Whenever and wherever the walk ends, participants will catch the bus back to the hospital, so bring some change. It's free. Call 231-7403 for more information.

A Walk on the Wild Side, the Chula Vista Nature Interpretive Center will offer a family-oriented exploration of the plants and animals living in the tropical community at False Point in Red Rock located between Pacific Beach and La Jolla, on the coast, between Timpano and Pearl streets on Saturday, November 23, from 1:30 p.m. to 4:30 p.m. Naturalist Barbara Moore will conduct the outing. Participation is offered free of charge; however, you must make reservations free by calling 422-2481.

A Tidepool Excursion at Seem's in Encinitas will be led by a Scripps Aquarium naturalist from 2:30 p.m. to 4:30 p.m. on Saturday, November 23. There is a fee to participate, and advanced registration is required; call 534-9474. The event is being sponsored by Scripps-Aquarium at UCSD's Scripps Institution of Oceanography.

Mission Valley Church of the Nazarene's Annual Gift to San Diego



A musical drama of the life of Christ

ADMIT 2

Wednesday, December 4 • 7:30 p.m.
Saturday, December 7 • 3:30 p.m.
Sunday, December 8 • 3:30 p.m.

R.S.V.P. by December 2 to: Mission Valley Church of the Nazarene, 1750 Mission Gorge Place, San Diego

Mission Valley Church of the Nazarene
1750 Mission Gorge Place, San Diego

Preserve Exploration, the Friends of Los Peñasquitos Canyon Preserve are offering a 1.5-mile walk through the preserve with Randy Pottinger on Sunday, November 24, beginning at 9 a.m. Included in the museum will be the waterfall and other scenic spots. To reach the starting point, take the Mission Road exit off I-5 onto Black Mountain Road and take a right (north). Take a left at the first light, Park Village Drive, and proceed about one and a half to two miles until you see the park. Wear sun protection, and bring plenty of water and a lunch or a snack. It's free. Call 566-6487 for more information.

DANCE

Dances from Around the World are taught by the Cabrillo International Folkdancers every Thursday from 7:30 p.m. to 9:30 p.m. in the Ballroom Park Club in Balboa Park (behind the International Cottages in the park across from the Open Pavilion). This is a beginner's class in which no partners are needed. There is an admission fee. Call 278-6039 for more information.

Country Dancing, a New England-style coterie and square dance, will be held on Saturday, November 23, at 8 p.m., at the Trinity United Methodist Church, 3230 Thimble Street, North Park. Leslie Kleinfeld will be the caller, and music will be provided by the Old Time String Band. Newcomers are welcome. An introductory session will begin at 7:45 p.m. for ticket or other information, call 225-8184.

Chop Dancing, the Raylin Chappin hold dances every Sunday from 8 p.m. to 9 p.m. in the Ballroom Park Club (behind the Pacific House of International Relations, which is across from the Open Pavilion) in Balboa Park. The dancing has a sort of intricate participants in which steps to perform. The dances are done alone in a line dance, but permit dances, big-circle dances (with or without partners), and mountain figure dances (similar to square dancing) are also offered. There's a fee to dance, but you may watch for free. Call 274-0001 for more information.

Ball Dancing, open sessions are held every Monday beginning at 7:15 p.m. at the Mission Hills First Congregational Church, 4070 Jeldness Street, Mission Hills, and every Friday beginning at 7:15 p.m. at the Old Cardiff Church, 130 Birmingham Drive, Cardiff. Admission is either \$5 or \$10, depending on whether you are a member. Call 295-9677 for more information.

"Exposition Sessions," drumming and dancing workshops are held on Wednesdays and Saturdays at Golda K. Rubin Dance Studio, 1025 Second Street, Encinitas. Participants of any skill level enjoy playing African rhythms on hand drums or dancing to the beat and may attend the sessions at anytime. On Saturdays, the drumming workshop begins at 7 p.m., and the dancing begins at 8 p.m. On Wednesdays, the drumming starts at 7:30 p.m., and the dancing begins at 8:30 p.m. For admission fee or other information, call 612-0309.

FILM

"Dream Dances of the Kaibab," the San Diego Museum of Man's "Anthropology Presents" film series will present two films concerning the Pima shamans of north-central California, beginning at noon on Friday, November 22, at the museum in Balboa Park. Dream Dances features the ceremonial activities in which Pima women dance around a fire in a brush enclosure. Pima Shamans, without narrative comment, an authentic-looking ceremony derived from ancient practices of the Kaibab group. You must pay admission to the museum to attend. Call 278-1201 for more information.

Quick Pick Film, an International Festival of Films compiled by Miss Maresse Productions will screen at the San Diego Museum of Contemporary Art Friday and Sunday, November 22, 24, and 26, and Saturday, November 23 and 24. The two-hour-long collection of five short films from four countries includes "Metamorphosis," a Cannes Golden Palm Award-winner from Canada billed as the "most ably filmed" of all eleven shorts. "Academy Award nominee" "The Children," about eight-year-old Benji, who, sent to stay to his aunt and



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on the same night, then she will be joined by the vocalists and several other soloists, sometimes humorous tales on human life on the planet Earth. Showtimes are 7 p.m. and 9:30 p.m. Friday, November 22, 1 p.m., 3:30 p.m., and 6 p.m., Sunday, November 24, 4:30 p.m., 7 p.m., and 9:30 p.m. Friday, November 25, and 1 p.m., 3:30 p.m., and 6 p.m., Sunday, December 1. For ticket information, call 278-8497, or for more information, call 550-7807. The San Diego Museum of Contemporary Art is located at 700 Prospect Street, La Jolla.

Political Film Series. The UCSD student activist group the Committee for World Democracy and Third World Studies will present *Neighbors U.S. and Mexico*, an in-depth look at relations between the U.S. and Mexico, especially the economic interdependence that involves banking, trade, and illegal immigration, Friday, November 22,

beginning at 7 p.m., in room 127 of the South Lecture Hall in the Third College campus at UCSD. Admission is free. For more information, call 534-4873 or 534-3362.

"John and Jim," the San Diego Public Library's Modern Night Film Series will offer François Truffaut's 1961 *Intolerance* comedy-drama based on an autobiographical novel by Henri-Frédéric Roch, starring Jeanne Moreau and Oskar Werner at 7 p.m. on November 25, in the third floor auditorium of the San Diego Public Library. The central library is located at 120 E. Street, downtown. Admission is free. Call 336-5489 for more information.

"Passport to Picasso," the San Diego Museum of Contemporary Art series of lectures produced by Britisher Michael Bakewell, taking place in the late 1940s and early 1950s continues on Wednesday, November 21, at 7:30 p.m., with a screening of Henry Cavill's 1948 film in which the residents of a small neighborhood in wartime London form an independent country and resist the Nazis. It will be shown in the museum's Sherwood Auditorium, 700 Prospect Street, La Jolla. For ticket information, call 454-3541.

MUSIC

Choral Festival. A Thanksgiving choral festival will be held at Our Mother of Confidence Church in University City in the center of Queen Mary Drive and Regency Road on

Friday, November 21, at 7 p.m. The concert will feature 120 voices comprising choral from eight neighboring churches in University City, La Jolla, Chatham, and Pacific Beach. The grand finale will be Handel's "Hallelujah Chorus," during which the audience may join in.

A Classical Program will be presented by the New City Sinfonia in a concert in the auditorium at Hunter Mann Middle School, 4345 54th Street, East San Diego, Friday, November 22, beginning at 7:30 p.m. Included will be Mozart's Piano Symphony, the Overton, Scherzo, and Finale of Robert Schumann's "Almost Symphony," and Beethoven's Suite for Piano and Strings in A Minor. Daniel Ravelle will conduct. Admission is free. Call 527-4457 for more information.

Recitals at Grossmont College, general Robert B. Bixal will offer a program of classical selections on Friday, November 22, beginning at 8 p.m. in the First Arts Recital Hall (room 220). There is an admission fee; on Monday, November 23, vocal and instrumental works by senior students will be offered beginning at 11 a.m. also in the First Arts Recital Hall (room 220). Admission is free. Call 465-1700 x254 for ticket or other information.

Symphony Concerts. Principal cellist Xian-Hu Ma will be featured along with cellist John Wals in a performance of Dvorak's Concerto for Two Cellos and Orchestra by the San Diego Symphony, Friday and Saturday, November 22 and 23, beginning at 8 p.m. at the Capry Symphony Hall, 1247 Seventh Avenue, downtown. Also included in the program will be Dances of Galand

by Kodaly and Symphony No. 5 in E Minor by Tchaikovsky. Ma and Wals will present a "Blind on Music" presentation lecture at 7 p.m. both nights. For ticket information, call 699-4205.

Planiar and UCSD Professor Alick Kerns will perform works by Stravinsky, Krumpholtz, and Reynolds in a solo recital on Friday, November 22, at 8 p.m., in the Mandelville Recital Hall at UCSD. The program will include *Scenes from Petruschka* (Stravinsky), *Pastorale for Piano and Tape Recorder* (Krumpholtz), *Rock's Fantasy* (Reynolds), and *Violin and Piano* (Kerns). Admission is free. Call 534-6467 for more information.

Classical Guitarists Fred Beckett, associate professor of music at Grossmont College, and Mesa College classical guitar teacher George Soudakis will perform on Sunday, November 23, at 7:30 p.m., in room 204 at Mesa College College's San Diego campus, 3333 Manchester Avenue, Cardiff. For ticket information, call 757-2211 x440 or toll-free from San Diego 1-800-555-4460.

Carlo Cerino, Mexican-born cellist Carlos Pires, accompanied by pianist Edson Quintana, will offer a program of classical music from Mexico and Central America. The concert, at 8 p.m., in Sherwood Auditorium at the San Diego Museum of Contemporary Art, 700 Prospect Street, La Jolla. The concert will include Sonatas by Carlos Chaves, Three Preludes and Sonatas by Manuel M. Ponce, Three Sonatas by Miguel Bernal Jimenez, and *Fantasie Concerto* by Manuel Enriquez. It is being sponsored by the La Jolla Chamber Music Society and the Mexican Consulate. For ticket information, call 459-7328.

Park Program, co-sponsored Robert Simpson will perform music by Strauss, Bartok, and others. The program will be presented by the San Diego Symphony, Sunday, November 24, from 2 p.m. to 3 p.m. at the San Diego Civic Center. Admission is free. Call 226-0819 for more information.

Indian Songs, the Cabrillo National Monument continues its series of programs concerning San Diego's local native American the Kumeyaay, Luiseño, and Cuyamote groups on Sunday, November 24, at 4 p.m. at the Cathedral Church of St. Paul, 2725 Sixth Avenue for Naming Street, downtown. The four-member ensemble will offer a collection of traditional songs from the 18th to 19th centuries. Admission is free, but you have to pay a parking fee to the lot to attend. Call 557-5450 for more information.

Italian Baroque Music, the 15-member La Jolla Chamber vocal ensemble will perform works of Italian composers spanning nearly 150 years of the Baroque period on Sunday, November 24, beginning at 4 p.m., at the St. James to the Sea Episcopal Church, 741 Prospect Street, La Jolla. The program's central offering will be the oratorio *Job* by Giacomo Carissimi, which presents the story of Job's trials and his ultimate triumph. Admission is free. Call 454-5872 for more information.

Classical Music, the 37-member San Diego Chamber Orchestra will perform in Sherwood Auditorium at the San Diego Museum of Contemporary Art, 700 Prospect Street, La Jolla, Monday, November 25, beginning at 8 p.m.

the program will be the Overture to *The Impresario*, Peter Dinklage's No. 31 in D Major, and Fauré's Concerto No. 28. The chamber symphony is a select ensemble comprising members of the larger Grossmont Symphony Orchestra. For ticket information, call 440-2277.

Music from English Cathedral will be performed by the Daily Music Ensemble of the San Diego Cathedral on Sunday, November 24, beginning at 8 p.m., at the Cathedral Church of St. Paul, 2725 Sixth Avenue for Naming Street, downtown. The four-member ensemble will offer a collection of traditional songs from the 18th to 19th centuries. Admission is free, but you have to pay a parking fee to the lot to attend. Call 557-5450 for more information.

Louise Freedman, pianist Mary Esau Johnson and soprano Florence Blumberg will offer a program of classical selections at a mini-concert at the Adhesum Music and Arts Library, 1008 Wall Street, La Jolla, Monday, November 25, from noon to 1 p.m. The program will include Purcell's *Three Dances*, Schumann's *Four Dances*, and Prokofiev's *Three Songs from a Russian*. Admission is free. Call 454-5872 for more information.

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Featured musician will be trumpeter Rolf Inghelbrecht, who will also lead the performance of Tchaikovsky's *Swan Lake* on Sunday, November 24, at 8 p.m., in the Cathedral Church of St. Paul, 2725 Sixth Avenue for Naming Street, downtown. The four-member ensemble will offer a collection of traditional songs from the 18th to 19th centuries. Admission is free, but you have to pay a parking fee to the lot to attend. Call 557-5450 for more information.

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LECTURES

"The State of Art in the 1990s," the San Diego Museum of Contemporary Art series examining the past and present relationships of art and artists to institutionalized power continues on Friday,

November 22, at 7:30 p.m., with a talk by Raul Guzman, a San Diego-based artist who exhibits locally and in Los Angeles. His lecture, "A Tale of Three Places," concerns the artist's recent completed four-year project in which inspiration was drawn from Venice, Tijuana, and Los Angeles. A wine reception and luncheon will follow in the museum courtyard. The lecture will take place in the Court Room at the San Diego Museum of Contemporary Art, 700 Prospect Street, La Jolla. For admission fee information, call 454-3541.

"Timeline: The People and Its Moments," a slide illustrated lecture by Charles Fox will be presented at the International Gallery, 641 G Street, downtown, Friday, November 22, beginning at 7 p.m. The lecture is being offered in conjunction with the gallery's "From the Sahara to the Sea: The Folk Art of Tunisia" exhibit now on view (see "Galleries" listings in this section). Admission is free, but reservations are necessary. Call 235-8255 to make them.

"Revealing the Magdal Garden," the San Diego Museum of Art is presenting a new series of lectures in conjunction with the museum's exhibition of South Asian artworks from the Edwin Binney collection (see "Museums" listings in this section) beginning Sunday, November 24, at 3:30 p.m., with a talk by Ellen S. Smart, curator of South Asian Art at the museum. Through paintings in the Binney collection, Smart will

provide evidence as to why the Magdal garden exists today in its original form. A star concert by Shabdi Shabdi will precede the lecture at 2:30 p.m. Admission is free but reservations are required. Call 235-7393 to make them.

"Dialogue in Art and Architecture" David and Goliath, the Peruvian Art of Community Planning," a panel discussion exploring some of the problems San Diego encounters as a result of being an international border city will take place on Sunday, November 24, beginning at 4 p.m., at the Afternoon Music and Arts Library, 1008 Wall Street, La Jolla. Moderation will be by Joyce Carter Shaw, artist and member of the Landmark Art Collaborative, and Allan Kapos, artist and professor of visual arts at UCSD. Panelists include Paul Peterson of Peterson and Price real estate attorneys, landscape architect Karen Scarborough, architect David Raphael Singer, Angello Levin from the Planning Department of San Diego, and Lawrence Hering, SSU Mexican-American studies professor. The event is being presented by Landmark Art Projects and the Afternoon Music and Arts Library. Admission is free. Call 454-5872 for more information.

"San Diego's Role in the Global Economy," San Diego's role in the global economy will be the focus of a panel discussion by Shabdi Shabdi, a San Diego-based artist who exhibits locally and in Los Angeles. His lecture, "A Tale of Three Places," concerns the artist's recent completed four-year project in which inspiration was drawn from Venice, Tijuana, and Los Angeles. A wine reception and luncheon will follow in the museum courtyard. The lecture will take place in the Court Room at the San Diego Museum of Contemporary Art, 700 Prospect Street, La Jolla. For admission fee information, call 454-3541.

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Labor Concerns, the Uptown Democrats Club is sponsoring the forum "Environment and Labor: Can differences between these two traditional Democratic strongholds be reconciled within the party?" on Tuesday, November 26, at the club's monthly meeting at the Joyce Beers Community Center, at University Avenue and Vermont Street, Hillcrest. The panel discussion will feature Matt McKinnon, a labor activist with the AFL-CIO, and Ruth Quenette, an environmental activist with the Sierra Club. For admission fee or other information, call 296-8218.

IN PERSON

"David and Lisa," the Marc Viana High School drama department will stage the drama about a young boy with severe emotional problems who, in the course of recovery, reaches out to help another student, tonight, Thursday, November 21, at the Marc Viana High School Theatre, 505 Elm Street, Imperial Beach. Showtime is 7:30 p.m. For ticket or other information, call 429-7313.

Performance Art, the Saffell Performance and Visual Art Gallery will present New York artists Chanté and Karl Follon and Los Angeles artist Maria Palencia tonight, Thursday, November 21, through Saturday, November 23, beginning at 8 p.m., at the gallery, 851 Eighth Avenue, downtown. Don and Follon's offerings will include "Solomon's Writings," a study of contemporary gay male culture presented through seven movement-themed vignettes. Palencia will perform excerpts from her "Last Ladies Comic," which is part performance, part stand-up comedy, and part "situation laughing experience" concerning her happy childhood, racism, and lesbianism. For ticket information, call 235-8466.

Comedy, the Improviation Comedy Showman and Benamoni 833 Current Avenue, Pacific Beach, presents Bill Engvall tonight, Thursday.

November 21, through Sunday, November 24, San Diego takes the stage on Tuesday and Wednesday, November 26 and 27. Showtimes are 8:30 p.m. Sunday through Sunday, 8:30 p.m. and 10:30 p.m. Friday, and 8 p.m. and 10:30 p.m. Saturday. Call 463-4522 for ticket information.

More Comedy, Comedy Nine presents headliner Richard Jett tonight, Thursday, November 21, through Sunday, November 24, Joe Restivo, Carlos Amador, and Jean Fagan will take the stage Tuesday and Wednesday, November 26 and 27. Comedy Nine is located at 1216 El Camino Real, suite 104, Oceanside. Showtime is 8:30 p.m. Tuesday, Wednesday, Thursday, and Sunday, 8:30 p.m. and 10:30 p.m. Friday, and 8 p.m. and 10:30 p.m. Saturday. Call 757-7777 for ticket information.

And More, Ron Shock will provide the laughs at the Bahia Hotel's Comedy line tonight, Thursday, November 21, through Sunday, November 24, Tuesday, November 26, a host of San Diego night clubbers will take the stage on Wednesday, November 27. Showtimes are 8:30 p.m. and 10:30 p.m. Friday and Saturday, and 8:30 p.m. Sunday. The Bahia Hotel is located at 995 West Mission Drive, Mission Beach. For ticket information, call 468-6872.

Shakira! All Over, Evis impersonator Edda Pover will perform at the grand opening celebration of the *Islands Cinema Styles* on Friday, November 22, at 5 p.m. and 8 p.m. The theaters are located at the Plaza Pines Road shopping center, on El Camino Real and Alpa/Puentea Road, La Costa. Edda will perform on the upper level. 10 p.m. Call 632-1199.

Poetry Reading, UCSD professor of literature Quincy Troupe will read from his new book *Wilder Ropes: New and Selected Poems*, Friday, November 22, beginning at 7 p.m., at the Pines Road Gallery, 3634 La Jolla Boulevard, La Jolla. Admission is free and open to the public, but reservations are suggested. Call 551-8884 for more information.

Book Discussions, the Great Books Group (North County Chapter) will discuss the "Justice and Integrity" section from Homer's *World and Political Philosophy* on Friday, November 22, from 7 p.m. to 9 p.m., at the Del Mar Woods Clubhouse, 248 Strandford Court, Del Mar. Call 755-7742 for more information.

On Saturday, November 23, a San Diego-based Great Books Group will talk about the "Alienated Labor" section of Karl Marx's *Early Writings*, from 2 p.m. to 4 p.m. in the second floor meeting room of the main public library, 8207 Street, downtown. Call 697-4309 for more information. Admission to both events is free. Please send the material if you wish to participate.

"Laura," a murder mystery involving deception and love triangles in the late 1940s will be staged by the C.R.A. (Creative Recreation Association) Players Friday through Sunday, November 22 through 24, at the C.R.A. Clubhouse, 9155 Chalmers Road (at Mission Road), Kearney Mesa. Showtimes are 8 p.m. Friday and Saturday and 2 p.m. Sunday. For ticket or other information, call 574-1825.

Still More Comedy, the Just Kiddie Improv Comedy Troupe will read from his new book *Wilder Ropes: New and Selected Poems*, Friday, November 22, beginning at 7 p.m., at the Pines Road Gallery, 3634 La Jolla Boulevard, La Jolla. Admission is free and open to the public, but reservations are suggested. Call 551-8884 for more information.

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RADIO & TV

"Back to the Future III," the last installment of the hit trilogy starring Michael J. Fox and Christopher Lloyd will air on Friday, November 21, beginning at 8:30 p.m. on KNSD, Channel 39.

Anatomy of a Real Deal Boy, a report on the fall of the Soviet Union will be shown on KPDZ, Channel 15, Friday, November 22, beginning at 10 p.m. Through interviews with close associates, modern psychologists, and political observers, the documentary reveals how the Hitler myth was created and how millions of Germans were mesmerized by it, as it will repeat on Monday, November 23, at 11 p.m.

Charger Football, the New York Jets oppose the Indianapolis Colts in a game that will be telecast beginning at 1 p.m. on Sunday, November 24, on KNSD, Channel 39.

SPORTS

College Basketball, the SDSU women's team takes on USD on Friday, November 22, at 5:30 p.m.; the men's team from USD also on Friday, November 22, beginning at about 8 p.m., after a pregame military shooting contest. Both games will take place at the Sports Arena. Call 283-7373 for ticket information. The SDSU men's team opposes a Richmond University on Sunday, November 24.

Pro Soccer, the Sockers play St. Louis on Friday, November 22, at 5:30 p.m.; Wichita is the opponent on Saturday, November 23, at 5:30 p.m. Both games will take place in the Sports Arena. Call 224-4625 for ticket information.

Hockey Action, the San Diego Gulls face off against Phoenix on Saturday, November 23, at the Sports Arena beginning at 7 p.m. Call 225-7825 for ticket information.

at 7:30 p.m., at Peterson Gym at State. Call 283-7373 for ticket information.

The UCSD Triton men's basketball team will take on Pomona-Pitzer College at 7 p.m., Friday, November 22, at Triton Gymnasium on the UCSD campus; the women's team opposes Pomona-Pitzer College on Tuesday, November 26, beginning at 7 p.m., at Triton Gymnasium on the UCSD campus. For ticket information, concerning either contest, call 534-4211.

Pro Soccer, the Sockers play St. Louis on Friday, November 22, at 5:30 p.m.; Wichita is the opponent on Saturday, November 23, at 5:30 p.m. Both games will take place in the Sports Arena. Call 224-4625 for ticket information.

Hockey Action, the San Diego Gulls face off against Phoenix on Saturday, November 23, at the Sports Arena beginning at 7 p.m. Call 225-7825 for ticket information.

10K Run, the INS San Diego Harbor Run and Walk to benefit the Home of Oceanside Hands will take place on Sunday, November 24, beginning at 7:30 a.m., beginning in Marina Park at the foot of Eighth Avenue, downtown. The TAC-structured course will follow the San Diego waterfront and loop back to the park. Directed negotiations will take place at the park from 5:45 a.m. to 7:15 a.m. There will also be a two-mile fun run and walk. For more information, call 236-0842 or 448-7500.

It's Called a Turkey Tackle and it's being sponsored by the city of San Diego on Saturday, November 23, beginning at 9 a.m., at Mission Park, 9215 California Boulevard, San Diego. The tackle is a non-competitive 110-mile walk in which participants will be given a letter at each of six check-in stations; if the letter gets "tucked" they'll win one free. There is a fee to participate. Directed-escort negotiations will take place at Mission Park beginning at 8 a.m. Call 258-4184 for more information.

Flower Tour, the Encinitas Chamber of Commerce will hold its annual Encinitas fall flower tour on Saturday and Sunday, November 23 and 24. Tour buses will leave the Moonlight Plaza parking lot at 145 First Street.

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READERS GUIDE TO LOCAL EVENTS

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Fun Fest, the Blind Recreation Center and the Harbor Lenses Club will present their 11th annual fun fest on Saturday, November 23, from 1 p.m. to 5 p.m., at the Blind Recreation Center of San Diego, 2825 Lupa Street, North Park. The event will feature three short comedy plays produced and directed by Peter Laurence, a dinner served from 1 p.m. to 5 p.m., and craft exhibits. For admission fee or other information, call 796-5021.

Baseball Card Show, sports cards of the 1950s, 1960s, and collectible items will be offered for sale at the Third Year Card Show, Saturday, November 23, from 4:30 p.m. to 9 p.m., at the La Mesa Winery Club, 5220 Wilson Street, La Mesa. For information, call 561-7781.

International Festival, the SDSU International Student Council will host its 35th annual International Festival on Saturday, November 23, in Montezuma Hall on the SDSU campus. The event is designed to increase and improve intercultural understanding and international cooperation among the people of the world. It will feature ethnic exhibits and food beginning at 6:30 p.m., followed at 7:30 p.m. by music and dancing. Proceeds from the event will go to international student scholarships. For admission fee or other information, call 594-6055.

Tribute to a Composer, the Interspace Consortium of UCSD will present a five-piece video release of musical performance honoring former UCSD professor Pauline Oliveros, noted for her contributions to sound exploration, experimental music, improvisation, electronic music, visual music, and multimedia. The video release book will include Oliveros' San Diego, San Francisco, New York, and Kingston... all.

considered central locations in the company's career. It will take place on Saturday, November 23, beginning at 9 p.m., in the Media Center Television Studio at UCSD. Admission is free and open to the public. Call 534-1278 for more information.

Book Fair, the eighth annual mini book fair sponsored by the San Diego Bookellers Association will be held on Sunday, November 24, from 10 a.m. to 4 p.m., at the Mission Temple, 1366 Adams Avenue, Normal Heights. Twenty-seven dealers in hard-to-find books will be represented. Admission is free. Call 288-8962 for more information.

A Parade, the 45th annual Mother Goose Parade will take place on Main Street in El Cajon on Sunday, November 24, beginning at 11:30 p.m., from Chambers Street, where the parade, equestrian units, floats, and floats all representing of Mother Goose themes will proceed out down Main Street to Second Street and then down Madison Avenue. Better arrive early to make out a good viewing spot. Call 444-8712 for more information.

Give Thanks, the Peninsula Valley Hospital is sponsoring its fourth annual Thanksgiving Dinner. Celebration on Monday, November 23, beginning at 7 p.m., at Peninsula Valley Hospital, 2801 East Eighth Street, National City. The event will feature exceptional readings and

music by local artists, including the Pure Luna Natividad College Concert Choir. Attendees are encouraged to bring non-perishable foodstuffs that will be distributed to needy families in National City and the South Bay. Admission is free. Call 470-4281 for more information.

FOR KIDS

Puppet Shows, **Leaves and Company** will present **Some Soap on Friday**, November 22, at 10:30 a.m., and on Saturday and Sunday, November 23 and 24, at 11 a.m., 1 p.m., and 2:30 p.m. All shows will take place at the Main Theater Puppet Theater, located in the Palisades near the Aerospace Center in Balboa Park. The shows are sponsored by the San Diego Parks and Recreation Department. For ticket information, call 466-7128 or 728-5090.

The California Surf Museum, the newly opened museum's first show features surfing artifacts and memorabilia — such as surfboards and clothing — of local legends Phil Edwards, John "J.P." Richards, and Peter Johnson. The museum is located at 308 North Pacific Street, Coronado. Take 15 and exit at Mission Avenue. Head west approximately one mile, and turn right on Pacific Street. Hours are 10 a.m. to 4 p.m. Saturday and Sunday. Admission is free. 721-6876.

Jolly Good Fun, Santa Claus will make an early seasonal appearance on Saturday, November 23, at 10 a.m., at the Plaza Bonita Shopping Center, 3032 Plaza Bonita Road, National City. He'll be accompanied by a circus procession of clowns, jugglers, and other entertainers and an antique fire engine from the National City Fire Department, which will be on view for the rest of the day. Admission is free. Call 267-2850 for more information.

MUSEUMS

America's Cup Museum, the museum houses historical depictions that trace the recent history of the America's Cup race, including the Roundell Collection of America's Cup photography and scale models of every challenger and defender since the first America's Cup in 1851. "America's Cup: The Dream" is a collection of photographs by Craig Davis from the International America's Cup Class World Championship, which occurred off the coast of Point Loma in May of this year, that are on view through December 8.

The museum is located at the B Street Pier, inside the cruise terminal, downtown. It's open from 10 a.m. to 6 p.m. daily. Admission is free on the first Friday of every month, 685-8412.

The California Surf Museum, the newly opened museum's first show features surfing artifacts and memorabilia — such as surfboards and clothing — of local legends Phil Edwards, John "J.P." Richards, and Peter Johnson. The museum is located at 308 North Pacific Street, Coronado. Take 15 and exit at Mission Avenue. Head west approximately one mile, and turn right on Pacific Street. Hours are 10 a.m. to 4 p.m. Saturday and Sunday. Admission is free. 721-6876.

The Mineral International Museum of World Folk Art, over 177 pieces of embossed, patterned, and jewelry were by 2000s, Chinese, and Jews of Palestine in the turn of the century are featured in the museum's "Out of the East — Palestinian Embroidery and Jewelry" exhibition that will run through February 4, 1992. The museum is located at 4405 La Jolla Village Drive. La Jolla. Hours are 11 a.m. to 5 p.m. Tuesday through Saturday and 1 p.m. to 5 p.m. Sunday. 453-5300.

Museum of Photographic Arts, on view through December 15 is the "Lucien Ouzar: The Photographs of Schuster's Solange. The exhibition comprises more than 100 photographs depicting the daily hardships and personal achievements of common men, organized around three main projects: the families in the African nations of Ethiopia, Mali, Chad, and the Sudan; the life of the Latin American peasant; and works-in-progress depicting the worldwide and of manual labor due to the advances of high technology.

Located in Balboa Park, the museum is open daily from 10 a.m. to 5 p.m. Thursday through Sunday. Hours are available on weekends at 2 p.m. and 3 p.m. and are included in the price of admission. 239-5262.

Museum of San Diego History, currently on exhibit is "Visions of Paradise: The Selling of San Diego," which comprises photographs, artists' papers, and other paraphernalia relating to how the city has been promoted over the last 120 years. Also on view is "Come to the

Fun," which chronicles the history of Balboa Park from the 1975 Exposition. The museum is open from 10 a.m. to 4:30 p.m., Wednesday through Sunday. Admission is free on the second Friday of each month. Call 232-4203 for more information.

Naval History Museum, the museum's permanent exhibit includes the Josephine L. Scripps Hall of Mineralogy featuring a dozen hands-on interactive exhibits, an earth science discovery lab, mineral specimens, and a recreation of a mine tunnel filled with gems and minerals. Treasures will be uncovered by local prospectors today. The exhibit features an identical gem pocket, one of the largest ever constructed, filled with natural, opal, garnet, beryl, and other crystals perfectly formed with all the color and texture of the real thing. Also in the exhibit is a "touch pocket" that lets visitors touch and feel natural, beryl, quartz, and labradorite.

The Hall of Ocean Ecology includes a 120-foot deep diving depicting plant and animal life in the San Diego's marine, several hundred displays, and a desert discovery lab. "On the Edge: Threatened — Endangered — Extinct" is an exhibition depicting the causes of species extinctions through habitat destruction, hunting, natural disasters, and human activities. The museum, located in Balboa Park, is open from 10 a.m. to 3 p.m. daily. Call 232-3521 for more information.

Reuben H. Fleet Space Theater and Science Center, now view is a new CINEMAX film, *Ring of Fire*, which dramatically portrays the way different cultures have adapted to the natural forces of rock and still present in the circle of volcanoes and seismic activity that rings the Pacific Ocean. Through the Eye of Hubble, a multimedia planetarium show about discovery being made with the new space telescope, is being presented along with Ring of Fire. Both shows run through the summer. It shows at 8 a.m., noon, 1 p.m., 3 p.m., 4 p.m., 6 p.m., and 8 p.m.

The museum is also showing the CINEMAX film *Cloud Canyon: The Hidden Secret*. The film takes viewers as far back in time as 250 B.C., showing the canyon's first native American inhabitants, the discoverers of the canyon's first explorers, as well as the "you-are-there" recreations of exploring the core of the canyon in a helicopter and on a raft. For showtimes, call 234-1168.

The La Jolla Museum of Natural History is a last light spectacle presented to the group's most popular shows, including "Journey to Hesperia," "In the Evening," and "Whole Lotta Love." It will show at 8:15 p.m. Wednesday through Sunday and 6 p.m. on Saturday and Sunday. Call 232-4212.

"Pink Floyd: The Wall," a laser show featuring music from the rock group, shows at 8:30 p.m. daily, except Sunday.

Also screening at 9:15 p.m. daily is "The Last Days of Pompeii," featuring the music of the film. Museum hours are 10 a.m. to 5 p.m. Tuesday through Sunday. Call 232-4203 for more information.

San Diego Maritime Museum, the museum features permanent exhibits documenting the history of San Diego's waterfront and the building of the West Coast by sea, including exhibits concerning the old San Diego-Coronado ferryboat, the tuna fishing industry, and the military ships. The museum features four corners of the city's maritime history: ships, the 1850 bark, Star of India, the 1899 San Francisco ferryboat Berkeley, and the 1904 Scottish steam yacht, Miska. Between decks of these fine ships are hundreds of nautical exhibits, ship carpentry, model building, ships in bottles, woodcarving, and a complete research library. Ongoing events include re-enactment demonstrations, docent-led tours, and the showing of nautical films (listed on the wall of the Star of India). The museum is located along the Embarcadero at the corner of North Harbor Drive and Ash Street. Showtimes: Hours are 9 a.m. to 5 p.m. daily. 234-9153.

San Diego Model Railroad Museum, four large-scale models of miniature railroads are on view and present, and other toy train layouts are on view at the museum in Balboa Park, as well as a working telegraph on the emulsion that cycles every five minutes. The museum is open 11 a.m. to 4 p.m. Wednesday through Friday, and Saturday and Sunday from 11 a.m. to 5 p.m. 696-0199.

San Diego Automotive Museum, "Stepping Out," the museum's current exhibition, consists of seven cars from the early 1900s to 1941. Included in the show is a 1899 Modeler once owned by John Jacob Astor, chairman of the Board of the San Diego County Board of Supervisors, and the first family's 1941 Lincoln. The museum is located in Balboa Park. It's

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READER'S GUIDE TO LOCAL EVENTS

San Diego Museum of Art, showing through January 5, 1991. "The Art of the Print" features 135 works illustrating 300 years of printmaking. Artists represented include Dürer, Rembrandt, Goya, Whistler, Manet, Laurence, and Picasso.

objects representing more than 800 years of drawings, paintings on paper, wood, cloth, and ivory pectorals, manuscripts, prints, and photographs from more than 60 courts or principalities.

The museum's permanent collection comprises Italian Renaissance paintings, Spanish Old Master paintings, American art, 19th-century European paintings, Asian art, and 20th-century paintings and sculpture. The museum has a new gallery, the Frederick B. Weisman Gallery for California Art, featuring a collection of 33 contemporary California artworks given to the museum by artist Frederick B. Weisman.

The museum is located at 1455 "El Prado" in Balboa Park. It is open from 10 a.m. to 4:30 p.m. Tuesday through Sunday. Admission is free on the third Tuesday of the month (viewing the museum's collection of permanent paintings, not special exhibitions). 232-7911.

San Diego Museum of Contemporary Art, Canadian artist Jeff Wall will be featured in an exhibition that will run through January 19. The artist's works consist of large photographic installations displayed in light boxes, the carefully staged photographs recall in subject matter and composition classical and early modernist paintings in depicting contemporary scenes.

The museum is located at 1455 "El Prado" in Balboa Park. It is open from 10 a.m. to 4:30 p.m. Tuesday through Sunday. Admission is free on the third Tuesday of the month (viewing the museum's collection of permanent paintings, not special exhibitions). 232-7911.

An exhibit of ritual and folk art from Indonesia, "Kebaya and the Sacred Dragon: Tribal Art of Indonesia," will be on display through the end of the year. The exhibit includes dozens of rare pieces from the 18th and 19th centuries, such as gold necklaces and bracelets, earrings with silver ornaments, wooden ritual masks, head-dressing swords, cooking and weaving utensils, beaded baby carriers decorated with bone beads and teeth, ritual vessels and costumes, and a shrine for bones of deceased ancestors, among other items.

The exhibit will conclude December 13.

GALLERIES

Faculty Show, works by over 50 instructors at Polster College are on view at the college's Boshart Gallery, 1140 West Mission Road, San Marcos, beginning with a reception for the artists tonight, Thursday, November 22, from 6 p.m. to 8 p.m. Gallery hours are 10 a.m. to 4 p.m. Tuesday, 10 a.m. to 4 p.m. Wednesday and Thursday, 10 a.m. to 2 p.m. Friday, and noon to 4 p.m. Saturday. The exhibit will conclude December 13.

"Anna Code 619", contemporary regional photography by Terry Cox and Sarah Nee is on view at Rago Galleries, 875 Progress Street, La Jolla, beginning with a reception for the artists tonight, Thursday, November 22, from 6 p.m. to 7 p.m. Also on view is "On Stage," an exhibition of paintings, lithographs, and sculpture by Lithuanian artist Masha Ronshevala. Gallery hours are 9 a.m. to 5 p.m. Monday through Friday, and 11 a.m. to 5 p.m. Saturday. 454-3070.

Art Open House, the Easting Gallery is having an open-house celebration on Friday, November 22, from 1 p.m. to 8 p.m. During which, the seven gallery artists will be present to offer advice on photographic techniques and materials, as well as to present new works. Participating artists are Richard Kowling, Chuck Kinball, Nathaniel, Charles Farmer, Stephen Burns, Patrick Burns, and Dave Underwood. Admission is free. The gallery is located at 950 S. El Camino Street, La Jolla. Call 454-1228 for more information.

Wildlife Artists, Bonnie Morris will be on hand at the Lory J. Gallery, 3470 Adams Avenue, Kensington, Saturday, November 23, from 2 p.m. to 5 p.m., at a showing of her work. Call 280-0533 for more information.

"Expanding the Magazines", pastel works by Anna Schuchman are on view at the Art Scene, 4150 Mission Boulevard, Pacific Beach (on the Promenade), from Tuesday, November 26, through December 30. Also on view are paintings, sculpture, collage works, ceramics, jewelry, photographs, and wearable art by 75 Claymont Art Guild members. Gallery hours are noon to 9 p.m. Monday through Friday, 10 a.m. to 9 p.m. Saturday, and 11 a.m. to 9 p.m. Sunday. 463-7440.

"D.O.A.," an installation dealing with death on personal and global levels by Encinitas artist Cheryl Louise O'Neill is on view at Mission College's Knight Gallery in the student center at One Burnside, Oceanside (take the College Boulevard exit from Highway 78). Gallery visitors will be asked to vote whether O'Neill and her husband should have a child, an affirmative vote will imply the voter's commitment to help establish and sustain a living world for the child, save the artist, and a refusal to vote will be registered as a "no" vote. A reception for the artist will take place on Friday, December 6, from 8 p.m. to 11 p.m. Gallery hours are 11 a.m. to 5 p.m. Tuesday through Friday, and 10 a.m. to 5 p.m. Saturday and Sunday. 462-5712.

Paintings, Drawings, Photographs, and Wall Hanging by John Makinson, Hollis Treven, Jack Naughton, and Darwin Simon are on view through November 29 on the first floor of the main public library, 602 S. Street, downtown. Hours are 10 a.m. to 5 p.m. Monday through Thursday, 9:30 a.m. to 5:30 p.m. Friday and Saturday, and 1 p.m. to 5 p.m. Sunday. 236-5800.

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READER'S GUIDE TO LOCAL EVENTS

"A Restless" drawings and paintings of animals by 14 local artists are on view at the First United Church, 4190 Foster Street, Hillcrest, for the month of November. Gallery hours are 10 a.m. to 5 p.m. Monday through Friday, and 10 a.m. to 5 p.m. Saturday and Sunday. 583-2351.

"Pena Asens" contemporary watercolor, gouache, and pen and ink drawings by Arnette Peña are on view through

November at Pena Salon, 3130 Camino Del Rio South, Suite 210, Mission Valley. Gallery hours are 9 a.m. to 5 p.m. Tuesday through Friday. 284-6889.

"Landscape Impressions" acrylic and watercolor paintings by Mario Rios will be on view at the Cottage Gallery, 2323 San Diego Avenue, Chula Vista, for the month of November. Gallery hours are 10 a.m. to 5 p.m. daily. 298-7485.

Paintings and sculpture by Oliver Jackson are on view through November at the Porter Randall Gallery, 5624 La Jolla Boulevard, La Jolla. Gallery hours are 10 a.m. to 6 p.m. Tuesday through Saturday and by appointment. 531-6884.

Suspended Artworks by Tim Penrice, Robert Pittman, Pam Canino, and Eric Zimmerman are on view at the Art Collector, 4131 Taylor Street, Chula Vista, for November. Gallery hours are 10 a.m. to 5:30 p.m. Monday through Friday and 10 a.m. to 3 p.m. Saturday. 593-1312.

Collage Works, Photographs, and Videos by Ty Bennett are on view at the Rita Dean Gallery, 344 South Avenue, downtown, through the end of the month. Gallery hours are 11 a.m. to 5 p.m. Wednesday through Saturday. 538-8153.

Watercolor Show, a show sponsored by the San Diego Watercolor Society and juried by San Diego artist Jim Bess is on view at Studio 11 in Spanish Village in Balboa Park, through November 30. Gallery hours are 11 a.m. to 4 p.m. daily. 273-1348.

"New Directions" expressionistic, abstract, and representational mixed-media works by Sue Hatt are on view at the Alvarado Bookstore/Space Gallery, 310 Third Avenue, Chula Vista, through November 30. Gallery hours are 11 a.m. to 7 p.m. Tuesday through Sunday. 691-9710.

"Squares and Falls" enamel works by Carolyn J. Rife are featured in a show at the San Diego Enamel Club in Spanish Village, Balboa Park, for the month of November. Hours are 11 a.m. to 4 p.m. daily. 233-3672.

Contemporary Expressionistic Paintings by William Torricelli are on view at the Casa Rock Gallery, 822 Fifth Avenue, downtown, through November. Gallery hours are noon to 5 p.m. Monday through Thursday, noon to 9 p.m. Friday and Saturday, and by appointment. 531-1747.

"War Memorial" large-scale charcoal drawings and paintings by Maria Lohr inspired by the recent war in the Persian Gulf are on view at the David Zopf Gallery, 1400 Kerner Boulevard, through November 30. Gallery hours are noon to 5 p.m. Friday and Saturday. 232-5006.

"Two Sisters and Friend II" quilted fabric collage by Jean Benelli, surrealist assemblage by Joan Matheson, and oil paintings by Andrea Zull are on view at the Cypress Alternative Gallery, 744 G Street, suite 102, downtown, through November 30. Gallery hours are 1 p.m. to 5 p.m. Wednesday through Friday and noon to 5 p.m. Saturday. 741-0622 or 741-0960.

A Retrospective, handmade paper collage with acrylic and paper mounts by Lorraine Gibb are on display at the Offbeat Gallery, 510 North Highway 101, Encinitas, at the Old Train Station, for the month of November. The artist will also be present at the gallery on Thursday, November 21, and Sunday, November 24. Gallery hours are 10 a.m. to 5 p.m. Tuesday through Sunday. 942-3636.

"Photorealism: The Art and the Babel" an exhibit of work by award-winning journalists, photographers will be on view at the Keller Art Gallery at Point Loma Nazarene College, 3900 Lomaland Drive, Point Loma, through December 6. Included will be works by Don Bartlett from the Los Angeles Times, John McCandless from the San Diego Union, and Paul Lester. Gallery hours are 8 a.m. to 4 p.m. Monday through Friday. 221-2200.

Watercolor, Acrylic, and Pen and Ink Drawings by Ruth Davis are on view at the El Cajon Fine Arts Gallery at the Harbor Ranch Plaza, 717 Janss Road, El Cajon, through December 9. Also on view are works

by Linda Davis, collage art. The artist uses the Hebrew alphabet in creating works reflecting the ancient traditions of Judaism. Gallery hours are 8 a.m. to 10 p.m. Monday through Friday and 9 a.m. to 6 p.m. Sunday. 583-3300.

"Showtimes" Thursday 8:30 p.m. Monday 8:00 p.m. Friday & Saturday 8:00 & 10:30 p.m.

Mon. "Potluck" Thurs. "2 for 1 College Night"

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THE COMEDY STORE

La Jolla

Barry Diamond **Larry Scarnho**

Karen Loshough

Special Singer Showcase Tues. & Wed. 8 p.m. All types of performers welcome! Call after 3 p.m. for a list

SHOWTIMES
Thursday 8:30 p.m.
Monday 8:00 p.m.
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Mon. "Potluck"
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Del Mar De-tour

Del Mar's most relaxing attraction is The Stratford Inn. Located on the ocean, The Stratford is the perfect detour from Southern California's fast lane. Stroll the village, rent a bike or just relax next to the Pacific.

Our "De-tour Package" includes:

- Deluxe accommodations for two
- An ocean-view dinner for two at Jake's of Del Mar
- A relaxing continental breakfast for two served on our patio

\$890+* per night

Valid thru 12/31/91, advance reservation required, subject to tax and availability. *Taxes and gratuities slightly higher.

The Stratford Inn of Del Mar
719 Camino Del Mar
755-1501

3rd Annual Balloon Flights Christmas Special

\$98.00 per person (ing. 12:30 to 1:45 p.m.)

- Rides lasting approximately 1 hour over Del Mar coastline
- Champagne or sparkling cider picnic upon landing
- Certificates are valid for flights from 2/1/92 through 10/31/92
- Weekends included
- Transferable, but not refundable
- Offer expires 12/24/91
- FAA-certified pilots

Gift Certificate
Existing Mom & Dad to a Hot Air Balloon Ride lasting approximately 1 hour. Certificate valid for TWO children.

Order by phone 481-9122

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READER'S GUIDE TO THE THEATER



26 San Diego Reader November 21, 1991

"Lattin' Rock" (Blue California
concert-concert showcase) with
Fidelis
de Vries, Zapatas de Archibello,
Alto Andia Mel, and Insomnio. El
Tanto Pub, Friday, November 29, 9
p.m., 643 Revolution Avenue, Suite A,
Zona Centro, Tijuana.

Danger Danger, Dillinger, and Mr.
Naughty Sound FX, Friday, November
29, 9:30 p.m., 8022 Chatterment Mesa
Boulevard, Claremont, 960-8022 or
278-TX33.

The Ohio Players' Smokin',
Saturday, November 30, 7 p.m. and 10
p.m., 30475 San Diego Mission Road,
Mission Valley, 563-0901.

The Best Kept Secret in the World,
Ministars, and Double 44,
Magdalena, Saturday, November 30, 8
p.m., 4321 Fairmount Avenue,
Kerrington, 564-7900.

Hot Windy Bodies, Saturday,
November 30, 8:30 p.m., 528 F Street,
downtown, 236-7968.

The Debbies Debbies Band, Blind
Melons, Saturday, November 30, 9
p.m., 731 Garnet Avenue, Pacific
Beach, 483-7844.

The James Harrison Band and
Jazzier Watson and Lyonnard Miles
Belly Up Tavern, Saturday, November
30, 9:15 p.m., 143 South Cedros
Avenue, Solana Beach, 483-9022.

The Chick Corea Electric Band,
Sound FX, Saturday, November 30,
9:30 p.m., 8022 Chatterment Mesa
Boulevard, Claremont, 960-8022 or
278-TX33.

III Napalm, 20 Tunes, and
Paradise: Winter's, Saturday,
November 30, 10 p.m., 5800 El Cam
Boulevard, College Heights, 563-8133.

"Lattin' Rock: Great Final" (Blue
California concert-concert showcase)
Friday, November 30, 11 p.m., 544 Avenida Revolution, Zona
Centro, Tijuana.

24-7 Spent, Follow for Now, and the
Hard Corps Sound FX, Monday,
December 2, 8:30 p.m., 8022
Chatterment Mesa Boulevard,
Claremont, 960-8022 or 278-TX33.

ENF and Carter the Unstoppable
Sex Machines Specials Theatre,
Tuesday, December 3, 8 p.m., 121
Broadway, downtown, 235-9500 or
278-TX33.



ALBERT COLLINS

DAVID STAMPONE

The Mighty Diamonds and
Masharaka Belly Up Tavern,
Tuesday, December 3, 9 p.m., 143
South Cedros Avenue, Solana Beach,
483-9022.

The Cosmic Psychos, Cashish,
Wednesday, December 4, 9 p.m., 2812
Kettner Boulevard, 264-9033.

Louise Brooks: Blind Melons,
Wednesday, December 4, 9 p.m., 731
Garnet Avenue, Pacific Beach,
483-7844.

Blind Melons Sound FX, Wednesday,
December 4, 8:30 p.m., 8022
Chatterment Mesa Boulevard,
Claremont, 960-8022 or 278-TX33.

Roxie Marshall: Copley
Auditorium, Thursday, December 5,
6:30 p.m., San Diego Museum of Art,
El Prado, Balboa Park. (Admission is
free, but reservations are required.)
232-7931 ext. 173.

Richard Elliot and Bobby Caldwell:
Specials Theatre, Thursday,
December 5, 7:30 p.m., 121 Broadway,
downtown, 235-9500 or 278-TX33.

The South Jazz Note, Thursday,
December 5, through Sunday,
December 8, Thursday and Sunday,
7 p.m. and 9 p.m., Friday and Saturday,
8 p.m. and 10 p.m., Diego's Restaurant,
860 Garnet Avenue, Pacific Beach,
272-1241.

John Mayall: Belly Up Tavern,
Thursday, December 5, 9 p.m., 143
South Cedros Avenue, Solana Beach,
483-9022.

Lincoln Youth for Christ, holding
Friday, December 6, 7 p.m., 4756
Mission Gorge Place, Mission Valley,
286-4500.

The Joshua Rogers Band: Copley
Auditorium, Friday, December 6,
7 p.m., 818 Fifth Avenue, downtown,
235-9500 or 278-TX33.

Medicine Bottle and the Hootigans:
Cashish, Friday, December 6, 9 p.m.,
2812 Kettner Boulevard, 264-9033.

Spooky Sound FX, Friday, December 6,
9:30 p.m., 8022 Chatterment Mesa
Boulevard, Claremont, 960-8022 or
278-TX33.

Johnny Miller and Stan Watson: Del
Mar Shores Auditorium, Saturday,
December 7, 8 p.m., the Watson
School, 215 Ninth Street, Del Mar,
436-4030.

Lincoln Youth for Christ, holding
Friday, December 6, 7 p.m., 4756
Mission Gorge Place, Mission Valley,
286-4500.

The Biscuits, Translusion Vamp,
and the Vindals: Sound FX, Saturday,
December 7, 9:30 p.m., 8022
Chatterment Mesa Boulevard,
Claremont, 960-8022 or 278-TX33.

Bullshit Banger and the Little
Boys: Winter's, Saturday, December 7,
10 p.m., 5800 El Cam Boulevard,
College Heights, 563-8133.

Quasemurche and Warrior South:
Sports Arena, Monday, December 9,
7:30 p.m., 224-4176 or 278-TX33.

The Bill Yeager Jazz Orchestra:
Theatre East, Monday, December 9,
and Tuesday, December 10, 8:30 p.m.,
East County Performing Arts Center,
210 East Main Street, El Cajon,
440-2277.

Billy Bragg and the Redskins and the
American Made Club: Belly Up
Tavern, Monday, December 9, 9 p.m.,
143 South Cedros Avenue, Solana
Beach, 483-9022.

The Chieftains Copley Symphony
Hall, Tuesday, December 10, 7:30 p.m.,
1245 Seventh Avenue, downtown,
278-TX33.

Ed's Rednecker Qualities, the Hairly
Holes, and Larry Brown: Cashish,
Tuesday, December 10, 9 p.m., 2812
Kettner Boulevard, 264-9033.

Natalie Cole: Specials Theatre,
Wednesday, December 11, 7 p.m. and
9:30 p.m., 121 Broadway, downtown,
235-9500 or 278-TX33.

The Black Rock Coalition: Belly Up
Tavern, Wednesday, December 11, 9
p.m., 143 South Cedros Avenue, Solana
Beach, 483-9022.

Charles Marshall: Belly Up
Tavern, Thursday, December 12, 9
p.m., 143 South Cedros Avenue, Solana
Beach, 483-9022.

Red Stewart: Sports Arena, Friday,
December 13, 8 p.m., 224-4176 or
278-TX33.

Agent Orange, Rex's Red Flower,
and Crowshead: Cashish, Friday,
December 13, 9 p.m., 2812 Kettner
Boulevard, 264-9033.

The Machines and the
Nightmare: Specials Theatre,
Saturday, December 14, 8 p.m., 121
Broadway, downtown, 235-9500 or
278-TX33.

Jump With Joey: Body's, Saturday,
December 14, 8:30 p.m., 528 F Street,
downtown, 236-7968.

CLUB MICK'S

Friday, November 21

ROCKOLA

50¢ Drafts & 50¢ Electric
Koolade Shooters

FREEBIE FRIDAYS! NO COVER

Free Mexican Buffet
\$1.50 Iced Teas

SUPER SATURDAY HAPPY HOUR

ALL DRINKS \$1.00 7-10 PM

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KATHRYN CALLING • THE ALLIANCE • BIG FINS

TUESDAY NIGHT REGGAE PARTY

CARDIFF REEFERS

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ANY DRINK \$1.00 ALL NIGHT LONG
\$1.00 COVER ALL NIGHT LONG

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SPECIAL GUEST
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JAN 20

Coca-Cola CONCERT SERIES

TIM MACHINE

SECOND SHOW ADDED!

Reese Gabriels Hunt Sales David Berman Tony Sales
SUNDAY, DECEMBER 15 COMPLETELY SOLD OUT!

THE NEIGHBORHOODS

ON SALE
THIS FRI
AT 3 PM

14

EDDIE MONEY
ON SALE
NOW!

SAN DIEGO SYMPHONY HALL
IN ASSOCIATION WITH BOP

27

8:00 PM
DEC 27

Tickets available at all ticket centers including May Co., Tower Records,
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AES 8470 PRODUCTION AVE. • 578-6660 • MON.-FRI. 10:30 AM-6:30 PM, SAT. NOON-5 PM

BLIND MELONS

710 Garnet Ave., P.B. 483-7844

Tonight, Thursday, November 21

ROUGHNECK POSSIE

Friday, November 22 • "Texas-Style Boogie"

THE CRAWLIN' KINGSLAKES

Saturday, November 23 • WADE PRESTON • 3:30 pm

Saturday, November 23 • It's that time of the month again

BLIND MELONS' GOT THE BLUES! BLUES FEST!!

WILLIE JAY • GAYMA D. & SHADES OF BLUE
TOMCAT COURTNEY • LEN RAINY & THE MIDNIGHT PLAYERS
7 straight hours of the blues • 4 of San Diego's finest Blues Bands

Sunday, November 24

CHUCK ROAST & THE ELECTRIC BRUNCH

Monday, November 25, WILLIE JAY

Tuesday, November 26, CRAWLIN' KINGSLAKES

November 29: ROD FIAZZA & THE MIGHTY FLYERS

November 30, DEBBIE DAVIES BAND

LONNIE BROOKS DECEMBER 5

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November 30, DEBBIE DAVIES BAND

LONNIE BROOKS DECEMBER 5

Saturday, December 21, 9 p.m., 2812 Kettner Boulevard. 294-9633.

101

audience participation singalong
entertainment, Tuesday

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REGGAE EVERY THURSDAY

RED LIGHT SPECIAL EVERY
NIGHT • \$1.00 KAMIKAZES

THURSDAY
COMMON SENSE

FRIDAY
**GNARLY
BRAÜS**

SATURDAY
CARDIFF REEFERS

SUNDAY
4:30 PM EARL THOMAS & THE SLIMES AMBASSADORS • NO COVER
FISH & THE SEaweEDS 9 PM

MONDAY • ORIGINAL BAND NIGHT FEATURING
THE NAKED ONES • THE FROLIC • LIFE OF WRYLEY

TUESDAY
TRAVEL AGENTS

WEDNESDAY
**ROUGHNECK
POSSIE**

COMING
NOV 28: LIONSOUND • NOV 29: COMMON SENSE
NOV 30: CARDIFF REEFERS • DEC 1: FISH & THE SEaweEDS



2ND SHOW JUST ADDED!

Star of ABC's
"HOME IMPROVEMENT"
TIM ALLEN
LIVE!
 From The
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"MEN ARE PIGS"

SATURDAY DEC. 7
7:30 & 9:30 PM
SPECKELS THEATRE
 121 BROADWAY - DOWNTOWN

QUEENSRÛCHE
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WARRIOR SOUL

ON SALE NOW!

ROCK 102.1

DECEMBER 9 - 7:30 PM
SAN DIEGO SPORTS ARENA

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VANILLA ICE
 SINGS THE SONGS OF
GET FING GOIN'

ON SALE NOW!

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DECEMBER 11 - TWO SHOWS! - 7 & 9:30 PM
SPECKELS THEATRE 121 BROADWAY - DOWNTOWN

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Step on down to the newest nightclub in the Gaslamp

Thurs., Nov. 21
"Colonel & Kentucky Fried Jazz"

Fri., Nov. 22
"The Hittmen"
Funky rock n' ruggie 9-11

Sat., Nov. 23
"Latin Night"
Funk & Latin

Happy Hour
10am-6pm 7-9 pm

El Sotano
"The Basement"
756 5th Avenue, downtown 236-1974


DANCE

"Real to Real perform with more polish and originality than many of their nationally known peers." - George Varga, The San Diego Union

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1991 10/20 MUSIC AWARDS
★ ★ BEST JAZZ GROUP ★ ★

REAL TO REAL
featuring Stephen Browne, Steve Kocerans, Bill MacPherson, Roger Friend, Michael Kelleher and Steve Smith.

Friday, Nov. 29 through Sunday, Dec. 1



SHOWTIMES:
8:30 & 10:30 pm

HAPPY HOUR 11 am-12 midnight Mon., 11 am-7 pm Tues-Fri. Enjoy our ocean view & super sunset hour. \$1.75 drinks, we'll drink, house wine and daily drink specials. Free Taco Fiesta Bar & pm 7 pm.

MONDAY NIGHT FOOTBALL -

40 WINNING RESTAURANT

459-0541

The French Connection, 9823 Carroll Canyon Road, Scripps Ranch, San Diego 92037. Live music. Thursday, call club for information. Friday and Saturday, 8 p.m. to 1 a.m. Friday and Saturday.

Full Moon Saloon, 480 First Street, Escondido 92025. Live music. Thursday, call club for information. Friday and Saturday, 8 p.m. to 1 a.m. Friday and Saturday.

Harbor Lights, 264 Harbor Drive, Oceanside 92053. Live music. Thursday, call club for information. Friday and Saturday, 8 p.m. to 1 a.m. Friday and Saturday.

Hemlock's Tavern, 2777 Riverside Street, Carlsbad 92008. Live music. Thursday, call club for information. Friday and Saturday, 8 p.m. to 1 a.m. Friday and Saturday.

Henry's, 264 Carlsbad Village Drive, Carlsbad 92008. Live music. Thursday, call club for information. Friday and Saturday, 8 p.m. to 1 a.m. Friday and Saturday.

Hillside Hotel, 15575 Route 52, San Marcos 92069. Live music. Thursday, call club for information. Friday and Saturday, 8 p.m. to 1 a.m. Friday and Saturday.

Imperial Valley, 15575 Route 52, San Marcos 92069. Live music. Thursday, call club for information. Friday and Saturday, 8 p.m. to 1 a.m. Friday and Saturday.

Jazz by the Way, 15575 Route 52, San Marcos 92069. Live music. Thursday, call club for information. Friday and Saturday, 8 p.m. to 1 a.m. Friday and Saturday.

Joe Henderson, 15575 Route 52, San Marcos 92069. Live music. Thursday, call club for information. Friday and Saturday, 8 p.m. to 1 a.m. Friday and Saturday.

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Thursday, Friday & Saturday, November 21, 22, 23
- People Movers
Friday, November 22
- Sound Advice
Saturday, November 23
- Benny Holman Band - Big Band sound
Tuesday, November 26
- Sound Advice
Wednesday, November 27

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"The Jazz Event of the Year"
JOE HENDERSON
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NOVEMBER 22-24
Showtimes: Friday & Saturday 8 & 10 pm, Sunday 7 & 9 pm
All Shows 17+
Next Wed., Fri., Sat., Sun., Nov. 27, 29 - Dec. 1 - ART FARMER

The pairing of Freddie Hubbard and Joe Henderson is one of the all-time greatest collaborations in jazz. Joe and Freddie have recorded together many times for Blue Note. Their upcoming performance at Lincoln Center in New York City is already sold out. This appearance at the Jazz Note will be the only West Coast engagement of these two legendary artists.

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Jazz Happy Hour
"Jacqueline Bonaparte"
8:30 pm-1 am
"Makai"

SATURDAY
9 pm-1:30 am
"Makai"

MONDAY
Beginning at 6 pm
"Monday Night Football"

TUESDAY
5:30 pm
"Ray Correa"

FRIDAY & SATURDAY
8 pm
"Ray & Laine"

SUNDAY
11 am-2 pm
Every Sunday during Hilton's Super Buffet "Rainmaker"

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Top of the Main Dining Room
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NOV. 21
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GRAND PRIZE:
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Drink specials 8 pm-11:30 pm
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CURRENT MOVIES

Hill Country: Fashion Valley, Grasmont
Trilogy, Miss Misa 1; New York
Drive In, from 11/22; Nickelodeon 8;
Palm Cinema, Rancho Bernardo 8;
Santee Village 8; South Bay Drive In;
Studio 3 Cinemas, from 11/22;
Sweetwater 6; UA Escalante 8; UA
Glasshouse 6; UA Horton Plaza 7;
University Towne Centre, Wiegand
Plaza 6

City of Hope — A look into the urban
snare pit. What writer and director
John Sayles (also actor, also his player)
sees down there is a lot of wrenching
and suffering, or at any rate a lot of
stereotyped stereotypes and middle-
range camerawork. The latter puts a long
lead on the action, including such past
Sepia-toned tropes as Vincent Spania
(BART, IT'S YOU) and Joe Morton (THE
BROTHER FROM ANOTHER PLANET),
to name two who seem particularly
tired in the situation. The interesting
or, at least, the interesting
of stereotypes, meanwhile, stretches
from City Hall to city streets, appears to
hope to amount to something on the
scale of THE BOONIES OF THE

UNION (the book, not the movie),
something on the scale of Dickens or
Hugo, something very real and heavy.
What it more precisely means as a
one, simply piled on top of another
until, through some cumulative process
of dissonance and dissonance, dissonance
or, at least, as a situation of
complexity. This is meant to be a genuine
concern to a movie-maker who
previously had lacked the wherewithal
to create as a situation of anything. Only
the cold reality of small budgets and
good intentions — the traditional cure
of the American liberal. Barbara
Winters, Top 10, 1991.

• (Universal Cinema, from 11/22)
City Streets — Possible showcase for
one of America's most famous
actors, Jack Palance. His role here is
the new, intentionally funny one, as depicted

from the gunfight in SHANE, he's
or Castro in a hard-boiled, real
boas and honest-to-God Marlon Man
prinking a match for his ever-present
cynical, cynical drive from New Mexico
to Colorado. It's a measure of the comic
sense of director Ron Underwood and
Co., however, that the movie spends
half an hour establishing the reason
why a middle movie might want to
understand such an adventure half an
hour, that is, establishing a cliché, half
an hour waiting for Jack Palance's
entrance. And it's a further measure
of the comic sense that, with another half
hour still left in the movie, Palance is
showered under a mound of dirt and
we're stuck with another familiar than
Billy Crystal, whose version of self-
protection and alienation might be
acceptable in the best of a TV awards
show, but not in an interpreter of a
character. With Bruno Kirby and Daniel
Steele, 1991.

• (Cinequest)
Curly Sue — Brutal bit of manipulation
by John Hughes, involving a pair of
vagrants on artists Dig Bui and little
Curly Sue who work their way out of
Chicago to Princeton, get her to let her
hair down and open up her heart. No
child star was ever more expensively
and overworked than Allison Porter.
Sally Lynch, who will not stand by and
watch herself be outplayed by a
vagranteer, demonstrates how far
beyond director she can go. And
the cold reality of small budgets and
good intentions — the traditional cure
of the American liberal. Barbara
Winters, Top 10, 1991.

• (Universal Cinema 6; Cinema 8; El
Camino 8; Grand Center 1; Miss Misa 4;
Nickelodeon 8; Overlook 8; Plaza;
Brooks, Rancho Bernardo 8; San Marcos
Cinema, Santee Drive In, South Bay

Drive In, Sports Arena 6; Wiegand
Plaza 6)

Dead Again — Kenneth Branagh's
second directorial effort makes his first
one, HENRY V, look downright modest.
Any filmmaker (or team repeating) will
require to more taste or knowledge
than the average highschool
sophomore to think to impress
somebody by alighting himself with
Shakespeare. To attempt additionally to
replicate the three-barred juggling act of
Laurence Olivier — director, stage
star — and on one of the very same
stage as Olivier to boot, he will
certainly require a quantity of guts. But
he's got it. Knowledge, not much. He will
reveal himself much more fully where
the road is less well marked. And while
HENRY V showed that Branagh of age
twenty-eight (was he?) was no Olivier at
age thirty-seven, DEAD AGAIN shows
that two years later he is not even a
Branagh De Palma as a more closely equal
age. It's something to do with murder,
amnesia, and reincarnation — the
doctrine, for the benefit of Western
spectators, which holds that a departed
soul will seek out a newly arriving body
identical to the one it has just left, thus
ensuring that there will always be a
man on earth who looks exactly like
Henry V and a woman who looks just
like Princess Katherine. Or something
like that. Something, anyway, that will
satisfy Mr. and Mrs. Branagh Holmes.
Although Branagh and his minions are
attractive enough physically and are no
doubt well-trained in technique, they
lack — here to put this tactfully —
some, most, pretty nearly all, of the
mystical glamour, the star power, the
screen presence required to bring off
the sort of Neo-classical Greekness. And
Branagh's directing style, as is
HENRY V, relies on almost a double
and a daffy degree on blunt and artless
chunks of overacting actors. Derek
Jacoby, Andy Garcia, Helena Skarlatina,
Robin Williams, 1991.

• (Cinequest)
Doc Hollywood — California-bound
cosmetic surgeon gets stalled in Grady,
Georgia. — "Squash Capital of the
South." A small-town paragon that
hinges to an extreme degree on the
town's unlikeliest citizen, a single-
busted vegetable divorcée who skimps
dime in the lake, pees in the forest to
score the deer away from hunters, and
repeatedly throws the camera into
space. Michael J. Fox, Julie Warner,
Woody Harris, Bridget Fonda,
directed by Michael Caine. Jones, 1991.

• (Cinequest)
The Doctor — Becomes a patient.
Becomes a better doctor because of it.
Shawn combing his hair in a new scene,
softer style too. William L. Hurt is not
terribly persuasive as either the cool,
cynical doctor at the beginning or the
warm and caring doctor at the end, but
he does pretty well as the
temporal patient in between.
Randa Haines, who directed Hurt in
CHILDREN OF A LESSER GOD, is
certainly warm and likable, occasionally
even groovy. The Zerk-style Director of
Life in the desert at sunset with a
terminal brain tumor patient. Elizabeth
Perkins, Christine Lahti, Mandy
Patinkin, 1991.

• (Century Video, from 11/22)

Exotic — An all-around good but not
good, mean, dirty, sex, babies, bodies,
etc., sort of like a Sally Jessy
Ragland or Oprah Winfrey TV show, but
organized around a fictional premise of
a shared birthday party at a... oh... oh...

the guests is a video artist doing a
documentary for French television. The
semi-improvisational acting is almost
uniformly uncomfortable, and the
editing and directing (the Henry Jaglom)
rise to a peak of relative randomness in
a scene in the bathroom between Lisa
Richardson and Frances Bergen. They
sometimes feel pretty at an actual
party, never at an actual movie. With
Mary Crosby, Owen Wilson, and Neely
Alden, 1991.

• UA Glasshouse 6; from 11/22)

The Fisher King — Terry Gilliam
and scored up his own two-character
stage play, and Garry Marshall has
invented it with his directorial
"touch" the pitch on the cheek, the
chuck of the chin. It would make more
than just a head to make it. The Fisher King,
and in line, looks like a brief one to
top. You always come out of any Gilliam
movie feeling vaguely a need to be
hosed off, as if you had spent the
afternoon in a better room or an
abattoir. But this one, about the distance
between a former history professor
from a Los Angeles street person and
a former delinquent (a son), succeeds in
being every bit as repulsive to its
predecessors as in its more appearances.
Gilliam's camerawork, as before, but
this time more so before, is busy
without purpose. He changes mode as
capriciously and jarringly as TV
multicamera. Lyle Kessler, Grand
Central Station at rush hour, is
transformed into a Rosebud-type
hallucinatory scene. After mood, a multicolored
drug scene with a bouquet of balloons
delivers a singing telegram to a tune
from GYPSY atop an office desk. "Bogie
mood." A Manhattan rooftop is lit to the
mouth by a globe of his brain
when she is blasted from behind by a
alienist. And he brandishes myth —
mythology — mythically — with the
innocent faith of a George Lucas.
Specifically and explicitly the Holy
Grail myth, just as in the last feature
Jones adventure, but general spirit
redemption myth too. With Robin
Williams, Jeff Bridges, Mercedes Ruehl,
and Amanda Plummer, 1991.

• (Cinequest)
Frankie and Johnny — Were
sweethearts. She's a waitress, he's a
short-order cook, at the Apollo cafe on
23rd and 9th, patronized and operated
by a large assembly of incoherently
"colorful" characters the wild west, etc.).
Terrence McNally has thus "opened up"
and scored up his own two-character
stage play, and Garry Marshall has
invented it with his directorial
"touch" the pitch on the cheek, the
chuck of the chin. It would make more
than just a head to make it. The Fisher King,
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drug scene with a bouquet of balloons
delivers a singing telegram to a tune
from GYPSY atop an office desk. "Bogie
mood." A Manhattan rooftop is lit to the
mouth by a globe of his brain
when she is blasted from behind by a
alienist. And he brandishes myth —
mythology — mythically — with the
innocent faith of a George Lucas.
Specifically and explicitly the Holy
Grail myth, just as in the last feature
Jones adventure, but general spirit
redemption myth too. With Robin
Williams, Jeff Bridges, Mercedes Ruehl,
and Amanda Plummer, 1991.

• (Cinequest)
Freddie's Diner — The final
highlight — as a movie from
Pennywise, a three-jump of his
years into the future, a heavy
song track, a cameo by Renaissance Bar
P.E.A.R., a psychotic violence
sequence, a promised that those who
can hang on the long cinematic 3-D
sequence, an overall countenance
jokesman, an engaging if not
unappealing style. In sum, a mess.
With Lee Zane, Taylor Kotto, and
Robert Englund in the resilient Freddie
Kriegel's director by Rachel Talbot,
1991.

• (CA Cinema Vics 6)

the torn hole in the movie is
satisfying both as a police story and as
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as a police story, that is, as long as you
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The Hitman — Chuck Norris returns
from clinical death to a new life as an
undercover man inside the mob. This
means that Norris the actor goes to
pretext, for a change, to be an actor.
Except in off hours when he is building
model airplanes and befriending the
neighboring black kid. Michael Parks
has served continuity into middle-age
spread, and makes a formidable heavy.
The action, however, is gruesome in the
extreme, without any gain in reality.
Directed by Aaron Norris, 1991.

• (Sweetwater 6; from 11/22)

Headline — David Mamet, director and
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CURRENT MOVIES

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This image shows a blank, aged, cream-colored page, likely an endpaper or flyleaf of a book. The paper has a slightly textured appearance with some minor discoloration and a vertical crease or fold line near the left edge. There is no text or other markings on the page.

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G2 \$445
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6-cyl. \$49.95 + parts
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Includes: Bosch spark plugs, timing, air & fuel mixture adjustment, replace parts, top all fluids

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plus parts
Includes: Denso, belts, charging etc.

Radiator Flush \$19.95
plus parts
Includes: 1 gallon of anti-freeze

Oil Change \$19.95
Includes: Up to 5 quarts of oil, filter (most cars), topping all fluids

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1. Spark plugs
2. Distributor points
3. Conventional
4. Adjust timing
5. Adjust dwell angle
6. Check & replace all fluid & oil levels
7. Check brakes
8. Check clutch
9. Check lights
10. Check engine oil pressure
11. Check cooling system & hoses
12. Road test

35-point Major Service Special \$69* (reg. \$150)
Extra for last inspection. Our major tune-up includes:
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2. Valve adjustment
3. Timing
4. Valve cover gasket
5. Spark plugs
6. Distributor points
7. Conventional
8. Air filter
9. Gas filter
10. Cap and rotor
11. Adjust timing
12. Adjust dwell angle
13. Check & replace all fluid & oil levels
14. Check brakes
15. Adjust steering box
16. Adjust clutch
17. Adjust brakes
18. Adjust emergency
19. Check & adjust
20. Lubrication
21. Check & replace all fluid & oil levels
22. Check engine oil pressure
23. Check cooling system & hoses
24. Check lights
25. Check engine oil pressure
26. Check clutch
27. Check engine oil pressure
28. Check & replace battery, if necessary
29. Check & replace oil filter
30. Check & replace oil filter
31. Check & replace oil filter
32. Check & replace oil filter
33. Check & replace oil filter
34. Check & replace oil filter
35. Check & replace oil filter

Complete Clutch Job \$169*
1. Transmission input shaft seal
(except Honda)
2. Pressure plate
3. Clutch disc
4. We install
5. Pinion bearing
6. New transmission oil
7. Road test
8. Note: Hydraulic parts are not included
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Brake Job Special \$39* (reg. \$80)
1. Install special new pads or install rear brake shoes
2. Inspect and adjust front and rear brakes
3. Inspect complete hydraulic system
4. Refill hydraulic fluid
5. Note: Hydraulic parts are not included
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VW VANAGON, 1984, Wolfsburg edition, excellent condition, nice stereo, air conditioning, bed and curtains. Great for weekends. \$4,800. Call 259-8468.

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WHEELS, 1988-1990 Mustang GT wheels in good condition. 15x7, must sell them now. \$275. Call 437-9688.

WHEELS, Four Jack-nail 5 spoke wheels with tires, 14x7, 5 lug. Ford or Toyota. \$75. Torch sell minus tanks. \$45. 528-0429.

WHEELS/TIRES, set of 4 Firestone 175/70R14 with wheels, chrome rings and hubcaps, from 1989 Ford Ranger. \$175. 874-6149.

WILLYS JEEP OVERLAND, 1954, 4 wheel-drive, Chevy 360 engine, 4 speed transmission, excellent condition, well maintained, runs great, new oil. Evening or weekend. 563-0175.

YUGO GL, 1986, hatchback, 3 door, 4 cyl, 1.6, 4 speed, power brakes, air conditioning, 28K miles, cloth interior, very clean, no rust, top lights. \$14,500. 563-0175.

MOTORCYCLES

THANKSGIVING ISSUE DEADLINE

CHARGE: For Thanksgiving week, this Reader will be published every day ready on Wednesday, November 27. The deadline for all major classifieds (including all free ads) for that issue will be Saturday, November 23, at 11 PM. The deadline for ads in and phone-in ads will be Monday, November 25, at 11 PM. The Reader's November 25 issue will remain at 12 noon Tuesday, November 26.

BUCKS \$\$\$ FOR MOTORCYCLES, and ATVs. Will consider any condition. We pay cash and pick up. Call 464-7331, evening. 464-7339.

ENGINE, Honda XL250, runs, good shape. Great for ATVs. \$100. 563-0175.

HONDA AERO 50 SCOOTER, 1985, great grocery getter, runs strongly, bright red, new battery. \$275. 563-0175.

HONDA AERO 50, 1985, red, in excellent shape, runs great, fuel, economical transportation. \$300. 563-0175.

HONDA CR800 HAWK, mint condition, very low miles, new battery, includes helmet, manual and cover asking \$995. 563-0175. Call 464-4035.

HONDA 250R, 1985, 3 wheeler, Low hours. Stock. Real fast and clean. \$1000. Don, Jr. 471-7154.

HONDA 350, belt drive, windshield, new battery, 2 helmets, only 1000 miles. \$699. 561-1039.

HONDA AERO 50 SCOOTER, 1985, great grocery getter, runs strongly, bright red, new battery. \$275. 563-0175.

HONDA AERO 50, 1985, red, in excellent shape, runs great, fuel, economical transportation. \$300. 563-0175.

HONDA CR800 HAWK, mint condition, very low miles, new battery, includes helmet, manual and cover asking \$995. 563-0175. Call 464-4035.

HONDA CR800 K MODEL, 1974, good condition, runs well, good tires, low miles, point-to-point, ignition, includes helmet. \$600. 561-1039.

HONDA CR800 K, 1974, good condition, runs well, good tires, low miles, point-to-point, ignition, includes helmet. \$600. 561-1039.

HONDA CR800 K, 1974, good condition, runs well, good tires, low miles, point-to-point, ignition, includes helmet. \$600. 561-1039.

HONDA CR800 K, 1974, good condition, runs well, good tires, low miles, point-to-point, ignition, includes helmet. \$600. 561-1039.

HONDA ELITE 80, 1986, 6000 miles, white, original owner, with helmet, runs perfectly, great for high school/college. \$550. 561-1039.

HONDA ELITE 80, 1987, red, runs great, excellent body, 4500 miles, includes 2 helmets, \$550. 561-1039.

HONDA ELITE 80, 1986, runs great, 2500 miles, with helmet \$550. 561-1039.

HONDA NIGHTHAWK 850SC, 1983, runs strong, 4000 miles, \$225. 561-1039.

HONDA VES, under 100 miles, water cooled, shaft drive, exceptionally clean, meticulously maintained, needs nothing. \$2500. 561-1039.

KAWASAKI, 1981, excellent for parts. New. Looks great. \$150. 287-4220.

HONDA XL250S, 1981, Street legal 6800 miles. Runs well. \$425. 561-1039.

HONDA XR 250, 1984, in excellent condition, 10000 miles, new helmet, leathers, boots, chest protector, and extra goodies. \$999. 561-1039.

HONDA, 1979, motorcicle, street legal, 2000 original miles, 4000 in garage, recently sold brand new, \$875 includes helmet. Registration good until June. 253-0044.

KAWASAKI EX500, 1986, post overhaul, 2 helmets, 1800 bag, 9800 miles, \$2500. 561-1039.

KAWASAKI, 1981, excellent for parts. New. Looks great. \$150. 287-4220.

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check wheel cylinders • check lines, hoses & seals
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\$39.95 Most cars
Complete 2-wheel
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Super cars as low as \$159.95
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FORD XLT LARIAT 1989, 4 cyl, 1600 cc, 100,000 miles, great steering, air, cruise, 100,000 miles, 28000. 7 days no money. 1989. 563-0175.	HONDA CIVIC 1988, 4 cyl, 1600 cc, 100,000 miles, 28000. 7 days no money. 1989. 563-0175.	HONDA CIVIC DX 1988, 4 cyl, 1600 cc, 100,000 miles, 28000. 7 days no money. 1989. 563-0175.	HONDA CRX SI 1989, 4 cyl, 1600 cc, 100,000 miles, 28000. 7 days no money. 1989. 563-0175.	HYUNDAI EXCEL 1989, 4 cyl, 1600 cc, 100,000 miles, 28000. 7 days no money. 1989. 563-0175.
ISUZU IMPULSE XS 1990, 4 cyl, 1600 cc, 100,000 miles, 28000. 7 days no money. 1989. 563-0175.	ISUZU IMPULSE RS 1991, 4 cyl, 1600 cc, 100,000 miles, 28000. 7 days no money. 1989. 563-0175.	ISUZU PICKUP LS 1991, 4 cyl, 1600 cc, 100,000 miles, 28000. 7 days no money. 1989. 563-0175.	ISUZU TROOPER 1989, 4 cyl, 1600 cc, 100,000 miles, 28000. 7 days no money. 1989. 563-0175.	JEEP CHEROKEE 4X4 1989, 4 cyl, 1600 cc, 100,000 miles, 28000. 7 days no money. 1989. 563-0175.
MAZDA 929 1988, 4 cyl, 1600 cc, 100,000 miles, 28000. 7 days no money. 1989. 563-0175.	MAZDA MIATA 1989, 4 cyl, 1600 cc, 100,000 miles, 28000. 7 days no money. 1989. 563-0175.	MAZDA MIATA 1989, 4 cyl, 1600 cc, 100,000 miles, 28000. 7 days no money. 1989. 563-0175.	MAZDA MIATA 1989, 4 cyl, 1600 cc, 100,000 miles, 28000. 7 days no money. 1989. 563-0175.	MAZDA MIATA 1989, 4 cyl, 1600 cc, 100,000 miles, 28000. 7 days no money. 1989. 563-0175.

MERCEDES BENZ 300D 1989, 4 cyl, 1600 cc, 100,000 miles, 28000. 7 days no money. 1989. 563-0175.	MERCEDES BENZ 300D 1989, 4 cyl, 1600 cc, 100,000 miles, 28000. 7 days no money. 1989. 563-0175.	NISSAN AXCESS 1989, 4 cyl, 1600 cc, 100,000 miles, 28000. 7 days no money. 1989. 563-0175.	NISSAN PULSAR 1989, 4 cyl, 1600 cc, 100,000 miles, 28000. 7 days no money. 1989. 563-0175.	PEUGEOT 505XTB 1989, 4 cyl, 1600 cc, 100,000 miles, 28000. 7 days no money. 1989. 563-0175.
PLYMOUTH HORIZON 1989, 4 cyl, 1600 cc, 100,000 miles, 28000. 7 days no money. 1989. 563-0175.	PLYMOUTH RELIANT 1989, 4 cyl, 1600 cc, 100,000 miles, 28000. 7 days no money. 1989. 563-0175.	PONTIAC 6000 1989, 4 cyl, 1600 cc, 100,000 miles, 28000. 7 days no money. 1989. 563-0175.	PONTIAC FIREHIDE 1989, 4 cyl, 1600 cc, 100,000 miles, 28000. 7 days no money. 1989. 563-0175.	PONTIAC TRANS AM 1989, 4 cyl, 1600 cc, 100,000 miles, 28000. 7 days no money. 1989. 563-0175.
SUBARU DL 1989, 4 cyl, 1600 cc, 100,000 miles, 28000. 7 days no money. 1989. 563-0175.	SUBARU JUSTY GL 1989, 4 cyl, 1600 cc, 100,000 miles, 28000. 7 days no money. 1989. 563-0175.	SUBARU LEGACY 1989, 4 cyl, 1600 cc, 100,000 miles, 28000. 7 days no money. 1989. 563-0175.	SUBARU LEGACY 1989, 4 cyl, 1600 cc, 100,000 miles, 28000. 7 days no money. 1989. 563-0175.	SUZUKI SAMURAI 1989, 4 cyl, 1600 cc, 100,000 miles, 28000. 7 days no money. 1989. 563-0175.

WOPED. Peugeot, runs well, 200 miles per gallon, economical for students. 447-5942.

PARTS. 1983 GPZ 550 parts bike, cracked frame, all other parts OK. Korker exhaust \$265 takes all. 270-4629.

WHEELS. 7-spoke channels cast alloy wheel good bearing, with a nice tire and brake disc on it. 5" wide. \$35/best. 296-8553.

SCOOTER, 1982 Honda Passport, 70cc, rides 2 legally up to 50mph, new tires, new battery, new cables, needs sloppy rod fixed, \$100. 483-2512.

SUZUKI GS 850, 1980, needs rear tire and brakes, \$1000/best. After 6:30pm, 225-1803, or leave message, 226-0653.

SUZUKI GS 800E, 1980, 8K miles, black and red, a perfect starter bike, must sell \$1750/best. Chris, 274-6218.

SUZUKI GS850G, 1983, only 9500 miles, tall trunk, new battery, new rear tire. Very good condition, \$1100. Yogi, work, 453-4100, x359, home, 452-6910.

VESPA GRANDE MOPED, 1979, like new, 1500 miles, works better than assigned model of

YAMAHA ATV 250cc, great condition, fast New top-end D/G pipe, silencer K&N air filter. Cleaned/worked on for desert session. Must sell. Mtn. Area. 479-6155.

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YAMAHA BLASTER, 1988, 250cc, mint con-

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 <p>TOYOTA CAMRY 1989 1800 cc. 4-cylinder, 2 doors. Air cond., power windows, power locks, power mirrors. \$9995. Call: Weinbaum, 588-2927. Fax: 588-2928.</p>	 <p>TOYOTA CAMRY 1988 1100 cc. Toyota 4-cylinder and luxury. 1988 1100 cc. Toyota 4-cylinder and luxury. 1988 1100 cc. Toyota 4-cylinder and luxury. \$5995. 1988 1100 cc. Toyota 4-cylinder and luxury. \$5995. 1988 1100 cc. Toyota 4-cylinder and luxury. \$5995. Call: Puchner, 447-1010.</p>	 <p>TOYOTA CELICA 1988 4-cylinder, 2 doors. Air cond., power windows, power locks, power mirrors. \$4495. Call: Weinbaum, 588-2927. Fax: 588-2928.</p>
 <p>TOYOTA COROLLA 1987 1600 cc. 4-cylinder, 2 doors. Air cond., power windows, power locks, power mirrors. \$9995. Call: Weinbaum, 588-2927. Fax: 588-2928.</p>	 <p>TOYOTA COROLLA FX 1987 1600 cc. 4-cylinder, 2 doors. Air cond., power windows, power locks, power mirrors. \$9995. Call: Weinbaum, 588-2927. Fax: 588-2928.</p>	 <p>TOYOTA MR2 1988 4-cylinder, 2 doors. Air cond., power windows, power locks, power mirrors. \$4495. Call: Weinbaum, 588-2927. Fax: 588-2928.</p>
 <p>TOYOTA STAKE BED 1986 1600 cc. 4-cylinder, 2 doors. Air cond., power windows, power locks, power mirrors. \$9995. Call: Weinbaum, 588-2927. Fax: 588-2928.</p>	 <p>VOLVO 240GL 1987 1600 cc. 4-cylinder, 2 doors. Air cond., power windows, power locks, power mirrors. \$9995. Call: Weinbaum, 588-2927. Fax: 588-2928.</p>	 <p>VW 1987 Jetta 1.6, 4-cylinder, 2 doors. Air cond., power windows, power locks, power mirrors. \$9995. Call: Weinbaum, 588-2927. Fax: 588-2928.</p>


 <p>TOYOTA MR2 1991, 475000, 3 speed, 400 cc. Gasoline. 1991, 475000, 3 speed, 400 cc. Gasoline. 1991, 475000, 3 speed, 400 cc. Gasoline. 1991, 475000, 3 speed, 400 cc. Gasoline.</p>	 <p>TOYOTA PICKUP 1990, 40000, 4 cylinder, 3 speed, 400 cc. Gasoline. 1990, 40000, 4 cylinder, 3 speed, 400 cc. Gasoline. 1990, 40000, 4 cylinder, 3 speed, 400 cc. Gasoline. 1990, 40000, 4 cylinder, 3 speed, 400 cc. Gasoline.</p>
 <p>VW BUG 1973, 475000, 3 speed, 400 cc. Gasoline. 1973, 475000, 3 speed, 400 cc. Gasoline. 1973, 475000, 3 speed, 400 cc. Gasoline. 1973, 475000, 3 speed, 400 cc. Gasoline.</p>	 <p>VW GOLF GT 1987, 40000, 4 cylinder, 3 speed, 400 cc. Gasoline. 1987, 40000, 4 cylinder, 3 speed, 400 cc. Gasoline. 1987, 40000, 4 cylinder, 3 speed, 400 cc. Gasoline. 1987, 40000, 4 cylinder, 3 speed, 400 cc. Gasoline.</p>

[illegible]




Keep your **EYE** on
This Week's Specials!

1972 Ford Courier L6, 4000001 \$1,288	1973 Chevy Malibu Wagon Auto, power steering, air L6, 4000001 \$1,988	1988 Hyundai GL Gasoline/Inject L6, 4000001 \$2,988
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1986 Ford Ranger 4x4 STX V-6, cassette, 26000005 \$6,988	1988 Ford Thunderbird Auto, power, stereo/cassette L6, 4000001 \$7,488	1986 Dodge Caravan LE Auto, power steering, air, L6, cassette, power windows, power locks, L6, 4000001 \$7,988
1988 Ford Supercab XLT Loaded Auto, power steering, air, stereo L6, power windows, 4000001 \$8,488	1988 Dodge Coronet 2.7-Passenger Auto, power, stereo/cassette, air L6, 4000001 \$5,488	1987 Chevy G20 Conv. Van 5 speed, power windows, air & more, 4000001 \$13,988
1988 Toyota Pickup 4x4 Auto, 5 speed, stereo, cassette, 26000005, L6, 4000001 \$11,488		



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OUTDOORS.**



'92 Rodeo S

MSRP	\$17,293
Dashley Discount	\$1,694

Sale Price! \$15,599**

5-speed, rear wheel ABS,
power windows, interior vinyl seats,
glass, floor mats.
VIN #XG33U7E60001

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RODEO**

'92 Rodeo XS

MSRP	\$17,538
Dashley Discount	\$2,337

Sale Price! \$15,231**

Automatic, rear wheel ABS, air front
air bags, power windows, interior leather,
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tire carrier, ABS, carpeted floor mats,
locking center console, wheel locks.
VIN #XG33U7E60001

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MSRP: **\$19,507**
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MSRP: **\$10,318**
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Sale Price!

2001 Dodge Ram 1500, 4-wheel drive, AMT cassette with four speakers, power windows, power locks, power windows, chrome wheels, AMT, rear rack, rear mats.

'91 Stylus S

MSRP: **\$10,318**
 Dealer Discount: **\$2,319**

Sale Price!

2001 Dodge Ram 1500, 4-wheel drive, AMT cassette with four speakers, power windows, power locks, power windows, chrome wheels, AMT, rear rack, rear mats.

'91 Amigo

MSRP: **\$10,823**
 Dealer Discount: **\$1,126**

Sale Price \$9,697*

2.5 liter, 120 MPI engine, 4-wheel disc brakes, bucket seats, 5 speed & more

'91 Stylus XS

MSRP: **\$13,716**
 Dealer Discount: **\$3,721**

Sale Price

2.5 liter, 120 MPI engine, 4-wheel disc brakes, bucket seats, 5 speed & more

'91 Amigo

MSRP: **\$10,823**
 Dealer Discount: **\$1,126**

Sale Price \$9,697*

2.5 liter, 120 MPI engine, 4-wheel disc brakes, bucket seats, 5 speed & more

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BANKRUPTCY

FINAL WEEK - ALL PLANTS MUST GO



Dallas Fern pictured

Pothos, Philodendron,
Dallas Fern, Ficus Benjamina,
Dracaena, Blooming Bromeliads.

1,106 plants must go!

6" pots **\$3⁵⁰** Reg. '6-'8

8" pots **\$9⁰⁰** Reg. '14-'20

Big Plants **\$10-\$15**
3-5 feet tall. Reg. '22⁰⁰-'40

Vista Grower Goes Bankrupt
FINAL DAY - DECEMBER 1



37" long,
34" tall,
19" wide.

Vanity Desk

\$32 Reg. '57⁵⁰

Chair not included

THE
BASKET
CASE



**Gift Baskets &
Wine Baskets**

Reg. '3-'44⁵⁰

**75¢
to \$4**

Fresh Flowers

White, yellow, lavender and red
chrysanthemums, 8-10 flowers
per bunch. Reg. '5⁰⁰ a bunch.



\$2⁵⁰
a bunch

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