

Why pick someone up, when you can pick someone out?



If you're still hoping to meet the person of your dreams by chance at a bar, supermarket, gym or carwash, then keep dreaming. At Great Expectations we provide an exclusive environment where you can meet hundreds of eligible singles who share a common goal. Not staying single. What we do best is take the guesswork and the awkwardness out of dating. Through up-close and personal videos, you have an opportunity to get to know the person before you ever meet face to face.



Pick up a pen and fill out and mail this profile to take control of your romantic future.

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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. Understand all information will be held in the strictest confidence and that I may view your special introductory videotape without cost or obligation.

About The Person You Are Seeking

Age _____ To _____
☐ Does not matter

Smoker
☐ Yes ☐ No ☐ Does not matter

Where They Live
☐ Within 5 miles ☐ Within 10 miles ☐ Does not matter

Education
☐ Advanced Degree ☐ Master's ☐ Bachelor's ☐ High School

Occupation
☐ Managerial ☐ Professional ☐ Technical ☐ Other

Athletic Interests
☐ Very Active ☐ Active ☐ Does not matter

Appearance
☐ Very Attractive ☐ Attractive ☐ Average ☐ Does not matter

Religion
☐ Protestant ☐ Catholic ☐ Jewish ☐ Other (Please specify)

Children
☐ None ☐ Does not have children ☐ Does not matter

Marital Status
☐ Never married ☐ Divorced ☐ Does not matter

Cultural Interests
☐ Theater ☐ Music ☐ Film ☐ Visual Arts ☐ Other

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 not ready to look for people ☐ I have not been dating in _____ months

I Have Heard About
GREAT EXPECTATIONS
☐ A friend told me (please specify)

My Education Level Is
☐ A little bit ☐ Not until now ☐ High School ☐ Master's Degree ☐ Bachelor's Degree ☐ Technical Degree ☐ Other

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

My Primary Social Goal Is
☐ No one at all ☐ A steady relationship ☐ Marriage ☐ I have ☐ Been married _____ years ☐ Been widowed _____ years ☐ Been divorced _____ years ☐ Never married

My Annual Income Is
☐ Under \$12,000 ☐ \$12,000 to \$15,000 ☐ \$15,000 to \$25,000 ☐ \$25,000 to \$35,000 ☐ \$35,000 to \$50,000 ☐ \$50,000 +

Are You Planning to Move in
The Near Future?
☐ Yes ☐ No ☐ If yes, where?

Name _____ Age _____ Sex _____
Phone _____ Home _____ Work _____
Address _____
City _____ State _____ Zip _____
Occupation _____
Height _____ in _____ Weight _____ lbs
My typical work week is ☐ 9-5 ☐ Afternoon thru evening ☐ Late night ☐ My time is my own ☐ I am not working now

Confidential

LETTERS

The Reader welcomes letters for publication. You may phone them in by calling 525-3015; address them to Letters to the Editor, Box 85803, San Diego CA 92186-5803; or fax them to 231-0489. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

Some More Reasons For Kimberly Hunt To Hate Our Guts

After reading the article "Isn't Television Fun?" by Thomas K. Arnold ("City Lights," October 15), I called the Channel 10 news station to tell them I thought Kimberly Hunt owed the public an apology for taking credit where credit wasn't due her. The credit should have been given to the people who did participate, especially the gang members. They only get bad press, and it would be nice to hear about the positive things that they can do.

Channel 10's response was that Mr. Arnold did not know what he was writing about and that he didn't have his facts straight. They said that Kimberly Hunt was not there at 11 a.m., that she was there a lot earlier, but they didn't give me a time. They also said that she was not escorted there in a police car, that she was dropped off down the street and a police officer picked her up and dropped her off. I asked why she didn't just park in the designated area she was supposed to. They said she wasn't there on time, but she wasn't late.

I thought their commercials were very misleading because they led us to believe Kimberly Hunt actually participated when she just showed up to give autographs. Channel 10 said again that Mr. Arnold does not know what he is talking about and that they had this problem with Mr. Arnold before. They're very upset about all the phone calls they have been receiving about the article. I am really upset that Channel 10 is taking credit where they don't deserve to. The credit should go to the public who participated. I told them if Mr. Arnold had the wrong information that they should contact you, but of course, they won't believe they are lying about the whole thing.

Linda Wallace
Pacific Beach

Fruits Of Seizure

A quick clarification on Matt Misterek's article on law enforcement helicopters ("City Lights," October 8).

The story leaves the impression that the San Diego Police Department currently leases its two Bell Jet Ranger helicopters at an annual cost of \$520,000. In fact, our two

helicopters are owned outright by the department. They were confiscated from a major drug dealer nearly seven years ago under the federal government's asset seizure program. From the beginning, they've been maintained with continuing asset seizure funds.

Bob Burgen
San Diego Chief of Police

And Yet, Ms. Lutes, You Seem To Be An Avid Reader Of Our Letters To The Editor Column

Although the lack of regard you have for San Diego citizens, your readers, and your advertisers is apparent in your sleazy articles, your invidious reporting, and the fall-apart format of the *Reader*, perhaps you'll run counter to type and let Sarah Jane Helm and Rachel Coppell know if they're still picking up your noxious rag that the comics (though not Ernie Pook) are in the *San Diego Review* and *Comic News*. And while you're on this rare philanthropic roll, inform Christopher Conway, Patrick Miller, and other concerned folks that "the broader and deeper view of human nature and experience" is also represented in *The San Diego Review*.

How marvelous! In performing this unaccustomed act of benevolence, you can get all the "bleeding-heart liberals" Duncan hates, multiculturalists, and humanitarians off your case... because they won't be futile looking to the *Reader* to provide a "warm, wiser, more caring view of reality and human nature." They'll be using the *Review* for culture, comics, commentary, and common ground and can blithely relegate the *Reader* to its proper uses: training puppies, lining bird cages, and draining bacon.

Karin Lutes
Carlsbad

In The Tradition Of Nathaniel West, Joan Didion, Raymond Chandler, And James M. Cain, The Reader Ponders The Mores, Moods, And Paradoxes Attendant To Life In This Sun-Drenched Existential Wasteland

It's always curious to see how much vehement criticism the *Reader* receives and prints and how little attention the editors seem to give it. As a journalist myself and an observer of weekly papers from here to North Carolina, I've never seen one so widely disliked by its readership, nor so likely to inspire the casual comment, "Oh, I look at the comics and the ads, but I never read any

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five years. These establishments, which cash government, payroll, and personal checks for a fee, are often located in neighborhoods whose residents have little or no access to regular banking services.

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D. G. Galt

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Next week, the Historic Sites Board, under intense pressure from the landowners, may change the designation to one that is merely commemorative, paying tribute to the past but offering no protection for the future.

This prospect disgusts Yvonne Marie May, a landscape architect and chairperson of the appointed 15-member Historic Sites Board. "We've done our duty, we've done our task. For them to keep badgering us to come back [and water down the designation] I think is really inappropriate." May was the one who encouraged the Gliderport users to apply for local historic recognition after she attended a ceremony last June at which the Gliderport was honored by the New York-based National Soaring Museum. Now she may have inadvertently led the Gliderport into a land-use fracas.

A commemorative designation would probably result in some kind of plaque being posted on the Gliderport land, identifying it as historically halloved ground. But that's a pretty hollow gesture, said Dr. Lawrence Fogel, chief scientist and corporate vice president for the Orinco Corporation. He often escapes to Torrey Pines on his lunch break to fly one of his radio-controlled gliders. "We already have a plaque out there [from the National Soaring Museum]," said Fogel, leader of the fight for a more than superficial historic designation. "What do we need another plaque for? Plaques don't do anything to preserve the future. The point is that history is being created every day and we're not there. We don't

want to commemorate the past in order to prevent the future. That's ridiculous."

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UCSD and city parks officials claim they have no immediate plans to develop the site and that Gliderport activities may indeed never be threatened. They say they just don't want to give people false expectations that the property will lie fallow forever. "We don't want to mislead people who might

interpret a historic designation to mean that the site can never be changed at all," said assistant parks director Dave Twomey.

But university and city documents are more foreboding about the fate of the Gliderport. The appeal filed by UCSD states, "It is also anticipated that the development of recreational uses would not include a continuation of existing Gliderport activities." And a special commendation presented to the Torrey Pines Gliderport on June 4 by city council member Abbe Wolfshiemer adds: "The long-term

future of all soaring activities is in considerable jeopardy." Norma Damask, an aide to Wolfshiemer, concludes: "One can read the handwriting on the wall... It is just a fact of life in this city that if a prime piece of land is not set aside as open space, it will probably come under the bulldozer one of these days."

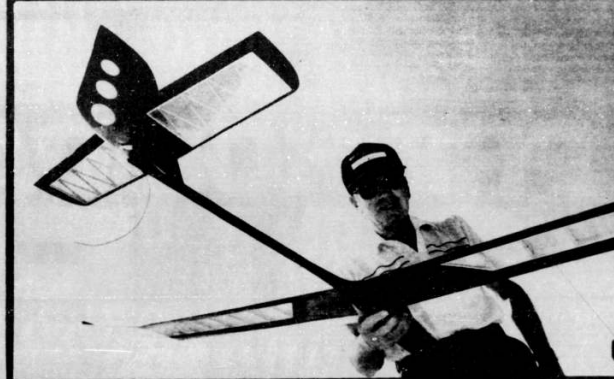
The historic place of the Gliderport in the annals of fearless flight is not in dispute. Charles Lindbergh flew there in 1930, setting a distance record of 10 miles as he drifted down from Mt. Soledad propelled by the updrafts along the Torrey Pines cliffs. In the early '30s, there were flights by Hawley Bowles, who supervised the construction of Lindbergh's Spirit of St. Louis. Public glider activities were temporarily halted in 1940 when the Army converted the site into Camp Callen. Following the war, numerous national champions and world record holders flew there in the '50s. The advent of radio-controlled gliders came in the '60s, and the dangerous sport of hang gliding was imported from Australia in the '70s. Paragliding, a new innovation on hang gliding, has caught on in the '80s.

Scott Jenkins, currently a research engineer at Scripps Institution of Oceanography, built upon his experiences

One of the glider pioneers at Torrey Pines was A.R. "Bud" Perl, now 80 years old and living in Del Mar. After learning to fly gliders at age 17, Perl became a flight instructor at the Bowles Glider School, primarily training at Lindbergh Field and Point Loma. Then, in the early '30s, he moved his operations to Torrey Pines, built his own ship with a partner, and flew there until 1936.

In those days, he would take off from the top of the cliff by means of a shock-cord or car-tow launch and then alight on the cliff or sometimes the beach far below. "To me, it's not just a static piece of real estate out there," said Perl. "You have the wind, cliff, and sea and topographical formation, but to me it's a lot more than that. It's a place where pioneer people launched their careers. It was a catalyst for people to move on to higher heights. My son learned to fly sailplanes out there, went on to join the Air Force, became a fighter pilot, and earned the congressional medal of honor and ten awards for service in combat. [The Gliderport] is where he was bit by the bug of flying."

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Lawrence Fogel

Hang gliders jump while they can

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But university and city documents are more foreboding about the fate of the Gliderport. The appeal filed by UCSD states, "It is also anticipated that the development of recreational uses would not include a continuation of existing Gliderport activities." And a special commendation presented to the Torrey Pines Gliderport on June 4 by city council member Abbe Wolfshiemer adds, "The long-term

future of all soaring activities is in considerable jeopardy." Norma Damask, an aide to Wolfshiemer, concludes, "One can read the handwriting on the wall... It is just a fact of life in this city that if a prime piece of land is not set aside as open space, it will probably come under the bulldozer one of these days."

The historic place of the Gliderport in the annals of motorless flight is not in dispute. Charles Lindbergh flew there in 1930, setting a distance record of 10 miles as he drifted down from Mt. Soledad propelled by the updrafts along the Torrey Pines cliffs. In the early '30s, there were flights by Hawley Housh, who supervised the construction of Lindbergh's Spirit of St. Louis. Public glider activities were temporarily halted in 1940 when the Army converted the site into Camp Callen. Following the war, numerous national champions and world record holders flew there in the '50s. The advent of radio-controlled gliders came in the '60s, and the dangerous sport of hang gliding was imported from Australia in the '70s. Paragliding, a new innovation on hang gliding, has caught on in the '80s.

One of the glider pioneers in is considerable jeopardy." Norma Damask, an aide to Wolfshiemer, concludes, "One can read the handwriting on the wall... It is just a fact of life in this city that if a prime piece of land is not set aside as open space, it will probably come under the bulldozer one of these days."

In those days, he would take off from the top of the cliff by means of a shock cord or car-tow launch and then alight on the cliff or sometimes the beach far below. "To me, it's not just a static piece of real estate out there," said Perle. "You have the wind, cliff, and sea and topographical formation, but to me it's a lot more than that. It's a place where pioneer people launched their careers. But he's a catalyst for people to move on to higher heights. My son learned to fly sailplanes out there, went on to join the Air Force, became a fighter pilot, and earned the congressional medal of honor and ten awards for service in combat. That [the Gliderport] is where he was hit by the bug of flying."

Scott Jenkins, currently a research engineer at Scripps Institution of Oceanography, built upon his experiences

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Lawrence Fogel

Hang gliders jump while they can

CITY LIGHTS CITY LIGHTS CITY LIGHTS CITY LIGHTS

Slam Tango with Poor

continued from page 4
are especially susceptible to fiscal chicanery. There are only three bank branches in the entire district but dozens of check cashers, even mobile ones operating in trucks that

pull up in front of sweat shops on paydays. Yet by the time Walters' proposal made its way before the council in March 1992, Takashima and the check-cashing lobby in Sacramento were already dickering over a two percent limit that made the councilwoman's

proposal useless. "In the end," says Gantman, "we tried to lobby in Sacramento for an amendment to the law that would have given cities some discretion in enacting their own fee limits, but nothing came of that."

Bob Gantman, senior partner at Public Advocates, a

San Francisco-based nonprofit public interest law firm, doesn't see the passage of AB 2400 as a cause for celebration either. His firm routinely works against "discriminatory banking practices" in areas like South Central Los Angeles. He agrees

that the new law may actually increase check-cashing fees in some cities, and he questions whether it will have much of an effect on the problem it seeks to redress. "What these areas need," he says, "is banking services. The only effective way of keeping fees down is

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Bulldozers Menace

at Torrey Pines as a student to develop a vortex foil, a type of underwater wing that eliminates the need for dredging in harbors. "For me Torrey Pines Gliderport was like a classroom by the sea," he wrote in a letter to the Historic Sites Board.

On a recent Thursday afternoon, it was an empty classroom. Nobody was gliding, and the only sound was the rhythmic coughing of the generator at the Torrey Flight Park and the Cliff Hanger Cafe. At five miles per hour, the wind measured only half what it needs to be to attract gliders to the bluff. The Gliderport's dirt parking lot was filled with cars, but all their occupants had scrambled down the slope to Black's Beach, where they lounged in various states of undress. The Gliderport is hemmed in on three sides by the ocean, the university, the Salk Institute for Biological Studies, and the 12th and 13th greens of the Torrey Pines Golf Course.

Bill Bennett is the director of the Torrey Flight Center. As the city's concessionaire on the premises, Bennett's job is to preserve order and safety among licensed pilots who use

the facility, provide hang gliding and paragliding instruction to beginners, and peddle myriad souvenirs. He plans to retire when his contract is up early next year. "I've been in the business nearly 30 years, and the mental requirement here is just too great," said Bennett, who in 1969 was the first to hang glide at Torrey Pines. "You get the renegades in all disciplines—they're the ones who give you a heart attack ten times a day. Nobody has died on my watch, and I'd like to go out with a perfect record."

The hang gliders and paragliders take off and land just a few dozen yards from where the radio-controlled glider hobbyists maneuver their aircraft—a cabination that has made Torrey Pines famous beyond Southern California gliding circles. "They do more things with motorless flight on that one small piece of land than I've seen anywhere else in the country," said Ziomko, of the National Soaring Museum. But the relationship between gliders of different disciplines is not always chummy. Earlier this month, Fogel and Bennett locked horns and accused each other of treating the Gliderport as a private country club.

Fogel took exception when Bennett obtained a special-use permit one weekend for a motorized ultralight aircraft to tow hang gliders.

What makes the land-use issue such a problem for Gliderport users is they have to negotiate with not one bureaucracy, but two. The full-scale glider runway is on the eastern half of the property, owned by UCSD, whereas the radio-control, hang gliding, and paragliding operations are on the western portion, owned by the city. Some people say that if either the university or the city were to put a major development on their half of the property, it would essentially wipe out all four of the gliding disciplines. Others say it would out only the full-scale gliders, who only take to the skies three months of the year as it is.

The city owned the entire site until 1984, when it gave 456 acres to the University of California to build a campus in San Diego. The sole provision of the transaction was that the land be used for "university purposes only." The city exacted no guarantees from the university that it preserve the 30 acres of Gliderport it received as part of the

total package. In the last three decades, UCSD has drafted three different long-range master plans for the campus, each calling for varying degrees of development on the Gliderport land.

Milton Phegley, UCSD campus community planner, said UCSD did not oppose the original recommendation by Historic Sites Board staff that the Gliderport be given a commemorative historical designation with no restrictions on future land use. Only when the board went beyond its staff's advice did the university complain. Now, however, the university has revised its original position and might object to a commemorative designation, Phegley said.

While UCSD is looking beyond the year 2003 to develop half of its Gliderport land, city parks officials say they've been farther away from doing anything. They haven't even drawn up a master plan for Torrey Pines City Park, as the land is called, and then lies their objection to the historic designation. "We're not talking at it being historic. All we're saying is that it's a public park that's never been master-planned," said Terri Williams, deputy director of the parks and recreation

costal division. "Normally we hold public meetings and collect a broad range of input. All we're saying is that we don't want to limit land-use planning the way historic designations normally do."

Twomey, the assistant parks director, added that it could be at least 20 years before the city has the money to do any land-use planning for the park. In addition to the historic designation brouhaha, Fogel said he has other reasons to believe UCSD and the city may be setting up to deliver a final blow to the Gliderport. For one, last year the university doubled the insurance requirements for full-scale glider pilots. "That to me indicates their desire to get rid of us," he said. Second, he feels the city is gradually severing its ties with the Torrey Pines Soaring Council, the group that for the last 15 years has regulated flight safety and answered to the parks department. According to Fogel, the city parks liaison has stopped attending Soaring Council meetings and publishing its agendas.

Both May and Fogel believe UCSD and the city are trying to smother the historical designation at this month's

Historic Sites Board meeting, well clear of the public spotlight. On the other hand, if the Gliderport gets an airing in a city council meeting, they feel the crusade to protect it will pick up supporters and gain momentum.

Meanwhile, a whistful Ed Slater remembers learning to fly a glider in the '70s, launching off Torrey Pines on a winch-tow, and floating through the same coastal filament that Lindbergh did in 1930. He remembers the sun glinting through the cauliflower-shaped clouds, close enough to touch, transporting him back to his boyhood when he stood on the deck of his house, stared up at the sky, and dreamed of taking flight. Slater wants to have many more memories of Torrey Pines Gliderport to treasure along with this one. "I am not entirely hopeless about the future. It depends on the big money corporate pressure to develop the land. I'd just hate to see all that open space lost."

Both May and Fogel believe UCSD and the city are trying to smother the historical designation at this month's

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"Thrash and heavy metal were big up to a year ago, and that's faded. It's kinda like 1975 all over again."

In the Wake of Vinyl's Death

By Abe Opincar

Earl Paige, marketing editor for *Billboard* magazine, contends that times are well for small, independent record stores, although, he admits, there are plenty of people out there who don't believe it. Millie Cobus is one of the nonbelievers. Her pint-sized Rhythm and Rap store in Paradise Hills, the only of its kind for miles, has hit hard times.

"Things were slow through the summer," she says, glancing at her \$20,000 worth of merchandise with a weary eye. "And now they're just plain dead."

For Cobus, running a small record store has been a trial from the very start. Three years ago, she and her husband moved Rhythm and Rap from its Southeast San Diego location in a mini-mall near Euclid and Imperial, after the store was broken into. "They took over a thousand dollars' worth of stuff. And if they break into you once, they're going to do it again and again."

At first, the move to Paradise Hills was profitable. The area's middle- and upper-middle-class Asian and Hispanic teenagers came regularly to buy from Cobus's eclectic selection of mainstream and underground rap. "The stuff," she says, "was very hot. I had three- and four-year-olds come in here who knew who the top

rappers were. We had everything in here that was selling hot. The trouble is that a lot of these artists rise and fall so quickly that I always ended up with dead stock. Hard to move it. The kids want the very latest stuff!" Then the Gulf War came and went, and the fluid nature of the neighborhood's military population eroded her regular client base. Ever since, Rhythm and Rap has been on a slow downhill slide. And Cobus is considering giving up her lease in December.

While she speaks of her woes, however, several dealers wander into the store, and she greets them warmly. They have come, not for the new stuff, but to peruse her selection of vanishing vinyl. "Look at this," enthuses one dealer waving an album from a seven-records-for-\$5 box, "Dinah Washington!" He pulls a handful of albums from the box, and while Cobus is obviously pleased to make the sale, she knows that once the vinyl is gone, it's gone for good and there's no way of replacing it. "Bye-bye, Dinah," she says.

Garry Shrum at Blue Meanie Records, on Broadway in El Cajon, has also felt the sting of the slowed economy. And like Cobus, he mourns the passing of vinyl—not only as a matter of aesthetic concern, but also as an attractive product to offer customers.



Millie Cobus—taking the rap in hard times

tomers. Six weeks ago when the new Black Sabbath recording was released, Shrum says that dozens of potential buyers came to his store hoping to buy records, when they do spend it, they're often attracted to any of the big chains, some of which, like Music Plus, have

the product to offer them. We can't get vinyl anymore." Shrum also states that while people in general just don't have much money to spend on records, when they do spend it, they're often attracted to any of the big chains, some of which, like Music Plus, have

recently moved into San Diego. "And even the big chains are dropping their prices, which were already low because they can buy directly from the labels in quantity." Moreover, he says, there's an even greater problem eating away at the retail music industry that has little to do

with economics. "There hasn't been any really amazing stuff coming out for a while. Thrash and heavy metal were big up to a year ago, and that's kinda faded. There's not much that's truly great. It's kinda like 1975 all over again."

(continued on page 14)

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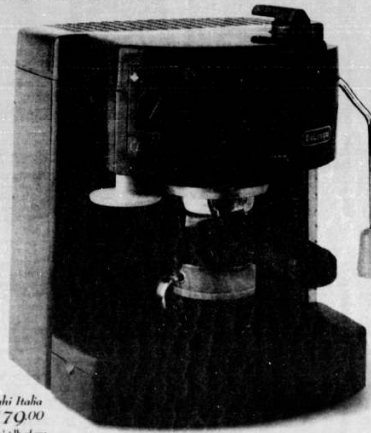
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Vinyl's Death

continued from page 12

Elliot Lieb, whose two Trade Roots stores specialize in reggae, is less concerned with fluctuations of talent within the industry. "If it weren't for our loyal customer base, we'd be feeling the pinch worse than we are. We sell clothing, jewelry, and the volume of our non-music sales is off. We're selling fewer T-shirts than we normally do. Before, people would come in and buy a cassette or a CD and a T-shirt. Now they'll skip the

school business was off," Lieb is so dependant on vinyl as a sure draw for his customers that this month he's going to England, where reggae records abound. "A lot of the stuff that I'll buy will be higher priced, but you can't get it in the States, and once I have it I'm sure that it will move pretty quickly."

Back at her store, Millie Cobus sorely wishes her stock possessed the same agility. Her eyes brighten when a potential customer trots into the store, a young black kid in a baseball cap. He doesn't even glance at

Pooh, and M.C. Breed. "I want to know," he says, "how old you'd have to be to get a job in here."

"You'd have to be 18, son," she replies. As he leaves she wipes the surface of her \$6000 stock-tracking computer and sighs. "My dream is to start over. To re-open in January with an all-new stock."

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STRAIGHT FROM THE HIP

BY MATTHEW ALICE



Illustration by Rick Gray

Dear Matthew Alice:
My taste in TV fare runs to 60 Minutes, PrimeTime Live, and 20/20. I especially enjoy those segments that involve "hidden camera" exposés: boiler room operations, TV evangelists, unethical doctors, and the like. My question is, how can these programs legally infiltrate the target's home and private office with hidden cameras when I believe it's illegal to record a mere telephone conversation without both parties being aware of the taping? What gives?

—Joe, Chula Vista

Here's a simple answer to a fairly complicated or at least nuance-filled question. It's a safe bet that none of those hidden-camera segments makes it onto the airwaves without first being vetted by a gang of lawyers. The core question? Does the person being ambushed have some reasonable expectation of privacy? In the "interview" situation? If so, you can take the resulting tape and trash it. The whole issue arose when an enterprising news crew slipped a hidden camera into a doctor's inner office. In the resulting legal flap, it was determined that the interview subject has a reasonable expectation that his conversation is "private," that is, that not just anyone off the street could be present to overhear it, then it can't be broadcast publicly. The doctor probably could reasonably expect his examining room to be private; the reception area of his office, though, in "public," for these purposes. But laws about this type of thing vary from state to state, as do the audiotaping laws you referred to. It's true that in California an audiotaped phone conversation can only be used if the subject was made aware of the taping. So if you're planning a foray into the Alice office packing a microcam in your Clark Kent eyeglasses to find out exactly what kind of huffs we've been engaged in for the last 40, 50 years, well...be careful, my friend.

Matthew Alice

If you're familiar with the movie Father of the Bride, you'll recall a scene in which Steve Martin is shopping and encounters the problem of too many buns and not enough hot dogs. When I did my shopping last week, I was tempted to even up the buns and the dogs, also. Now, really, why don't the bun and dog people get together for a compromise?

—Auntie Up, Spring Valley

A Weiner-Bun Summit isn't in our future, best I can tell. Ask the bun folks and they say consumers historically have rejected ten-bun packs; the dogmakers brash off the question saying their product is sold by weight, not count, so it's not their problem. Each side sees the other as intransigent and the true offender in this standoff. Historically, hot dogs were sold like link sausages; you'd tell the butcher how many you wanted, and he'd cut a yard or two of dogs off the cooled links. When dogs got their own packaging in the '40s, ten-packs yielded a tidy one-pound unit. But the rolls were already being cooked in eight-bun pans and sold in eight-bun packs, so things have been off balance from the get-go. If you poke around, you can find some bun and dog packs that match, but don't look for things to change radically any time soon.

Dear Mr. Alice:

Which is less environmentally sound — sending, for example, a piece of moldy cheese down the garbage disposal or putting said cheese out with the trash?

—M. Benson, San Clemente

I'm pleased to tell you all that friend Benson from Nixerville is a virtuoso of recycling. Go right ahead and feel utterly inadequate when I explain that M. sent this query in an envelope hand-made from what appears to be an employee's timesheet. A piece of common office trash cleverly transformed into a useful object. It's even addressed in pencil; clearly no toxic, ink-filled, nondegradable plastic communication tube will find itself on the desk of M. Benson. Only nature's fine wood and graphite. Love to know what the eraser and little metal ring gimmo are turned into when the pencil has been reduced to a stub. Hey — was the stamp recycled too?

Caught up in the planet-saving spirit, I spent this afternoon soaking the Benson missive in water and crumpling the resulting mush into the bulletin holes in the wall over my desk (minor New Year's Eve office party joke). Ecologically sensible Spackle. It worked like a charm.

But to the matter at hand. Personally, I'd back the bacteria from that funky cheddar, then eat what's left. After all, mold is a key ingredient in the full ripening of many types of cheeses. But if your real question is whether it's better to throw something away or send it down the garbage disposal, I'll just say, in the Matthew Alice Perfect World, all garbage disposals would be melted down and turned into Frisbees and hubcaps. Consider the water wasted in virtually every modern home in every city in the U.S. as people grind up apple cores and carrot tops and other completely biodegradable foodstuffs (the only things that can be put in a disposal) and flush them into our waterways. Composting is even better than throwing that food away, though perhaps not for your green cheese. Anyone ever estimated the water wasted annually in disposals? I shudder to think.

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

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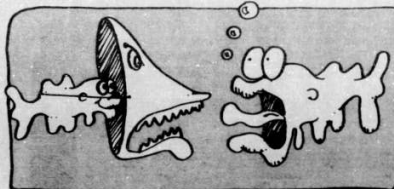
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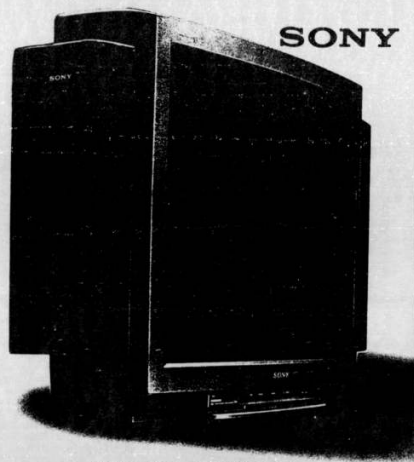
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In the High '70s

When the police got me to my house, my dad dragged me
out for the ultimate punishment in those days — a haircut.



Danny Alstadt



Dave Allen Lucas



Brenda Spencer

(continued from page 1)

You might recognize the names of some of the kids in San Carlos at that time: Danny Alstadt, David Allen Lucas, Brenda Spencer. In 1975, Eagle Scout and straight-A student Alstadt hacked his mother, father, and sister to death with an axe and set fire to the family home to cover the crime. Lucas is now on death row for the mutilation murders of three women and a child in the late '70s and early '80s. Brenda Spencer took her new rifle one Monday morning in 1979 and killed two men and wounded eight children and a policeman on the grounds of Cleveland Elementary School, for which she is now in prison. Besides those more infamous San Carlos kids of my era, there were others less well known but equally self-destructive.

What was the reason so many people in such a small area of suburban America shared the same destiny, a destiny of violence? Among the common denominators in their lives were drugs, turbulent family situations, most were average to below average students, and most had no spiritual background. Many of them were friends with one another. But few people would assume that middle-class, suburban San Carlos would be a breeding ground for so much violence. But as I grew up there, I was involved in my share of it.

I recall that life at Cleveland Elementary School was fun, for the most part. There were some extremely sad times at home, though, with my mother's manic depression. She attempted suicide many times when I was growing up. Her doctors gave her Valiums on request, but they didn't calm her down.

My father was the solid rock in the family, but as we grew older, we seemed to be losing touch. Pop worked hard all his life, fought in two wars, and had a second career when he got out of the service. He just wanted a happy family. I think my mother did too, but she couldn't control what was going on inside. We seemed to become enemies; she gave up on me. I gave up on her. I saw her as a roadblock to growing up, a barrier to freedom and identity.

In the process, I discarded anything my mother had to say. The problem was, I threw away any rational counsel at the same time. I was going to make my own rules. The result was anarchy. The only breath of fresh air was hanging out with my

to join the big kids in a street football game. Bruce's older brother told him to punch me, and he did. For years after, I had fantasies about blowing up their house.

Bruce and I started smoking cigarettes together in sixth grade, and in seventh grade he gave me my first drug — speed. I was up all night with my heart racing. I was in love with chemicals from that day until I stopped for good at 24.

Bruce was with me when I set on fire the trash can in the boys' bathroom at Cleveland Elementary School. We got busted for that, and my sixth grade teacher said he was disappointed in me. As a student who seemed to be going amiss, he said, "You are really becoming a bad egg."

I got my butt shipped when my dad got home that night. The fire department even visited my house. Bruce got in trouble too. He never even told the authorities that I was the one who set it. He had some loyalty to him. Less than ten years later, Bruce would be sentenced in Texas for murder.

My friend Stan was a seventh grader with a vision. He planned to run away to Haight-Ashbury in the summer of 1968, when we were 13, and I was going to go with him. It seemed like that's all we talked and dreamed about. We were very interested in not living at home with our parents. Stan hated his dad, though I couldn't for the life of me figure out why. His family took me on boat trips on Mission Bay, and Stan seemed to have a lot of freedom. But he also had this self-constructed wall inside that caused problems. He could be very malicious, and he did senseless vandalism, and of course I joined him in it.

We smoked cigarettes like they were going out of style. I remember sticking our hands under cigarette machines and pulling down packs of Marlboros or Camel non-filters. Stan loved to steal things. I wasn't into stealing, but when I was with him, it was a way of life. Being accepted was more important than any values, I thought.

Needless to say, our trip to Haight-Ashbury never happened. Eventually, we drifted apart, but in the eighth grade, on my way to the local 7-Eleven I was amazed when Stan came up to me and said he wanted to fight me. He had two chains with heavy lead weights attached to them. I stupidly said I'd fight him with my fists. In the end, my head was bleeding badly, but so was Stan's face. When I finally got to school, no one questioned why my head was smashed in.

The last time I saw Stan was when I was about 20. He said he'd just gotten married, was getting along well with his family, and had quit using drugs, except for a little "harmless" coke once in a while. A few months later, he would be stabbed to death behind a disco not far from the 7-Eleven where we had fought. Rumor was

he was killed over a cocaine deal gone bad.

In the eighth grade, I moved on to Pershing Junior High. I had made a friend the year before, Steve, and he and I got along well and had a mutual acceptance of one another. Then the "too cool" monster consumed him. All of a sudden, friendship turned to animosity. Steve said I looked like a nazi. This hurt. I did possess a kind of book nose. I remember the year before, another one of my friends and I were after the same girl. In order to impress her, he would start putting down my nose while the three of us would walk home from school. I remember lying awake at night trying to push my nose into a straight position.

For whatever reason, one day in Mrs. Kneer's algebra class, animosity reached a peak for Steve and me. He started shoving me around and challenging me to a fight after school. "Come on, punk! I'll beat your face in!" Steve blurted out so the class could hear. I accepted. I had no choice. "No problem, you big puss. I'll kick your

(continued on page 20)

High

(Continued from page 19)

as," I answered with a gulp and a bit of disbelief in my voice.

All day long, friends tried to convince me to back down. Bill, the Animal, as he was called, came up to me like a big brother and said, "Clifton, I think you might get your butt kicked." Still, pride is sometimes bigger than common sense.



Coach Halverson

My concentration was shot. My stomach felt like there were a thousand butterflies trying to escape through my throat. When 2:10 finally came, I made my way to my locker. The throngs were gathering. I couldn't hear a word anyone was saying. I dumped my books in my locker and walked toward the field. I saw Steve at a distance with a Cheshire cat grin on his face. His buddies were laughing and snickering.

Adrenaline caused my heart to beat like the kettle drum I could hear from the band room in

the distance. The crowd seemed to designate our boxing ring, and they circled around us like a mob of gamblers at a cockfight. Not too many people cared who won, but just the excitement of a good fight drew a crowd.

I put my fists up and so did Steve. Smack! The first punch connected with my face and knocked me to the ground. I bounded back up as if I were on a trampoline. Smack! I hit Steve with a right to the chin. He swung wildly at me with the same sidearm he used as a pitcher. He missed, so I seized the chance to clobber him with a right and a left, knocking him off balance. I don't remember much else about the fight, except he didn't connect a punch again, and my fist was sore from nailing him many, many times.

The next thing I remember was two large arms grabbing me around the shoulders. I looked around into the face of Coach Halverson. I was

That was okay, though. The Animal came up to me after the fight and expressed his satisfaction with my kicking Steve's butt. Having approval from him was good enough for me.

Bill the Animal had grown up on Cowles Mountain Boulevard with his parents, younger brother, and two younger sisters. His father was a policeman and a tough disciplinarian. Hardly a perfect nest for the outlaw biker that Bill would become.

When we knew him in school, he had gone through different phases, like the rest of us. In junior high school, he seemed to be going through a lot of personal problems. In the 11th grade, he overtook on Sacramentos in school and was taken to juvenile hall, where he stayed the summer. Another time, a few of us were outside his house, including one kid's sister who was in the 11th grade and very pregnant. Bill was jok-

Terry was in the next stall, acting like he was throwing up. When I looked behind me, I saw a man's face looking under the stall door. "Open this damn door or I'll break it down."

As the pot was trying to escape down the toilet, I made a run for the outside door. Another golfer grabbed me and bounced my head against the bathroom wall about ten times. They only got a little pot from my side of the toilet. Terry managed to get his flushed down. Brad and our other friend got away.

My head was bleeding and full of bumps. As the police drove me home, I told them I had been assaulted, but they laughed and said, "So what? You are a criminal in the act of committing a crime." That wouldn't have been so bad, but when the police got me to my house, my dad dragged me out for the ultimate punishment in those days — a haircut. Not just a trim, a buzz

The chick picked up my sunglasses that were lying on the hood of a car and walked off with them and her wounded boyfriend.

ready for him to start yelling at me, but instead he pulled me off to the side and said, "I think you got the best of him." No suspension, no taps, no push-ups, no nothing. He must have known a little more about what was going on than I thought.

The next day I could hardly wait to get to school. I was a hero — for a while, anyway. Steve was very quiet the next few days. I was loaded as a great fighter. I really didn't think so, but who's to dispute the masses? Instant fame was nothing to argue with.

Within days of our fight, a Sea World helicopter crashed in Steve's back yard. Both pilots were killed, one decapitated. On the point system of adolescent popularity, Steve gained twice as many points as he had lost in our fight. I couldn't compete with a guy who had bodies strewn all over his back yard.

ing around and ended up throwing the girl down on the street. I was shocked, she was in a panic. Bill apologized. He said he didn't know what came over him. Bill was being molded into the Animal the newspapers would eventually write about. I lost track of him around this time, but he would reappear in my life in just a few years.

When I was 15, during the fall of 1970, some friends and I were looking for a place to roll up some pot. It was rainy outside, so we decided to go to the San Carlos golf course and roll some in the bathroom. Brad and another friend were standing by to warn us, while Terry and I each went into a different stall.

Suddenly Brad said the code words, "We've got to go, my bike is busted!" I tried to flush the pot down the toilet when I heard an older man's voice yelling, "Hey, what are you guys doing?"

job. Complete humiliation. The barber had a tough time keeping the razor even with all the bumps.

The police and later the judge said that if I would sign a statement against my three friends, I would get off easier. I didn't have to think for more than five seconds. No way would I do it. I felt such a sense of oneness with my friends, the underground, and any other group that took a stand against the "establishment." On the other hand, I had never before felt such a separation from my parents, particularly my dad, who had always been a support to me.

It seemed that around that time, all of our childhood friends were choosing up which side of the fence they wanted to hang out on. At one time, part of our gang became plugged into what was called the Jesus Movement. Things were looking bleak for our idols; Jim Morrison, Janis

Hendrix, Janis Joplin all died within months of each other. The first time I saw Hendrix, I had just turned 14. He came to the Sports Arena, and tickets were \$2.75 each. The second time I saw him at the arena, I was 15. I don't remember much about this concert except breaking open Secondals and digesting the putrid white powder straight. I also saw the Doors that summer and remember Jim Morrison lying on the stage on his back, smoking a joint. It was a boring concert.

Our local heroes were also dropping like flies. For many, many of our childhood friends in San Carlos, the drug culture was consuming them too.

After high school, I lived with five other guys from San Carlos in a large house in Allied Gardens, overlooking highway 8. We had a large plot plantation that the cops eventually busted. Two of the guys who had just moved in took the rap just because they were home at the time. There again was the strange honor among our friends. I finally moved to a funky two-bedroom duplex on Short Street in Lakeside. It was a dirt road with a series of duplexes and other styles of farm ghetto architecture. Everyone had dogs, pigs, horses — anything that produced one form of manure or the other. It wasn't long before Bill the Animal, his brother, and another San Carlos friend moved in too.

About this time, I got my second drunk-driving offense that cost me my license. My life seemed to be going down the tubes quickly now. From the pot, LSD, and speed of my school years, I had started using the needle more than ever — from cocaine to heroin. We were so hard up, Bill and I used brand new pig needles, about five times the size of a normal human needle, to shoot cocaine.

And Bill was always, without fail, engaged in some mini-war with someone. As a typical example, one time we were driving to a keg party and some guy and his girlfriend cut us off, then flipped us off. Bill was furious. We caught up with them and signaled for them to pull over. The guy was huge. He piled out with two hammers in his

hands. Bill said, "Put down those hammers and fight like a man." The guy handed his girlfriend the hammers, and she turned to me. "Don't you even try to jump in, or I'll smash your skull!" I couldn't believe that this pretty blonde was so tough.

The big guy was getting some punches in, as was Bill. But when he pulled Bill's hair, he was transformed into the Animal. Bill had a tough

Many of them rode Harley-Davidsons and looked like typical bikers. One friend we grew up with, "Hunk," was hanging out with the Hell's Angels and also with what was a fairly new outlaw motorcycle group at the time, the Mongols. The Hell's Angels ruled the methamphetamine market and were the premier outlaws in the West. The Mongols were the upstarts moving in on them, riding with their colors flying in total defiance.



Stan

Brad

Kirk

"I cannot find in my heart any excuses for the crime of which I have pleaded guilty to."

time growing his hair long, and messing with what he did have was a good way to detonate the dynamite that was ready to go off in him at any time. Bill started beating the tar out of the guy.

Finally, the big dude succumbed. The chick picked up my sunglasses that were lying on the hood of a car and walked off with them and her wounded boyfriend. I felt kind of impotent, but Animal seemed to have everything under control. Many more times over the years, I'd see this same kind of violence from Bill.

At the little house on Short Street, something big was happening to my San Carlos friends.

the time they arrived at the Horseshoe Tavern around 1:00 a.m. Raymond Piltz, a member of the Hell's Angels, was in the tavern by himself. The five Mongols attacked him. Bill hit him with a table, and Piltz was shot. Then the Mongols split.

Bill the Animal fled the city and changed his identity until, for whatever reason, he turned himself in. Perhaps it had something to do with his wife, a pretty blonde who didn't seem to fit into the Animal's lifestyle. She was a country girl who enjoyed riding horses. Once, when she had left Bill briefly, I had never seen him so melancholy. Now, in 1982, they had a son.

At the trial, many letters went to the judge pleading in the case. One was from his parents, who blamed the Mongols' influence for their son's behavior. They were "convinced" that he could become a useful and productive member of society when he [was] no longer a member of the group." His parents pleaded for mercy for Bill's children's sake, and they offered to help him when he got out.

Bill also wrote a letter to the judge. He did blame his association with the Mongols for many of his problems. But he did admit to being partly responsible for Piltz's murder. His letter begins:

Being a citizen of one of the few countries in the world that allows you the opportunity to choose the path of your own destiny, I cannot find in my heart any excuses for the crime of which I have pleaded guilty to, but only to express reflections of my thoughts on this tragic event that has marred not only my life, but as well the lives of my family and loved ones, along with the lives of people I will never know.

Bill ended the letter with "I feel that I owe it to my family and myself to change my life for the better and to make myself a useful and respected part of society, with determination, and God's help I know that I will."

Time will tell how much sincerity there is in that letter. Bill has since been released from prison after serving time for conspiracy to com-

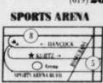
(continued on page 22)

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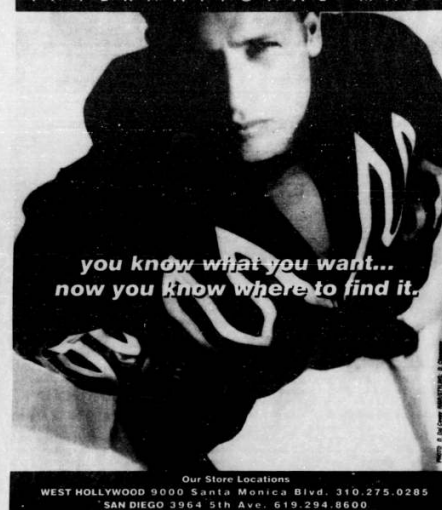
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High

(continued from page 21)

mit murder, and I talked to his brother last year. He said that Bill was still in trouble with the law, but they were seeking medical help for him because they felt there was something organically wrong with him that caused his violent temper. The story of Bill the Animal was one more black cloud that hung over Cowles Mountain.

About the same time Animal was fighting his war with the Hell's Angels, more of my San Carlos friends were waging their own personal battles. Three died of drug overdoses. One of them



Dave

Five friends would commit suicide, by suffocation or by gunshot.

was my grade school girlfriend, who would one day inject too much heroin.

Five friends would commit suicide, by suffocation or by gunshot. Greg may have been the first known need, even before the term gained popularity. In junior high, he was always getting kicked and generally beat on. He was extremely skinny, and his pants were always too short to cover his white socks. In high school he developed a crush on a girl and seemed to mature and stop being a goofy kid. He and his girlfriend were always together. He stopped being hassled by the guys who used to give him a hard time. But after high school graduation and after his girlfriend left him, something made him give

up on life.

Dave lived a few blocks from me and was one of the Catholic school kids who were always picked on in grade school. We became friends in junior high and used to smoke pot together. He always seemed to have confidence in himself, enjoyed joking around, and didn't seem to take life too seriously. Dave didn't live to be 21.

Neil was an outgoing but sensitive kid from a wealthy family. But he got pulled into the world of LSD, not the kind of drug for someone like him. Whatever the cause, he suffocated himself with a plastic bag while he was still in his teens. Chuck, a biker friend who always had beautiful girlfriends, had dreamed of being a roadie for a rock band. Eventually his dream was beginning to come true. A big promoter promised him work with some famous groups but then went back on that promise. One day this tough, quiet, nice guy apparently had enough, and he was

gone too.

Jon, a grade school friend of David Allen Lucas and a one-time roommate of mine, was always a solid guy. He seemed to be able to bounce back from anything. No one knew what prompted him to shoot himself after his marriage broke up.

Is it coincidence that five people, all of whom lived close together in San Carlos and some of whom knew each other well, would kill themselves? So much despair seemed to darken the hearts of these friends.

For every story with a sad ending, there is probably also one of success. Some of my friends in San Carlos did manage to break out of the constraints of peer pressure or whatever pressure was inflicting these tragedies on the community. Actress Annette Bening is one San

Carlos success from this era; she had her acting dream to follow. And one other story is particularly hopeful.

It was 1971, and Bill the Animal, my friend Kirk, and a Volkswagen full of other stoners left for Laguna Beach to pick up some of Timothy Leary's Orange Sunshine LSD. There was a Taco Bell up there where hundreds of hippies used to congregate, interrupted by police, to buy and sell drugs.

While the guys were finding the acid, a young Hispanic man in a suit and tie came through the crowd, walked up to Kirk, and asked him if he wanted to know Jesus, then grabbed Kirk's hands and prayed over him.

That night everyone ate some of the Laguna Beach acid. The tablets were four-man hits, four people would get stoned out of their minds on one hit. Kirk had consumed two of these; enough for eight people. Everyone else was stoned, but Kirk never got high at all.

Within a few weeks, Kirk and a bunch of the gang found a group of bikers that had been on drugs and in jail and had become born-again Christians. They were renting a small house on El Capon Boulevard and held Bible studies on Tuesdays and Thursdays. The average age was 17, and the house would fill to overflowing with converted hippies. The Animal, his brother, and I went a few times, but Kirk was the only one who lasted. The rest of us made a rapid retreat to our old ways. But Kirk never looked back. He married and moved to Oklahoma, where he founded Harvest International Ministries.

As for me, I spent many years with my biker and hippie friends in Ocean Beach, many of them childhood friends from San Carlos, consuming my life in drugs, alcohol, and the violence that seemed to hang over us. Why I survived and others did not, I don't know. Finally, in 1979, when I was recovering from hepatitis, I got a new job and moved away from everyone—from my buddies in San Carlos, my "business associates" in O.R.—and rented a small, quiet cottage with a huge yard in Pacific Beach.

It was here that I came to grips with my life. My friend Kirk called me from time to time to ask if I was thinking about Jesus at all. In fact, I was thirsty for the peace and comfort of knowing that my life was heading in the right direction.

My mother and I healed the past, and the last nine months of her life were the best we ever shared. She died of cancer in 1982. My father stayed by her side day and night as the disease grew worse and the radiation proved futile. My sister gave her a grandson two months before she died. We all learned that love does heal a multitude of deep scars.

Now, ten years later, my wife and I are one day climbing to the top of Cowles Mountain, along the Mission Trail. The view is very different than it was when my dad, my sister, and I made the climb. I can still see the ocean in the west, the Laguna Mountains in the east, the field of what used to be Cleveland Elementary School, and a golf course that used to be trails. The landscape has grown up with the city. Large eucalyptus trees divide the neighborhoods.

San Carlos had spread over many more miles, with nice two-story homes crowded into the area where I used to ride my mini-bike and shoot at birds and rocks with my BB-gun. I can see the street my dad still lives on, but it's hard to pick out the house because of the trees. Besides my wife, this 72-year-old man has become my best friend.

Most of the people down there never knew the insanity that once ruled their streets. The ones that did know carefully tucked it away in their memories. They say we never forget anything, but some things are stored more carefully than others. It must be a survival instinct.

As we look off toward the cross on Mt. Helix, there is not a cloud in the sky. Not a hint of a wispy cirrus or puffy cumulus anywhere. And there is no hint of the dark, ominous thunderheads that once hung over the San Carlos I used to know. ■

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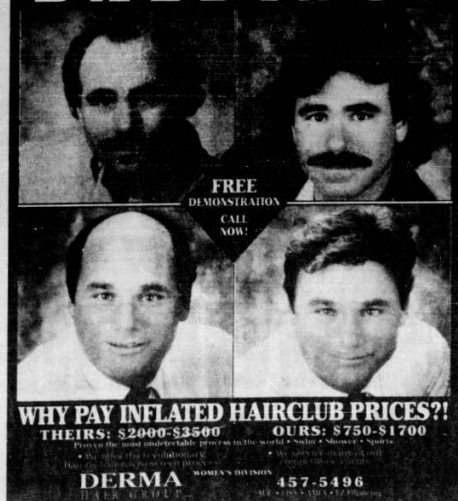
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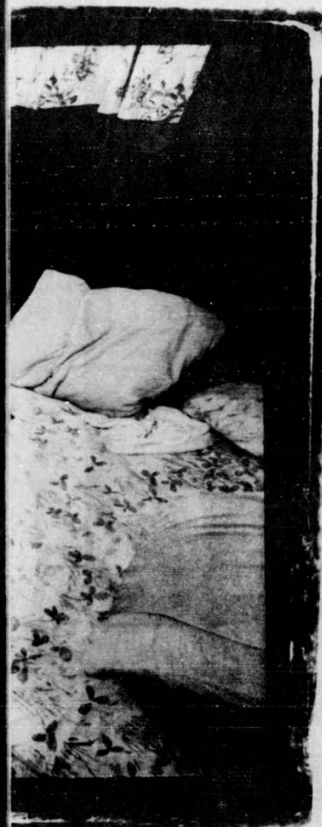
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More Tales from the Hotel at the End of Time

By Lawrence Freeman • Photographs by Dave Allen



"You leh him be! You bes' leh him be! He won't be messin' wif no one now! Him needed to get beat."

Larry Freeman is underemployed as night manager of a downtown hotel he calls the Farmer. Last week, the Reader published the first part of his tales about the Farmer.

as the night manager at the Farmer Hotel, it took me a long time to put my finger on the feeling I got each time I took the trolley into downtown San Diego's Combat Zone. It's the same feeling I get when I go to a foreign country: different customs, culture, and language. Makes me unsure of myself. But one thing is different — here I'm always living with violence. Funny how you get to accept the unacceptable. My streets are full of strange and arcane words

and symbols. I guess I could try to learn the jargon, like when I go to Baja, and I translate the signs in my terrible Spanish, but what for? Like, who is "Waper XXXXX"? And why doesn't he learn to spell? Are the writers "tuggers" or "gang-bangers"? If you can't decipher the writing, then they're gang-bangers marking their territory. What's a "Hokus"? Who's "Durr"? Or "Eber MX"? Or "DMX Chuko"? Or my personal favorite, "Caresa Asia"? There are lots of swastikas, often backwards or at the wrong angle. Who are these people, and why are they writing on our walls? You walk the streets and you hear this weird, loud kind of laugh. It's what I call the "Nothing-to-lose-fuck-you-laugh." Gives me chills. A laugh heard in a nightmare.

I think I watched a man beaten to death today. I'm walking down Market near 8th, and this big, bald black guy is walking toward me, and he's about ten feet away, and it's 11 in the morn-

ing on a bright, sparkling San Diego Saturday, when two men walk quickly up to this guy and something long and bright flashes the sun in my eyes.

I think they've slashed him with a sword. I step, and the bald guy starts to slide down the chain-link fence. His hands are raised defensively, and there's bright blood welling up out of his chest. "Don't kill me, Homes," he whispers, but they aren't listening and they aren't talking. The time for talk is over.

The big one is swinging at the victim's head and chest and shoulders, and it's like he's digging a ditch or something. Even, paced strokes, again and again, and he doesn't say a word. I hear the sound of the blows landing like he's swinging at a bag of wet garbage. There's maybe 15 people around, and it's like they're frozen. A red Probe stops right there, and this woman is blowing her horn like crazy, and the big man just keeps chopping away at the man on the ground.

I can close my eyes and see the guy like he's

right in front of me, and he's maybe six feet and very muscular, and he's got black features, but he's very light-skinned, and he's wearing these pale blue overalls that come to just below his knees, but only one strap is tied, and the other strap is swinging with the movement of this sword-thing, and he's got this long braid tied with rubber bands, and it's swinging too.

For the life of me I can't picture his partner at all, but all I know is that they suddenly stop, turn, and walk carefully down Market Street. Then I'm running back up Market to the glass company because I remember seeing two cop cars parked in the lot with their motors running, and I yell, "Hey!" A guy just got stabbed about a block down," and I point down the street. The units take off, the young white cops intent and excited now, and they leave me in a cloud of exhaust smoke as one goes straight down the street, while the other, snaling out at first, careens around the block to come up on the other side, and I walk back down to the man on the ground, and I see the cop, the little one, is squinting by the bleeder on the ground, and

(continued on page 26)

reservations

(Continued from page 25)

there's a woman right there. A big, tall, blonde black woman wearing diamond cut-out turquoise caps that must have been real stylish back in the '50s. This woman is yelling at the cop, and then the other cop — big, red-headed, and running to fat — is there, and she's yelling at them both. "You left him be! You left him be! He won't be messin' wif no one now! Him needed to get beat. Messin' wif peoples on th' camera an' all! Him needed t' get pood!"

I notice the weapon lying on the ground. It's not a romantic sword. It's just a piece of chrome-plated plumbing pipe about two and a half feet long. The guy wasn't a Samurai after all.

And the cops are trying to shoo her away because she's not saying anything, and then this frizzy-headed blonde in her mid-20s wearing harlequin glasses comes up to me — probably because I'm the only white there except for the cops, and they're busy — and she's talking real fast. "I saw them and I hunked my horn," she explains, her eyes big behind the harlequins. "I thought they would stop if someone was watching, but it was like I wasn't even there!" Then she says she doesn't live around here, and she asks if this is a bad part of town. I tell her that I guess you could say that, and she tells me that she needs a gas station, and I do know where there is a safe one.

It's only been a couple of minutes, and the ambulance is already there. They must really have this down to a science by now. The little cop comes over, and I tell him I saw it, but he says that the guy on the ground won't talk and doesn't want the cops there and is asking why can't he just go home. I go to tell the cop about the big guy, but he isn't really interested. "It's like that down here," he says. "We can't help them if they don't want help."

He tells the girl where there's a safe gas station, and the attendants load the bloody and unconscious victim into the ambulance. I walk on down Market towards the Gaslamp District. No big deal. People down here aren't an endangered species.

About a block down I come onto the tall black woman again, and she's harassing a young, well-dressed black man. "Ya gets money fo' Mona?" she yells. He just walks on, trying to ignore her. I look at her closely for the first time, and I see "she's" really a man in drag, and her blonde hair is a wig. "Every man got money for Mona?" she yells plaintively after him, and I walk on.

I get almost down to Fifth, and there's the man who was doing the hitting, and he's arguing heatedly with a tall, thin, elderly black man who's leaning on a broom. The old guy is shak-

ing his head, and the beater is saying, "If people do the right thing, you know, I do the right thing."

I don't know. Maybe I've got the wrong slant on things. Maybe this kid (early 20s, I guess, but to me he's a kid) is kind of a cop down in this community. The cops don't care, and maybe this was a kind of rough justice. I don't know. Just perceptions change down here.

I guess I could have found a cop and told him about the kid, but they didn't seem too interested back there at the scene, and if the victim didn't want the cops involved, then who am I to save the world? Just another citizen who doesn't want to get involved.

I catch the bus to the Grove, and it passes through a residential neighborhood up about 40th and Market, and I see this old sedan with a kind of truck body built into where the trunk used to be. There's stuff piled up there, and three kids are sitting on the back of the truck body, their feet dragging on the ground as the slow-moving vehicle goes down the street. "Fruit! Vegetables!" the kids are calling, and I'm transported back to my own childhood, when the fruit peddlers used to come around my neighborhood. The sights and sounds flood in on me and down my senses.

Hours of boredom interspersed with minutes of adrenaline rush. I go back to my bookwork, and I just get settled in, when I hear...

"What the hell's the matter with you? Can't you hear what's going on?" It's Steve talking to me at the front desk. I'm shocked. Steve is real religious, and if he's saying "hell," then I'm in trouble.

I sit in this little office most of the time when I'm on duty, keeping an eye on the front door, watching the security monitors, doing book work, handling the store, that kind of thing. Oh, sure, I do rounds of the hotel once an hour, but most of the time I'm stuck in the office, and it's not very air-conditioned, and I usually have some talk or country radio on, and unless a nuclear bomb goes off, I can't really hear what's happening.

Anyway, here's Steve, and he's upset. "What is it, Steve?"

"Can't you hear it? They're killing each other."

I'm already out the door, and Steve and I are running toward his room, and he stops at 54 and says, "They're in there."

Fifty-four is little Juan, and I guess he's Filipino and about five feet tall and young. And always very polite. Juan is fighting?

And then I hear it. Grunting and hand breathing. Brushing against furniture and walls, things being knocked over, and then there's the clink, the sound of a body being slammed against the wall.

I'm mad! The son-of-a-bitch is fighting in



my hotel! And after I thought I had thrown out most of the troublemakers, Juan has never been a troublemaker. Somehow this is personal with me. I try to run a nice, quiet, safe hotel. I don't need this shit!

I bang on the door. "Juan! Open this damn

door right now! What the hell is going on?" All this time I'm punctuating my words by banging on the door, and wouldn't you know it! I forget my damn keys.

"O [bang] pen this [bang] fuck [bang]ing [bang] door [bang]!" The door swings open and



Juan and this little black guy or girl (I can't say which) are standing upright but obviously fighting, locked in a wrestling hold.

"Son-of-a-bitch! Juan, let go, damn it!" I'm in between them, pulling them apart. "And you too, let go, damn it! Let go!" Now I've got them

separated, and I'm holding them apart at arm's length, and they're still trying to swing at each other, like a Marx Brothers comedy, and I'm yelling at Juan, "Juan! Cut it out!"

Juan is kind of yelling at me in his lyrical accent as he's swinging. "I haf to prove, myself!"

The Campbells are really a nice couple.

They pay their rent on time, and they aren't pigs, and they are usually pleasant and courteous to the staff, but they do have this one problem.

And the girl (I'm yelling, "You try to rape me! You son-of-a-bitch! You try to rape me!") Sure — a girl gets snuck into a flea-bag hotel at three in the morning, and she's there to play tidily-winks!

Okay, so they're not swinging at each other anymore, but they're still yelling and belligerent, and I tell them that if they don't shut up, I'll call the cops.

Juan's yelling, "Self-dee fence! Self-dee fence!" And she's yelling, "You try to rape me, you son-of-a-bitch!" and I'm tired of it; they disrupted my nice, quiet hotel.

"Okay! Okay! You asked for it, and I'm going to give it to you. You can both explain it to the police!" I leave the room and go running back down to the office to call 911, and then I run back to 54. Shut! I call so often I should get a direct line!

I get back to the room and Juan is standing there alone, and the girl (I'm yelling, "You try to rape me!") is gone, and I see "where the other person go?" because I'm still not sure whether it's a guy or a girl, and I don't want to insult Juan. Got to be "politically correct," don't you know.

"She is gone?"

Gene! How could she be gone? She didn't go by which I didn't go out the door. The alarm hasn't gone off, so she didn't go out the fire doors, so where can she have gone?

Anyway, she's gone, and I know that the cops are on the way. Besides that, Juan is our resident, and he knows he's not supposed to have girls in his room without me knowing about it. That's why we charge the \$25 overnight fee, so I can keep track of who's in the building. But the real issue is, is Juan going to start being a problem?

Juan tells me he needs some air, and he and I walk toward the front of the hotel, and I ask him if he's going to be any more trouble.

"You know I not cause trouble," Juan says reproachfully. "I tell you the truth. I bring her to my room, and we sit watching the TV, and we hug and kiss, and she asks me for money, and I tell her I ain't got no money, and she hit me with my frying pan, and then I hit her back, and then she hit me and you come. You know I no cause trouble."

By that time we're at the front door, and I was headed back into the office to call off the police, but suddenly, there they are, two units, lights snoring and all, screaming to a stop right by the door, and then the cops get out of their cars, and one of them is a big, blonde woman, and one's a short, squat, holding black guy.

"Sorry guys," I say. "I was just going to call you off. It's handled. It's all settled down now."

"Who are you?" The black cop says suspiciously.

"I'm the night manager," I say, suddenly realizing I'm wearing shorts and a T-shirt, and I probably don't look like any manager, but I'm white, and that's probably enough. "I'm the one that called."

"That's the big woman," This could be fun!

Well, maybe for her, but not for me. I laugh and say, "Hell, this is the second time you guys have been here tonight. Why don't you just assign a car here permanently?"

"Cause they won't give us the money for the people we need," the short cop says seriously.

The blonde answers my question. "Yeah, you and ten thousand others. Man, I don't know how you can do your job."

"I don't know how you can do yours either," I reply.

Later I thought how stupid I'd been. If one of them in 54 had a weapon, I could have been in

(continued on page 28)

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reservations

(continued from page 27)
ICU at Scripps right now, breathing on a machine.

It's just that I get so mad that they were disturbing my hotel, and besides that, they were both such little people, and I guess I wasn't afraid. I should have been.

I still didn't know where the woman went until about an hour later, when the Campbell came by with her, and Dwayne worked at me as they went out the door. I wonder what that meant?

The Farmer is a low-rent skid-row hotel; we really don't have a lot of time for niceties down here. Talk is blunt and to the point, and the people here aren't "pretty." They are what they are, without the polish.

Not to say that there aren't decent people here, there are. Don't ask me what they're doing down here. We don't ask; we don't want to know.

Women here are pretty basic. They are either asexual, or commercially sexual (they're whores, explicitly or implicitly), or they are "taken," in the sense that they belong to some man. Imagine! In this day and age, a woman actually belonging to a man. How archaic! How barbaric! But down here that's still the way things are.

Look at the Campbells, Dwayne and Louise. They live down in Number 22, and they're really a nice couple. They pay their rent on time, and they aren't pigs, and they are usually pleasant and courteous to the staff, but they do have this one problem. You see, they drink, and when they drink they are totally different people. Actually, it happens on an escalating schedule, then fighting with an ever-increasing frequency until something happens. Either they get yelled at big-time and maybe that emboldens them, or somebody calls the cops, and Dwayne gets taken away. They always take the man away, never

the woman.

It starts with one fight, one that goes on for hours, and I don't hear it for some time, until Louise starts screaming at the top of her lungs. It's usually Marie in 14 who complains because the screams echo in the courtyard, and she can't sleep.

"They're at it again," she says. "Oh, Christ! I say, and that's how it starts. I go into the courtyard, into the clammy, dirty velvet of the night, and I listen to the silence. At least I hope I listen to the silence. More often than not, Marie's right, and I hear the characteristic wails of Mrs. Campbell. So I march myself right down there, and often I meet John Wilson—he's in 18—coming down to the desk to get me, and he says, 'Ya gotta do somethin'! I live right next to them, and they been at it for hours now. I been bangin' on the do', but I don't do no good. You gotta do somethin'.'"

"Okay," I say. "I'll do somethin'." I hang on the door. No answer. So I hang on the door again and then again, and finally he comes to the door and I say, "Come on, Dwayne, you gotta keep Louise quiet. I get people complaining again."

"Okay, okay," he mumbles as he closes the door. The room is dark, and I can hear Louise sobbing probably inside.

I go back to the desk and tell Marie, "I told 'em."

She looks at me with a cynical smile. "You think it'll do any good?"

I smile back and shrug. "We'll see." I go back into my locked office with the wire-mesh glass window.

Marie's back in ten minutes. "Didn't work," she says.

"Okay," I say. "I'll fix it." I go back down, and John Wilson is standing out there in the hall. I hang on the door again, this time a lot louder and more insistent. Now I can hear Louise all over the place. Wails of a lost soul interspersed with strange liquid sounds, but loud.

"He's killin' her," John says in a matter-of-fact manner.

"Now," I answer. "He never kills her."

The door opens and Dwayne is on the other side. His face is calm, but his eyes are deep red against his dark skin, and the sweat is running down his face.

"Dwayne, what the hell is going on? I told you, you gotta keep it down. Other people been tryin' to sleep here."

"Bitch been runnin' her mouth, man. What I suppose?" I do. "She been runnin' her mouth." Louise is lying on the bed, and her face is turned away from me, toward the wall.

"Well, what do you want me to do?" I say. "I got this hotel to run, and people are complaining."

"I keep 'em bitch quiet," he answers and walks over to the bed, apparently to continue what he

avoid "domestic disturbances" like the plague because that's when emotions are running high, and that's when cops get hurt. Anyway, I don't feel afraid.

"Do what ya gotta do, man," Dwayne says. "Call the cops if ya got to. And you better call the paramedics for this bitch 'cause I'm going to kill her." But he seems calmer now, and he walks me to the door.

"Just keep it quiet, will you Dwayne?"

"Yeah, man. Yeah," and he closes the door. I go back to the desk, and I don't know whether to call the cops or not, but I make a judgment call, and I just sit down and wait.

Marie comes back to the window. "I guess you fixed it, huh?"

"Until the next time," I say.

"He's killin' her," John says in a matter-of-fact manner. "Now," I answer. "He never kills her."

had been doing before he was interrupted—that is, choking her. One knee on the bed and both hands on her neck. She is wailing again, louder now that the door is open, and the liquid sounds are coming again, the sound of a woman being strangled. Her feet are drumming the mattress.

I run over to the bed and grab him: "Jesus, Dwayne, you don't want to kill her!"

His voice is strangely calm. "Bitch been runnin' her mouth. What you want me to do?" He takes his hands from her throat. She wails louder.

"Look, Dwayne. I can't have all this shit! You got two choices either shut up or I gotta call the cops, and you know what they'll do, they'll haul you away. Is that what you want? You know what happened the last time. You want that again?"

He's standing now, facing me, but I'm not afraid for some strange reason. I don't see him as a threat. Probably stupid, huh? I know that cops

Next morning, Dwayne and Louise walk by the desk, arm-in-arm and all lovey-dovey. Both of them offer me a cheery "Hi!" and Dwayne gives me this broad wink. Absolve!

I remember one time when I was listening to some woman complain about her man beating her, and I asked her why she didn't just leave him. "If he don't hit me, how 'n I ever gon' know he loves me?" she demanded. I gave up. I can't run my own love life, who am I to interfere in other people's?

Anyway, Jake Ross brought in Doris one night and announced proudly that she was going to stay with him, and was that okay? Because they didn't have the money to pay for an extra person in his room, right then, but they'd pay it on the first, about six days away.

You've got to understand that we don't run the Farmer on charity, and it's pretty rare that we let anyone slide, but...

You'd have to know about Jake. Maybe early (continued on page 30)

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Saying What You'd Say If Your Heart Could Talk

By Judith Moore



Richard Hugo

He would-be writer sits down with a pencil, expecting "writing" will pour out onto paper. Nothing comes. Those words — "tree," "heart-break," "birthday cake," "bloom" and "gaze" and "gallop" — that moments earlier bulged behind the forehead, now scuttle off and hide. For a person who wants to write, the problem quickly becomes not how to "get good" at writing, but how to get anything down at all. ("There's nothing to writing," said sportswriter Red Smith. "All you do is sit down at a typewriter and open a vein.")

Most how-to-write books aren't much help. Inevitably, among the first suggestions offered are that the novice writer order stationery and business cards, that he figure out how to write intriguing proposal letters to jaded and busy editors, and that he never forget to enclose with his manuscript an SASE. Self-Addressed stamped envelope.

Richard Hugo's 1979 *Triggering Town*, recently re-issued by W.W. Norton, is one writing instruction book that puts out a helping hand to the person who wishes to write anything from a heartfelt letter of condolence to the Great American Novel. Hugo was a poet,

perhaps the pre-eminent poet of Western America. He was a poet of bars, barkeeps, waitresses, night softball fields, small Northwestern towns, trout, trout streams, and the Pacific Ocean. From 1964 until his death (leukemia) in 1982, several months before his 59th birthday, he taught writing and was head of the creative writing department at the University of Montana at Missoula.

Hugo's proffered hand would be better described as a "meaty paw" (and the few times I shook it, his hand was chilly and damp, but he'd been sick then). Hugo was heavyset, with a sad, battered face not unlike a bloodhound's.

He said, after he became famous as a poet, about people who thronged his readings. "They probably just came along out of curiosity to see what a poet looks like. And when they find out I am a stout poet and not the pale, starving kind, they don't always like it."

Hugo was born in a semi-rural Seattle suburb, White Center, a few days before Christmas in 1923. His parents were teenagers. His father disappeared and his mother left infant Dick with her parents, who also lived in White Center. His mother visited occasionally but never again took Hugo into her home.

In *The Real West Marginal Way: A Poet's Autobiography*, Hugo described his grandparents as "ignorant, sentimental and innocent, worn by a life of hard work and by raising five children of their own." His grandfather held a menial job at the Seattle Gas Company. Hugo wrote in *West Marginal Way*:

It should be sufficient to summarize. I was subjected to gratuitous beatings and distorted, intense but, by any conventional standards, under-estimated affection by my grandmother, who, I was convinced years later, had not been

right in the head. My grandfather was a silent man, at times a defeated one who sometimes sat in a wood straightback chair in the kitchen and stared at the floor, his head bowed. He occasionally threatened to turn me out of the house.

Hugo ran with neighborhood toughs, played softball, fished the creeks near his house. He began to write. His grandparents were asleep by nine. "I would be up alone in the house. I didn't dare play the radio very loud if at all, and by the age of nine, out of boredom, I was putting words on paper at the table in the small dining room off the kitchen."

He wanted girlfriends and couldn't get them. "My behavior around girls was uncontrollably affected and convoluted, and for a long time I was convinced I would know the disdain of women all my life." (In photos taken when he was a teenager, Hugo appears strikingly handsome, rather like the young Brando as Stanley Kowalski.)

After high school, Hugo joined the Army Air Corps, flying 35 bombing missions. "It was the first time I had been away from home for any

length of time, and on my one foray out into the big world I had nearly been killed several times." In 1945 he returned to White Center and moved back in with his grandparents. "If anything, the war must have reinforced my unconscious resistance to growing up and leaving home. I tried to recapture the past. I even played cowboys and Indians with a little boy who lived across the street." Hugo played softball in various Seattle leagues and kept up his fishing. He also began drinking heavily "that great American philosopher, Jim Beam."

Hugo used the GI Bill to enroll in the University of Washington ("something I'd looked forward to all through the Army Air Corps"). June 1948, his B.A. complete, he entered graduate school in the university's creative writing program, where among his fellow student poets were David Wagoner, James Wright, and Carolyn Kizer. He was a student in the first two poetry courses Theodore Roethke taught there.

Roethke, by then considered one of America's great poets (he would win the Pulitzer in 1954), encouraged him. "Get your fat ass to work," said Roethke (he who wrote "pale tendrilous horn").

In 1951, after receiving his M.A. in creative writing, Hugo took a job at Boeing, where he worked as a tech writer until 1963. ("The lack-

iest thing that ever happened to me was the obscurity I wrote in for many years.") He married in 1952, another heartbroken loner like himself.

Hugo's first book, *A Run of Jacks*, was published in 1961. I've heard fly fishermen quote from "Trout," the leading poem in this collection:

I wedged hard water to validate his skin —

pair to the Milltown Union Bar.

Gradually became a good heavy drinker. I took my favorite stool, drank to closing time, left quite smashed but without making a social mistake and drove home without incident. Over and over. From my favorite stool I could see myself in the mirror behind the bar. That was the man I must accept, the one I must make peace with, that big sad face in the mirror. Forty years old. Then another De-

written during that period were finalists for the National Book Award: *The Lady in Kicking Horse Reservoir* (1973) and *What These Loves Left Remains American* (1975).

He bought a house. ("I've suffered from a fear of dispossession all my life.") He married again, happily. His students flourished. Novelist and poet James Welch, studying with Hugo during this period, said, "He made us all feel that anybody could write. We didn't think there was a chance in the world that we had anything to say."

If you lived in the Pacific Northwest, as I did, during the '70s and you were interested in writing, as I was, Hugo was a sun who shone down on you and the moon at night. His poems mapped the land you lived on. Thus, Tabala, the Indian reservation near Washington's coast:

Where sea breaks inland, claiming the Quinal in a half-saltwater lake, comes turn grow waiting for the runs. The store makes money but the two cafes, not open, rot in spruce.

"Tabala!" If you were unhappy, were poor or not handsome, not lucky, he was always there in Missoula, saying what you'd say if your heart could talk.

You might come here Sunday on a whim. Say your life broke down. The last good kiss (continued on page 34)

I handed Hugo the plastic box in which my husband packed the flies. He opened the box and eyed the flies, each set on its hook.

call it chrome, say red is on his side like apples in a fog, gold gills.

In 1964, when Hugo was 40, the University of Montana invited him to come to Missoula to teach creative writing. ("I was frightened. I'd never taught and didn't know if I could do it.") That same year his wife left him. ("The fault was mine.") He would teach all day and then re-

center 21. Forty-one years old, I'd probably never have another woman.

Hugo learned to teach. He continued to write. Increasingly, what he wrote was published and praised. He fished. By 1972 his huge body had rebelled against alcohol and Hugo quit drinking. "At the time I was drinking, I was down to five or six poems a year and then all of a sudden I burst loose and I had that 'hot streak' — eight or nine years." Two of the books

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OUT OF CONTEXT

The [house's] interior, serene, elegant and austere, was designed by Jack Lenor Larsen, the renowned New York creator of luxury textiles and furniture. "It's a Jack Lenor Larsen museum," says the mayor, who often wears similarly elegant and austere gray Yves Saint Laurent pantsuits...

While most of the corridors between pavilions have glass walls, to bring the garden indoors, rooms are paneled in whitewashed teak. Couches are upholstered in Larsen's Siam spun silk. The classic, Jules Lehou Art Deco club chairs are covered with his butterfly leather. In the dining room, Larsen used Wholly Cow woven leather for his Legato dining room chairs. Walls are appropriately covered with a lightweight fabric he calls Whispers, the hall with a wool carpet named Syncopation...

Mayor O'Connor draws

strength from her home, a place where she can spend unhurried time with her husband, think and read. (Not long ago, her night table was stacked with Daniel Yergin's *The Prize*, Umberto Eco's *Foucault's Pendulum*, Bernhard Anderson's *Understanding the Old Testament* and the Bible.) This tranquil space is the ideal antidote to City Hall, where each day the idealistic mayor brings the same dedication to "fight the big fights"—the things that take the most energy out of me, because I have to fight the world for my city."

Wendy Lyon Moonan
"Safe Harbor"
Town & Country
May 1992

Imagine me, not exactly one of our favorite sons, pulling up as usual on the San Diego bus via San Ysidro to that little wire fence where a brown-shirted cop on the

U.S. side once told me that he had never, in fifteen years of working that post, been across the border to Mexico—which to him was one big Tijuana—and never would. That was in the very early Sixties. He made me and Bob Mates, my travel companion at the time, produce what Bob called "LD, up the karoos" to prove we hadn't been in jail and weren't secret gangsters, part of the kiddie underworld.

Now it's three years later, 1965...

This time I get off the bus just when it's turning dark. There isn't anyone guarding anything at the border, so I'm free to walk across like the proverbial human being...

I behold the smoking taxi driver that a little boy leads me to in the drizzling night. This driver, he don't say nothing when I climb into his cab, not until we shoot

out from customs and down the block toward the bus station; then suddenly he breaks into that local lingo, the Tijuana, yaking all about how things've been, cha-cha-cha, and *quien sabe?* and *pe vini and gringuitas* and who knows what all! Having at first taken me to be a true Latino of some kind, he's made to realize by my muffled replies in Spanish that either (a) I've been out of practice speaking the language for some time now, or (b) —and more probably —that I must be that occasional gringo negro who slips across the border, usually from the San Diego Naval Yard to either get high or get laid...

Al Young
Bodies & Soul
1981

One of the favorite drives is into the Monte. This is a large park or tract of a thousand acres. On each side the

hills rise, and in front of El Cajon shows new beauties with every step of the pass. Great live-oaks with enormous trunks, ancient sycamores, elder, and willows make in some spots a dense shade. On the edge of the hillsides the Flume may be seen, which furnishes many ranches as well as the city of San Diego with the purest mountain water. Underneath the trees and up on the rocks the lover of flowers and ferns will scramble. There are the dainty forget-me-nots, tiny flowers of starry white, flowers of pale orange with centers of deep maroon, the wild gallardia, and the wild peony with its variegated leaves. Many other delicate blossoms which we cannot stop to describe are there too. And the ferns! All kinds may be found by the initiated, and many are close at hand. The fern lined with gold or with silver, the running ferns, the ferns of lace-like fineness,

Kate Sanborn
A Truthful Woman in
Southern California
1893

the ferns as soft as velvet, all growing in the greatest profusion. And each day of the week a different drive and new delights.

There is the valley of El Cajon ("the box"), which should be visited in grape-picking time. The great Boston ranch alone employs three hundred twenty-five pickers. Men, women, children, all busy, and the grapes when just turned are sweet, spicy, and delicious, making the air fragrant. This valley is dotted with handsome villas and prosperous ranches. The range of mountains which looms up before us from the veranda of the hotel is not yet dignified by a name, yet it is more imposing than the White Mountains, and in the distance we see old Cuyamaca, nearly seven thousand feet high.

Kate Sanborn
A Truthful Woman in
Southern California
1893

[The chief of police] led me over to the wall, stabbed a shaky finger at a framed map of Baja California. The finger weaved, slid, and came to a stop at a point near the Mexico-California border.

"Here is — hic — is how you say, pen — pen-in —?" "Peninsula."

"Yes. Pen-in — well, you see it, yes? How way out here or come? Yes. And here is teep of island. And here — what you say is here, Client?"

"Something never to be taken internally," I said. "An insipid beverage, somewhat salty in this instance —"

"Ha, ha. Is water, you say, yes? You be wrong, Client. *Piquita*, it. Two, three inches, yes, but no more. Underneath is beeg — how you say? — reef. Rock. Like pavement."

"You're joking," I said. "You mean to tell me you can drive a car from here to here?"

"Si. Many time I have. Many peoples they do. Like I say, is rock. *Muy bueno camino* — ver' fine road."

Jim Thompson
The Nothing Man
1982

Lester Bangs was as important and influential a rock critic as John Lennon was a rock & roll musician. This is not a claim made lightly.

Bangs' first published work, a negative review of the MCS's *Kick Out the Jams*, appeared in *Rolling Stone* in the spring of 1969. In 1971, he dropped out of college and moved from his home in the San Diego suburb of El Cajon, where he was known to have written on the walls of any available room when he ran out of paper, to Detroit, where he solidified his reputation in the pages and off the walls of *Crim*.

Paul Nelson
"Lester Bangs 1948-1982"
Rolling Stone
June 10, 1982

Devon got out of bed and went over to the window to pull aside the drapes. She had long since moved out of the bedroom she'd shared with Robert into the smallest

room on the second floor of the ranch house. Small rooms were less lonely, easier to fill. This one, which faced south, had a sweeping view of the river valley, and in the distance the parched hills of Tijuana with their domed cathedrals and the same color as the mustard they sold for hot dogs at the race track and the bull ring. Tijuana looked best at night when it became a cluster of starry lights on the horizon, or at dawn when the cathedral dome turned pink and the shadows were still hidden by darkness.

South of Boca de Rio the road met the main highway that connected San Diego and Tijuana. The two cities, so dissimilar in sight and sound and atmosphere, were

bound together by geography and economics, like step-ladders with completely different backgrounds forced to live together under the same roof...

Leo Bishop drove in the slow lane, both hands on the steering wheel that his knuckle bones seemed ready to force their way out of his skin. He was a tall thin man in his early forties. There was about him an air of defeat and bewilderment, as though all the rules he'd learned in life were, one by one, being reversed.

The road had turned west toward San Diego Bay. Sailboats moved gently in the water like large white butterflies that had dipped down to drink. At the edge of the bay a thin strand of beach, wet from the ebbing tide and sil-

vered by the sun, held back the open sea.

"You'd better let me off half a block or so from the courthouse," Devon said. "Mrs. Osborne thinks we shouldn't be seen together."

"Why?"

"People might talk."

"Would that matter?"

"It would to her."

They drove for a while without speaking. In the bay the sailboats gave way to navy vessels, the white butterflies to gray steel waterbugs with ferocious-looking antennae and weird superstructures.

Margaret Miller
Beyond This Point
Are Monsters
1970

The Reader will pay \$10 for submissions to "Out of Context" that are elected for publication. Chances must be drawn from books or out-of-town periodicals. Include author, title, date of publication, and your phone number. Send photocopies only, not transcriptions. Mail to "Out of Context," P.O. Box 8580, San Diego, CA 92168-5801.

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LETTERS

(continued from page 3)
articles in it." When I wrote a letter a few weeks back critical of the Reader's negativity, I was surprised to receive several unsolicited phone calls of

agreement. This reinforces my impression that the paper disappoints many more people than it informs or entertains. I'm not interested in slandering the Reader or any of its writers for the sake of being outrageous. I am interested in seeing the paper change to provide a more varied, creative, and positive editorial mix. Perhaps other readers will

submit some ideas for the improvement of the Reader, and then we can see whether the editorship is responsive to constructive criticism from its readers.
Part of the problem in asking the Reader to change is that it's hard to know what it stands for; its editorial philosophy is not shared in print with readers. The San Francisco Bay Guardian, where I cut my teeth as an investigative reporter 10 so many years ago, has always carried on its masthead the motto "It is a news-

paper's duty to print the news and raise hell." Some might wish for a less contentious purpose, but at least it's out there for everyone to see. By contrast, the Reader's philosophy is covert.
My suggestion for an improved Reader is a full exposition in print of the Reader's purpose and vision, at least once. Otherwise we'll all have to keep guessing what this paper is getting at, based on the preponderant negativity of its

editorial matter and the smart-ass titling of letters to the editor.

D. Patrick Miller
Encinitas

The Continued White Exploitation Of The Minority Races

The headline you wrote for the Street Scene letter (September 24) indicates that you missed the point of Ms. Labr-Taylor's letter. The point was not the disappointment with

the food, which was real enough, but the continued white exploitation of the minority races. (Not minority for long.)

Oh, I know. It isn't intentional. It's just an unthinking habit. A habit that needs correction. The blacks and Hispanics supply the draw, and the whites rake in the profits. There are plenty of ethnic restaurants out there that could supply truly authentic food. (Mavis & Cyn's, Baby Back BBQ Shack, Fargo's and Huffman's to name some black ones. There are too many Hispanic restaurants to even begin listing.) Some of that money could/should go back into the minority communities to help lift them up. It's the least we can do.

And if we don't start facilitating lifting them up, we're all going to be pulled down by the weight of their poverty and hopelessness.

Janetmarie Colby
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Turn to page 78 for complete instructions and then

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PHOTOGRAPH BY DAVE ALLEN

Phone Matches™ Success Stories:

Rose Candelore and Richard Welch

ATTRACTIVE, PROFESSIONAL, mother, 5'2", 115lbs., 33, looking for companion; then who knows? I enjoy romance, theater, concerts, cooking, reading, surprises and life. ☺

Rose: Richard was the 12th or 13th of 66 calls I received. My roommate chose him for me after listening to his message.

Richard: I moved down from San Luis Obispo, transferring from Cal Poly to USD. When I saw the Phone Matches™ ads, I called the Reader and asked if they were for real. The person I spoke with suggested I call a few ads if I felt uncomfortable about placing my own. Rose was one of four people I called. I was happy to hear she had two children since I've never had children of my own.

Rose: Our first date was at Black Angus where Richard works; then we went to the play "The Recruiting Officer" at USD.

Richard: During the play, Rose was laughing. Her laugh is infectious. What was interesting for me is you hear talk about having this electric feeling between two people. On our first date, I felt that.

Rose: As we were talking, we realized we had actually once worked together. Our paths had crossed.

Richard: Four days after our first date, it was Valentine's Day. She sent me flowers. That was something I loved.

Rose: In the beginning, Richard was testing me. He took me window shopping for furniture, to see if we had the same taste. Another test was walking through mud in Pecositos Canyon.

Richard: Rose is smart as a whip. She's someone I can explicitly trust. She's a wonderful manager, very organized, just an all-around planner. Her kids are great. I'm taking step-parent classes. In fact, we've all planted a garden together.

Rose: Richard is very adult. He complements me well. When I'm frustrated, he listens to me.

Richard: Rose and I never would have met if it wasn't for this Phone Matches™ service. Most of us only have a small group of friends and work associates, and if you don't go to bars, your sphere is that much smaller for finding the right person.

Rose: Over spring break, we went to San Luis Obispo. We were listening to a saxophonist at the open air market. We asked the saxophonist's wife if her husband did weddings. When she asked, "Why are you two getting married?" Richard answered, "Yes." I thought, well would you at least ask me?

Richard: It just popped out. It's like you get asked a question and you don't have your guard up so you answer from your heart. My ex-wife, who was still my good friend, died a few months ago. She loved Rose. The day before I proposed to Rose, my ex-wife gave us her blessing. The day I proposed, my ex-wife, who had been sick for many years, passed away.

Rose: That was our sign. Since then, we've set the date for getting married to March, on Harbor Island. Richard's best man will be a woman.

Richard: In our future, we want to own a dairy farm. Rose shares that vision with me. I'll milk the cows early in the morning. Rose will sit on a stool and supervise.

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READER'S GUIDE TO

LOCAL EVENTS

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A New Venue For
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Snack Pack

California's Original
Food Faddists Come To The Tube

In the spring of 1847, General Stephen Kearny rode north from San Diego on a long fact-finding expedition. By June he and his company had reached Sutter's Fort near Sacramento, where they rested, took on new provisions, and caught up on the local news before heading eastward over the Sierras. The biggest tale going around Sutter's was the saga of some well-to-do families from the Middle West who had gotten trapped in the mountains the previous fall. The survivors now seemed healthy and cheerful in the tents and cabins by the fort, but by all accounts they had been through an ordeal. About half of the 80-some travelers had died during the winter; the remainder seemed to have subsisted mostly on boiled ox-hides.

rumored, had even feasted on their dead companions.

A few days later, Kearny's people reached the site of the disaster and learned the truth. Strewed about the makeshift bus and broken-down

set new records for audience interest in televised documentaries. That epic also set new records for documentary length, causing some wags to remark that the program was apparently running in real time

and would take four years to watch. This time Burns worked with filmmaker Lisa Ades instead of brother Ken and managed to squeeze the year-long Donner journey into 90 minutes.

The story in brief: It's the mid-1840s. Encouraged by a would-be empire builder named Lansford Hastings, a number of Midwesterners decide to get in on the coming land boom in California (still administered by Mexico but expected to break free very shortly). A wealthy Springfield, Illinois businessman named James Reed leads the Donners, the Breens, the Murphys, the Graveses, and a few other families and hangers-on to

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wagons of the Reed-Donner party lay assorted human bones, kettles of dried blood, dismembered corpses, and frying pans with half-eaten bits of human brains, livers, hearts, and kidneys. One of the Mormon volunteers accompanying Kearny made a diary entry that succinctly described the place as Cannibal Camp.

The story passed into American folklore as the Donner Tragedy and has been recounted in dozens of articles and books (notably Bernard DeVoto's 1846 *Year of Decision* and George Stewart's *Ordeal by Hunger*). Strangely, it never inspired a major motion picture or documentary film. Or at least it didn't until now. Ric Burns' "Donner Tragedy" will be shown next Wednesday on The American Experience.

Ric Burns is of course one of the fabulous Burns brothers, whose 1990 Civil War series

set new records for audience interest in televised documentaries. That epic also set new records for documentary length, causing some wags to remark that the program was apparently running in real time

Independence, Missouri, where in April of '46 they embark on the great trek westward. At first all goes well, then they take a wrong turn and nearly perish in the Great Salt Desert. Leader Reed kills a truculent teamster, is banished, and the leadership passes to George Donner, an Illinois farmer. The families reach the Sierras in late October and are trapped by a snowstorm. A few ill-planned attempts are made to cross the mountains on foot. Food runs out for the mountain hikers; demented and frostbitten, they begin to eat each other. A few make it across to safety, where they summon rescue parties to lead the families through the 25-foot snowdrifts of the mountain passes. But even these relief parties get lost on the way back, and cannibalism sets in again. By April the sole survivor in the camp is the villainous Lewis Keseberg, a mad German who is eating the remains of Mr. and Mrs. George Donner.

"The Donner Party" tells this mesmerizing tale nimbly and well, although it has its elements of hokum. The pioneers in the tale had no Matthew Brady bringing up the rear with his darkroom, so there are no on-site photos to accompany David McCullough's sonorous narration. Burns finesse the problem by showing us pictures of other things: photographs of 1870s mountaineers, paintings of wagon trains, aerial films of the Sierra Nevada. Then there's the problem of the character voiceovers. As in *The Civil War*, Burns here chose to put together an all-star cast of larynxes without regard for regional accents. As a result we get such boners as Midwesterners being portrayed through both the honored Boston drawl of George Plimpton and the New York gate of Eli Wallach.

Continued on page 48



Margaret and James Reed

READER'S GUIDE TO LOCAL EVENTS

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Another criticism: this version adds no new insights to the Donner tale but is content merely to condense the narrative that Stewart told in *Ordeal by Hunger* (first published in 1935). The basic why of the tragedy is never dealt with, except with head-shaking regret that these travelers were delayed by misfortune. Actually, it seems clear from the great wealth of literature on the subject that the party fell into undisciplined chaos when it lost the leadership of James Reed. After Reed left, the migrants turned lary and began to dwell on the trail, often covering less than a mile a day. And when they became snowbound, most were content to lie for weeks at a time in their filthy huts, sinking ever deeper into depressive madness. They wouldn't even stir themselves desperately to forage for food (many frozen oxen still lay beneath the snow), visit their neighbors, or even (one gathers) to perform bodily functions.

Nor does "The Donner Party" discuss the historiography of the tale, which is as compelling as the saga itself. At first, in rowdy pre-statehood California, the cannibalism was accepted as fact and related with more fascination than repulsion. A generation after the event, however, the party's survivors were in full denial. Even Kerueg, who had told harrowing acquaintances how he had relished the liver of "Donner," retracted his boasts. For the next half-century, while the last survivors aged, historians treated the cannibalism as more rumor than fact. It was not until the 1930s that serious scholars collated the primary source material and concluded that, yes, practically all of the survivors had died on human flesh.

Believe it or not, the story is happy ending. Two of the

largest families, the Rivers and the Reeds, came through completely intact. Many of the survivors lived to a ripe old age (the last Reed girl died in 1935), and nearly all did quite well economically once they recovered from their ordeal. After the spring thaw, they were able to salvage many of their valuables from the mountain camp. They had brought these with them in order to sell them as a profit and become rich land developers; here, at least, their adventure went according to plan. Two years later, the Gold Rush would bring thousands more across the Sierras, and California would come to the brink of statehood. By that point, James Reed was a town father of the new city of San Jose. Teenage Mary Murphy had gotten married and now presided over a sprawling North California ranch. The ranch grew into a settlement and then a town. Marysville, some 40 miles north of Sacramento.

—Margot Sheehan

"The Donner Party: The American Experience"
Wednesday, October 28,
9:00 to 10:30 p.m.
Repeating Sunday,
November 1, 2:00 p.m.
KPBS-TV, Channel 15

Hope For Rug Rats A New Venue For Screaming, Crying, And Manic Misbehavior

One day last November, while visiting family members in Chicago, I let my seven-year-old son sit on our upstairs sofa. We could either drive downtown to visit the Field Museum of Natural History, with its splendid dinosaur skeletons, or we could go to a playground in suburban Naperville. He picked the latter.

That preference may say something about the super-saturation of modern childhood with dinosaurs. But I think it says more about playgrounds both the traditional and the new sort that have begun to appear all over the country, one of which we visited that day. If the choice had been between the museum and the little park near his grandmother's home, I'm sure my son would have decided differently. The neighborhood park is clean, safe, and reasonably well-equipped. But only as an 18-month-old could find it exciting. On the other hand, even 18-month-olds find the new "indoor playlands" or "play centers" an order of magnitude more exciting.

Their hallmarks are brightly colored plastic tubing big enough for children to crawl through, twisted into mazes and connected to slides and bins full of plastic balls. Even children people have seen this stuff. It began sprouting next to McDonald's outlets some years ago. It was such a hit in that setting that McDonald's last September opened a prototype center devoted exclusively to children, with name a Happy Meal in night. Called Leap & Bounds, that was my family's destination in Naperville. By May

of this year, the prototype had generated enough profits that the fast-food giant was ready to build two more branches. Now a spokeswoman says 15 more will be opening in a dozen cities within the next 12 months.

McDonald's is neither the first nor the largest player in the private enterprise indoor park business. That distinction goes to a pair of Kansas City-based gymnastics enthusiasts who founded the "Discovery Zone," chain in 1989. With more than 40 facilities open now, they plan to add at least 100 more by the end of 1994. San Diego County got its first one about a month ago, located in the east-end reaches of Chula Vista. It charges \$4.95 for kids to play for two hours (their adult companions get in free) and offers the standard tube mazes and balls in an unspiced setting. There's no music, no theme, just the equipment set within a drab, brightly lit red, yellow, blue color scheme.

More sophisticated is the G. Wilkins Kids Club, which began operating in August of 1991 in another Chula Vista shopping center. This is an independent enterprise, owned by local businessman and father of three (Jerry Coles, Chuck E. Cheese-style animatronic displays (even the deer, and a "Jungle Island" theme is carried out in the climbing areas). While Coles declined to disclose the total number of visitors his facility has attracted during the past 15 months, he says attendance has reached up to 8000 per month. "We're very, very pleased."

Coles says he eventually plans

to open more G. Wilkins in the county. But one prime San Diego location has just been snatched by a veteran arcade operator named Barry Watkins. A week ago, I found Watkins on his knees in one of the buildings at Belmont Park, wrapping foam padding around the

metal leg of a snack counter, preparing for the informal opening of "Pirate's Hideaway" (a grand opening celebration is set for November 14). "This space had never been leased before," Watkins says of the two buildings that house his new venture. Once the size of an



Pirate's Hideaway

READER'S GUIDE TO LOCAL EVENTS

amusement park, the Belmont Park complex was completely redeveloped about four years ago, but faced poorly at first, according to Watkins. He says that's because the developers were trying to make it a retail complex. "But you just don't do that at the beach," he asserts. "People don't come to the beach to shop. They come to be entertained."

A resident of Santa Cruz, Watkins has run an arcade and carnival games business there for 18 years and through it met the men who finally re-opened Belmont Park's Giant Dipper roller coaster in August of 1990. They also opened a small carousel at the same time. "The coaster really turned the place around," Watkins says. Since its opening, other fun-funners have taken over the various spaces; it's almost as if, by the way, the old amusement park is coming back to life. Watkins himself opened the Prime Time arcade game center in March of 1990. Followed by the Sweet Licks candy shop 15 months ago. They've been joined by a second games arcade, bumper cars, a "Circulator" exercise machine, remote-controlled motor boats. The two buildings that house Pirate's Hideaway were the last remaining empty spaces in the center.

Within them, Watkins has had an artist create elaborate pirate-themed murals over sanding pastel walls. (The arcade owner's theory is that while the bright primary colors may serve fast-food places well by getting people to move in and out quickly, they make parents want to escape from a playland setting as fast as possible.) After paying inside the entrance, children enter a mysterious aperture that has them sliding down into a tunnel adorned with paintings of skeletons, spiders, and otherworldly creatures. At the far end of the tunnel, they can romp in three separate areas: "Barnacle Reef," a section reserved for smaller kids, a "Pirate's Challenge" obstacle course (complete with timer), and a daunting black and white-tubed "Spy Mountain" area where

bolder youngsters can climb up to skylights in the roof that overlook the roller coaster and nearby bay, then descend through a pitch-black, 21-foot tall spiral tube slide.

"Amusement parks have gotten really expensive," asserts Watkins, who's gambling (about \$1 million) that the relatively inexpensive playland will provide a popular alternative.

—Janettette De Wyse

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to 8 p.m.; Friday, 10:00 a.m.
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Monday through Thursday;
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additional hour,
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hours, \$1.99 for each
additional hour,
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Gathering Of The Tribes Athenian Democracy In Perspective

Let's suppose that the city of San Diego — no, let's make it San Diego County — is divided along boundary lines into four, oh, let's call them "tribes," the Irish, the African, the Mexican, and the Portuguese. Each of the tribes traces its ancestry back to immemorial times. And in the present time, each tribe has its own independent political organization. The Irish tribe, for example, is ruled by powerful Irish clan members who claim leadership because of their noble birth and because they own a lot of land. Their tribe has its own administration and carries out its own rough justice. It has its private defense forces. It even has its own religion — or, at least, its own particular set of the general San Diego religion.

There are, indeed, some less than ideal institutions in the county. There is a general assembly in which all San Diego citizens get together and talk about public policy. There are nine magistrates elected for a one-year term. There is a civil court to take care of various administrative and judicial matters. But a preponderance of power is held by the leaders of the tribes, who function like the chiefs of four distinct mafias.

What's wrong with this system of government? you may ask. First of all, it is really government by the few, for the common people have little effective voice. In addition, the tribes tend to get into factional disputes with each other, which often enough lead to violence. And people's allegiance is much more to their tribe than to San Diego as a whole — a particularly disturbing fact, since the immensely powerful and aggressive Emperor of the Rockies is

expanding his territory by leaps and bounds and is getting closer to Southern California every day.

—

or a Susan Golding, or a Peter Navarro, or some other routine politician, but a true political genius, who instead of accepting the traditional institutions that have grown up gradually over the years is going to invent a new, more rational, more effective system, all in one swift act of intellectual/creative creativity.

Here is the new arrangement he puts into effect. The four "natural" tribes are abolished. Instead, ten entirely artificial tribes are created: the Reds, the Blues, the Greens, the Purples, and so on, as

Furthermore, the new tribes won't have compact blocks of territory on which to build their own states within the state. The old neighborhoods and communities — fairly small, and no threat to the centralized, unified San Diego — will be strengthened with fresh powers of local government. But each of the new tribes will be composed of scattered neighborhoods from all over the county: the Purples, for example, might include Normal Heights, Clairemont, Chula Vista, Alpine, Escondido, Carlsbad, Jacinto,



Greek vase from the time of Cleopatra

How is a weak, divided San Diego going to defend itself against this foreign menace?

Now, let's suppose a statesman comes along who manages to persuade San Diego to revise their system of government across the board. Not a Maureen O'Connor,

administrative units for political, religious, and military affairs. Instead of identifying with the Mexican tribe, for example, a Mexican San Diegan will now identify with — let's say — the Purples, into which tribe he has been inducted purely arbitrarily.

some from the coastal communities, some from the city of San Diego, some from the rural areas in the interior — so that any potential power base, of any tribe or any area, will be geographically fragmented and weakened.

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READER'S GUIDE TO LOCAL EVENTS

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As for the San Diego Assembly, it will now be fully democratic, with every citizen taking part in discussions and votes. But there will also be a new kind of representative body, a Council of 500, to initiate legislation, to administer the laws, to supervise finances, and to deal with the actual running of the country. This Council will be made up of representatives of the ten new tribes (50 members per tribe, chosen by lot) — and for day-to-day administration, each of these "tribal" delegations will take charge in turn, for a 36-day period.

Why not? Because that's the way the world is divided into ten parts — or maybe because 36 days (unlike a month or a year) is such an artificial length of time, as though to emphasize the complete artificiality of this whole man-made, thought-up, rationally constructed system of government.

"It will never work," you say? But it certainly worked in ancient Athens, where a political genius named Cleisthenes instituted just such a system in 508-507 B.C., thereby more or less fixing the structure of the Athenian democracy for centuries to come.

Not to say that things were going to be perfect — far from it. The old tribal allegiances had been undermined. But class differences — conflicts among the old aristocracy, the new moneyed classes, the city workers, and the rural farmers — went on creating turmoil. Every once in a while the system broke down, and a dictatorship took over for a time. And women, slaves, and resident aliens — all of whom together made up a considerable majority of the Athenian population — were excluded from citizenship altogether and could not participate in the political process.

But Cleisthenes achieved his major goal. The focus of allegiance was now not the clan, nor the tribe, nor the local territory, but Athens. It was the political institutions of the city-state that constituted the center of power, not local houses. Within a generation, the newly centralized state, drawn in the energies of all the Athenian people,

would triumphantly defeat the "Empire of the Rockies" (or call it the Persian Empire) and would go on from there to create an empire of its own. Most important of all for the first time in the history of the world, a people had found a way to govern themselves, according to principles established not by conquest, not by tradition, not by divine powers, but by their own human intelligence.

Maybe in San Diego still have something to learn from these events of 2700 years ago!

"Cleisthenes and the Birth of Athenian Democracy"
Lecture by Professor Donald Kagan of Yale University
Monday, October 28,
7:30 p.m.
Case Hall, Art Center, San Diego State University
Free
954-6186

Attacked By Killer Whales

Salt Water, Turtle Blood, And The Unforgiving Sea



Robertson survives in a photo taken by crewmen on the rescuing Japanese ship.

Michael Greenwald's anthology *Survivor* offers dozens of accounts of people who had to test their ingenuity and will to live in the open sea. Among the many excerpts is one by Douglas Robertson, "Survive the Savage Sea," which I read this account because it's a microcosm for survival, not only in the ocean but in any extreme life experience. While we all share romantic notions about voyaging in a schooner, Robertson's story lays bare the unprecedented courage and inventiveness required in a maritime emergency.

In 1971, Robertson, then an English dairy farmer, decided to return to sea for an open-ended world tour. Because of his past voyages and his Master Mariner's Certificate, he felt himself to be qualified to navigate his wife and three children, an 18-year-old and a 12-year-old set of twins. In addition, a college student joined them, and they set sail in a half-century-old 19-foot, 43-foot schooner.

The first few months went without mishap, but 200 miles east of the Galapagos Islands, the ship was attacked by killer whales.

Within one minute, the schooner began to sink, and six people found themselves crammed into a ten-person life raft. The items salvaged from the wreck were 12 oranges, 6 lemons, 1 pound of biscuits, 8 ounces of glucose candy, a sail, and a dinghy that they towed behind the life raft. Even as they counted up these objects, the current began pushing them northward toward one of the most isolated areas of the Pacific.

The life raft held an additional cacher, four days' worth of bread and glucose tablets, eight flares, and a tiny doll knife. On their first night in the life raft, their dinner — later regarded as sumptuous — consisted of one shared orange, one half piece of biscuit per person, and one candy each. Fortunately, a torrential rain augmented their water supply. But when they spotted a ship about three miles away and set off their rockets, they failed to attract attention. Douglas wrote, "I felt the bitter aggression of the predator. This was not our environment, and the beasts around us would kill us if we failed... They had millions of years of adaptation on their side, but we had brains and some tools."

An obsessive determination helped the party to trap an 80-pound turtle in their sail, had it on-board, and bludgeoned it to death with the paddle. They left the blood in the dinghy for fear that the smell would attract sharks. With their small knife, they harvested pounds of turtle meat and about 100 yellow egg yolks. All this they ate with relish. Nevertheless, their skin became wrinkled and infected; everyone suffered from saltwater boils and severe sunburn. Because their diet lacked fat and carbohydrates, they grew hollow-eyed and emaciated.

To pass the hours, they talked about food and the possibility of opening a restaurant to be named Douglas's when they landed. At the top of their list for the menu was beef Stroganoff, shrimp curry, rich stews. The children longed for fresh fruit topped with ice cream. But they had to settle for reality, which in this instance consisted of the stuff at the bottom of the dinghy: rainwater mixed with turtle blood. Since it was undrinkable, Douglas decided that the liquid could be consumed rectally. A piece of rubber tubing from the raft ladder was combined with a makeshift funnel so they could drink via enema. Since they had abandoned any sense of privacy, they laughed during this procedure.

On the 17th day, the raft collapsed and all six people and their gear crowded into a nine-foot dinghy. They sailed 800 miles in this precarious vessel, always fearful of sharks. Along the way they learned to fish with a paddle and a hook, to kill a shark, to render turtle oil and use it on their ulcerated skin. They estimated that they were 300 miles off the coast of Central Africa.

Their 36th day on the open sea brought an incalculable stroke of luck. A Japanese ship came into sight, and this time it responded to one of the last of their flares. Their ordeal was finally over.

The captain of the Japanese ship invited Michael Greenwald to gather this and many other stories of those who had faced down "the Lady with the Green Face" into an anthology. Greenwald himself is no stranger to risk-taking. He has sailed the Atlantic and Pacific seas, made voyages in a canoe through the Canadian Arctic, and has traveled by schooner to north and

Lecture by Michael Greenwald on "Survival at Sea"
Next Thursday, October 29,
7:00 p.m.
Poland Lounge Assembly, 3035
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EVENTS LISTINGS

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

2 QUILT EXHIBITIONS ON DISPLAY

at the Museum of San Diego History



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(619) 232-6203 for more information
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BAJA

African Music, Folklore, and Dance will be presented tonight, Thursday, October 22, at 8 p.m., at the Tijuana Cultural Center, by the group *Guano*. Admission is \$40 U.S. per person. The center is located at Paseo de los Héroes and Mina Street in Zona Rio. For more information, call 011-52-66-84-11-11 x302.

La Joya Jewish Orchestra will play classical music on Friday, October 23, at 8 p.m., at the Tijuana Cultural Center, located at Paseo de los Héroes and Mina Street in Zona Rio. For more information, call 011-52-66-84-11-11 x302.

An Off-Road Marathon is scheduled for Saturday, October 24, beginning in Rosarito at noon, with beach runs and a mountain bike leg. Day-of-event registration begins at 9 a.m. and costs \$40 per participant. There will be an after race party at the finish line. The course consists of a 5K beach run, a 10-mile mountain bike ride, and another 5K beach run. The beach run is relatively flat; the mountain bike course has a maximum elevation of 500 feet. Water and fruit will be provided.

To reach the area, take the Ensenada/Rosarito toll road approximately 17 miles south of the border to the San Rosarito exit. Follow the main boulevard south to one block past the only stop light in town. Follow the banners to the start/finish line. For more information, call 011-52-66-84-11-11 x302.

Live Vex will present modern dance and music at the Tijuana Cultural Center on Saturday, October 24, at 8:30 p.m. Tickets are \$10 U.S. per person. See the show at Paseo de los Héroes and Mina Street in Zona Rio. For more information, call 011-52-66-84-11-11 x302.

The Val Vito Martial Arts Tournament is scheduled for Sunday, October 25, at 10:30 a.m. See the action at the Gimnasio Municipal near "El Tigre" Garcia, at 9th Street and Rosarito, in Ensenada. Admission is \$15 for children, \$30 for adults. For more information, call 011-52-66-84-11-11 x302.

"Transcending Borders" is a series of exhibits of the work of 15 San Diego artists and 16 Tijuana and Mexicali artists, running through November 2 at the Tijuana Cultural Center. Work by the exhibitors includes paintings,



Jimmy Buffett
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November 1

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etchings, photographs, video sculpture, and installations. Free. Hours at the Center are 10 a.m. to 5 p.m., daily, and it is located at Potos de los Heroes and Mina Street in Zona Ros. Admission is \$5 per person. For more information, call 611-52-66-84 11-11 x90.

Outdoors Film, Antarctica is now showing in the dome theater at the Tijuana Cultural Center Monday and Tuesday at 5, 7, and 9 p.m. Wednesday through Friday at 5, 7, and 9 p.m. and weekends at 11 a.m., 1, 3, 5, 7, and 9 p.m. The center is located at Potos de los Heroes and Mina Street in the river zone. Admission is \$4. The film People of the Sun continues to screen in English daily at 2 p.m. For more information, call 611-52-66-84 11-11 x90.

OUTDOORS

The Twenty Hours of the Black Oak Tree are just beginning to highlight the slopes of San Diego County's higher mountains. Named for the dark coloring of its bark, especially when wet, the black oak (Quercus kelloggii) is the only deciduous oak native to the county. Associating with California oaks, we have green oaks, and occasionally chaparral, the black oak lends a true autumn coloring to popular areas such as the Caramela, Laguna, and Palomar Mountains.

Walk on the Wild Side at the San Diego River Flood Control Channel, on Saturday, October 24. The walk is scheduled to begin at 8:30 a.m. and last about two hours. It is sponsored by the Chula Vista Nature Interpretive Center and designed with families in mind. The walk is free, but reservations are necessary. For more information and reservations, call 422-2441.

The Tijuana Estuary will be the site of a hike on Saturday, October 24, from 9 until 1:30 a.m. Join this, Canyon Natural Walk, sponsored by the San Diego Natural History Museum, and explore the unique vegetation and bird life that exist in one of Southern California's remaining marshes. Expect to see endangered species such as the clapper rail, Belding's Savannah sparrow, and California least tern. To reach the beginning of the hike, take 15 to Coronado Avenue in Imperial Beach and head west. Go north on 1st to 4th to the Tijuana Estuary Interpretive Center 1301 Canyon Way. Park in the lot free. For more information on the hike, call 232-1821 x203.

Cactus Walk, Offshoot Tours offers its monthly four-hour guided stroll to the desert gardens in Balboa Park, examining how plants from Africa and the Baja desert have adapted to local conditions. Free the tour on Saturday, October 24, at 10 a.m., starting from the park's Botanical Building. Free. Call 232-1111 for more information.

Quail Trail, a free guided tour of Quail Botanical Gardens is held every Saturday at 10 a.m. Meet at the Visitor's Center north of the parking lot, 2300 Quail Gardens Drive, Encinitas. There is a \$1 parking fee. For more information, call 436-3036.

Nature Walks take place every Saturday and Sunday morning at the Tijuana State Reserve. The walks begin at 11:30 a.m. and 1:30 p.m. These guided walks are free, but there is a charge for vehicle admission. Park entrance is on the old Coast Highway (Highway 16), one mile south of Carrol Valley Road between La Jolla and Del Mar. Call 755-2066 for more details.

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Daylight Savings Time ends this Sunday morning (October 25) at 2 a.m. With the resumption of standard time, midday (the time when the sun reaches its maximum altitude in the southern part of the sky) will again be close to noon on our clocks, rather than 1 p.m., as before.

Tide-Pooling Time, a tidypool excursion to explore the wonders of the seashore is being offered from 2 to 4 p.m. on Sunday, October 25, sponsored by the Scripps Institution of Oceanography. A naturalist from the aquarium will lead this expedition to explore the tidepools at Cabrillo National Monument, on Point Loma. The fee is \$10 per adult and \$5 for children aged 7 to 13. Advance registration is required to insure free admittance to the monument.

A second opportunity to tide-pool with a naturalist from the aquarium will present itself on Monday, October 26, from 2 to 4 p.m. The fee is \$10 per adult, and the site will be the tidepools at Hospital Point in La Jolla. Advance reservations are required. Reservations for other class may be made by calling 534-7551.

This Month's Lowest Tides, coinciding with the afternoon hours for several days in a row, water in several tidepools will be at their lowest. Opportunities, A-1-2-foot low tide is predicted for 2:57 p.m. on Sunday, October 25, and also on Monday, October 26, at 3:39 p.m. The region's best-known places for viewing intertidal life include Cabrillo National Monument and no-ky areas up the coast from La Jolla Cove.

The Waxing Crescent Moon lies close above and to the left of the bright planet Venus on Wednesday evening, October 28. Look low in the southwest at around 8 p.m. to enjoy this picturesque celestial gathering. The two bodies may appear close, but in reality Venus lies far behind the moon - almost 500 times farther. Reflected sunlight from Venus currently takes about 10 minutes to reach the earth. Reflected sunlight from the moon takes only about 1.3 seconds to reach us.

Walk into the Sky, sun the Walkabout perambulations on Tuesday, October 27, at 7 p.m., to take a steady seven-mile walk up Mt. Soladad. Meet the leader at the northwest corner of Canyon and Lament in Pacific Beach. You'll take a break at Kate Sessions Park. Bring a flashlight. Free. For more details, call 223-9255.

DANCE

New Beginning Classes in Country, Western and international line dancers are being offered at two locations. Every Friday from noon to 1 p.m., dancing is held at the Claremont Friendship Senior Center, 4425 Bannock Avenue, Claremont. On Thursday, instruction is offered from noon to 1 p.m. at the Florence Rufford Senior Center, 6811 La Jolla Boulevard. La Jolla. Dancers of all ages are welcome. The fee for each class is \$1. Call 262-3155 for further details.

The Ballroom Dance Club meets in the War Memorial Building on Zoo Drive for dancing and dance instruction every Friday night, from 7:30 to 10:30 p.m., and on Sunday night from 8:30 to 9:30 p.m. Admission is \$3. Dial 681-4840 for more information.

"Fantom", a tragicomical dance spectacle featuring the legendary monk Ragsdale, will be performed by the Moscow Dance Theatre, on Friday and Saturday, October 23 and 24, at 8 p.m. each evening. Offering

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a display of dance called rhythmic gymnastics, the Moscow Dance Theatre features some of the world's top Olympic and world champion gymnasts. Tickets range from \$15 to \$20 and may be purchased by calling 440-2277. A 50 percent discount on ticket prices will be given to individuals who donate three canned goods to benefit San Diego's homeless. See the spectacle at Theatre East, 210 East Main Street, El Cajon. Call 440-0372 for more information.

Dances of Macedonia will be taught by Peter Atanasovski at the Folk Dance Center on Saturday, October 24, from 5 to 7 p.m. A potluck dinner and dance party will follow the workshop. The Folk Dance Center is located at 4649 Handley Boulevard, Normal Heights. Admission is free. For more information, call 281-3606.

Music and Dance of India will be presented at SDSU's Smith Recital Hall in the music building, on Saturday, October 24, at 7 p.m. This concert is presented by the SDSU Department of Music. Tickets are \$10 for general admission, \$6 for students and seniors. For more information, call 594-6031.

Popular and Traditional Folk Dances and folk music of Israel will be presented at the Better World Center on Saturday, October 24, at 8:30 p.m. Admission is donation. Find the Galilee at 4010 Goldfink Street, Mission Hills. Call 594-6007 for more details.

Flamenco Dancing, including sevillana, rumba, boleros, and boleros, is being offered every Tuesday evening from 8:30 to 10:30 p.m. at Cafe Sevilla, 555 Fourth Avenue, downtown. Admission is \$20 for dinner and the dancing or a \$4 cover charge without the dinner. 233-9979.

FILM

American Movie Classics will be featured tonight, Thursday, October 22, at Cafe Cinema (a coffee house featuring a 100 seat cinema with giant screen projection) from 7 p.m. to midnight. For call the cafe for specific films to be screened.

On Friday and Saturday, October 23 and 24, beginning at 7 p.m., the cafe will present a three-hour program of San Diego's best narrative, documentary, and experimental films and videos. Highlights include *The Color of Justice*, the story of Judge Leland Goodell reflecting on his life as a black woman in the U.S. after a journey to South Africa. *The Inspired Chicken*, a film adapted from a story by Ray Bradbury, concerning a depressed man finally finding a place and hope at a chicken ranch, and *The Night Walker*, a quirky horror story about a young man's first night on the job. Tickets are \$5. Find the films at 1600 Front Street (at West Center), downtown San Diego. For more details, call 236-8575.

"Taking Off", Mike Forman's first American film, made in 1971, is an amusing look at American ranch and two generations' points of view, centering on a runaway girl and her bewildered suburban parents. It will be the featured film tonight, Thursday, October 22, through Saturday, October 24, at the Gardens Cinema outdoor theater, with screenings at 7:00 p.m. on each night. The theater is located at 4800 Goldfink Street, Mission Hills. Tickets are \$5. Call 281-4227 for more details.

Die & Be Mortuus (Day of the Dead) is the subject of the film *La Ofrenda*, showing at noon on Friday, October 23, in the administration building at the San Diego Museum of Man. This film takes a personal

look at this day when the dead come back to visit the living, exploring the Indian roots of the day and the continuity in the Latino community. It evokes the loving and sometimes humorous nature of Mexican attitudes towards death. The screening is free to museum members, \$4 to the general public, and includes admission to the museum. For more information, call 239-2001.

See a Movie Before the Meat of the tall ship *Star of India*, on Friday and Saturday, October 23 and 24. See Gregory Peck in *Moby Dick* tickets go on sale at 8:30 p.m., on a first-come, first-served basis (there is seating for 100), and the film begins at 7:30 p.m. The high bulkheads of the *Star* lend off most of the evening chill, but moviegoers are encouraged to bring a sweater or blanket. Refreshments will be available. General admission is \$8. Find the *Star of India* along the Embarcadero at the corner of North Harbor Drive and Ad Street, downtown. 234-9153.

"To Sleep with Angels" will be the offering at the San Diego Public Library Film Forum, on Monday, October 26, at 7 p.m. This 1990 film, directed by Charles Burnett, tells the tale when a drifter from the South visits old family friends in Los Angeles and stars Danny Glover. The film will show in the San Diego Public Library's third floor auditorium, 820 E Street, downtown. Free. 236-5800.

The Corrupting Influence of Power, as a ruthless politician caters to his way to the top, is the subject of the drama *All the King's Men*, made in 1949 by Robert Rossen. Based upon Robert Penn Warren's Pulitzer Prize-winning novel, the story is suggested by the career of Huey Long and stars John Derek and Mercedes McCambridge, now in Sherwood Auditorium, at the Museum of Contemporary Art, San Diego, 700 Prospect Street, La Jolla, on Wednesday, October 28, at 7:00 p.m. Tickets are \$4 general admission, \$3 for museum members. For more details, call 534-3541.

Reuben H. Fleet Space Theater, *Tropic Rainforest* transports viewers to the exotic, rainforest environment. It features giant images of colorful reptiles, diverse insects, and lush vegetation, combined with real sounds that were digitally recorded at various forest locations.

Art We Alone is a planetarium show appropriately named to coincide with NASA's recent efforts to search for extraterrestrial intelligence (SETI). The show takes a look at efforts to find extraterrestrial life in the years and questions what would happen if life forms were discovered elsewhere.

The first IMAX concert film ever made - *The Rolling Stones: At the Max* - continues to show throughout the world. It features the aged but still formidable rock quintet performing hits like "Satisfaction," "Ruby Tuesday," and "Jumpin' Jack Flash" in an 89-minute live concert filmed on the group's 1990 "Steel Wheels/Urban Jungle" European tour.

Also showing are *Cherries*, an OMNIMAX film comparing images and sounds designed to capture the story of Western Civilization through the use of time lapse photography; and *Asterix*, which takes viewers to the world's earliest continent.

Admission is adults \$5.50, seniors \$4, and \$3 to 15. Family showtimes, call 238-1333. The space theater is located in Balboa Park.

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LECTURES

"Developing a Global Perspective"
is the topic of a lecture today, Thursday, October 22, at noon, at Mira Costa College's San Diego campus, by Dr. Jane Hett, dean of students at Fifth College at UCSD. Hett will explain how students can broaden their horizons through study- and travel-based experiences, classroom projects, and interactive, out-of-the-classroom activities and programs. The discussion is free and open to the public. The campus is at 3333 Manchester Avenue, Cardiff. For more information, call 757-2121 x512.

Author and Scientific Researcher Robert George Sprickland will give a lecture entitled "Monsters and Their Allies," beginning at 7 p.m. tonight, Thursday, October 22, at the Otto Center, just outside the entrance of the San Diego Zoo. Sprickland is an expert on both the systematic and captive care of monitor lizards. This slide presentation will be oriented toward the general population interested in reptiles. It is presented by the San Diego Herpetological Society and is open to the public. For more information, call 699-2382. The Otto Center is just outside the gates of the San Diego Zoo.

Current Developments in America's Art Museum will be discussed by Jay Gates, director of the Seattle Art Museum, on Friday, October 23, at 11 a.m., in the Court Room of the Museum of Contemporary Art, San Diego, at 700 Prospect Street, La Jolla. Tickets are \$20, which includes a buffet luncheon and wine reception. Reservations are necessary. For reservations and further information, call 534-3541.

"Largest Treatment Some Books in the Library of the Royal Irish Academy" will be discussed at a lecture on Friday, October 23, at 7 p.m., by George Hanley, librarian of the Royal Academy. Hear the discussion in the Main Room Executive Conference Center, on the UCSD campus, 3998 Alcala Park, Linda Vista. Free. Call 260-4313 for more details.

"Conservation of California Oaks" is the topic of a lecture/ride show on Friday, October 23, at 7 p.m., at the San Diego Natural History Museum auditorium, Balboa Park. Bruce Paik from Mills College in Oakland will review the current status of California's oaks and propose strategies for effective conservation. Thomas Scott of U.C. Riverside will discuss the distribution and status of various California oaks and local conservation plans. The speakers will emphasize scientific and political problems involved in conservation efforts and discuss how oaks can be a model for preserving biological diversity as a whole. Tickets are \$5 for members of the museum or Native Plant Society and \$7 for the general public. For reservations call 232-8821.

"Minority and Older Women in the Workplace: Breaking the Barriers" is the topic of a panel discussion by Dorothy Yonemitsu, from the Union of Pan Asian Communities, Rosemary Pope, Gateway United Senior Services, and Jo Castaneda, from Project Ayuda, part of the Older Women's League program for Women's Opportunity Week. The talk will take place Saturday, October 24, at 1 p.m., at the First United Church, 4190 Front Street, Hillcrest. Free. Call 583-7929 for more information.

The Meditation Master Sigval Rinspoche will present "In the Light of Death," a lecture based on his new book, *The Tibetan Book of Living and Dying*, at the Torrey Pines Inn, 11480 North Torrey Pines Road, La Jolla.

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are not necessary. Find BookWorks in the Flower Hill Mall, 2670 Via de la Valle. Call 755-3735 for additional details.

"Tilling Precher's Borders: Death, Dreams, and Transformation" is the next lecture in the fall lecture series presented by the Friends of Jaing, on Wednesday, 28, beginning at 7:30 p.m. Monica Ralph Williams will present the dream material and the life experiences of individuals facing life-threatening disease as examples of how the participants in ultimate border crossing. Hear the lecturer at the John D. Spreckels Masonic Lodge, 3850 First Street, Hillcrest. Admission is \$6 for members, \$7 for non-members, \$10 for students. For more details, call 225-1984.

"The Hidden Law" author Michael Nava will be at the Blue Door Book store, on Friday, October 23, at 7:30 p.m. to read from his new book. The work deals with gang violence, political chicanery, and familial abuse. The Blue Door is at 3653 Fifth Avenue, Hillcrest. Free. Call 298-8610 for additional information.

"Hilmaning Shadows: The Mythic Power of Film" will be the subject of a lecture next Thursday, October 28, from 6:45 to 8:45 p.m., at the La Jolla Village Inn, 15 at La Jolla Village Drive, San Marcos. A film analyst and psychoanalyst, specializing in working with creative people. The topic of the lecture is also the title of his new book. The lecture is sponsored by the Inland Edge. For reservations and further details, call 492-8677.

A Different Perspective on Maya history will be offered at a talk next Thursday, October 28, at 4 p.m., given by Joseph W. Ball. After eight years excavating Maya ruins in western Belize, he has put together a view of Maya civilization quite different from popularly held views. He will present slides and discuss his findings and restoration of a Maya temple. Hear the presentation in the Don Powell Theater at SDSU. The lecture is free and open to the public. Dial 984-1393 for more information.

Survival of the fittest will be the subject of a lecture by Michael Greenwald, author of *Survivor* and *The Cruising Chef*, on Thursday, October 28, at 7 p.m. The lecture is sponsored by Downstream Marine and is free. Hear the tales at P.O. Loma Assembly, 3035 Talbot Street, Point Loma. For more information, call 224-2733.

Readers, hear tales gathered by Pamela Soderman and Renee Ward, who have just bicycled from Vancouver to Tinsiao to raise funds for Coronado schools. Share their stories and slides at 8:31, 3029 University Avenue, North Park, next Thursday, October 28, at 7 p.m. For additional details, call 295-7700.

IN PERSON

Rich, Hot, Hot Steve Shiller will be the star performer at Bahia Hotel's Comedy Isle tonight—Thursday, October 22, through Sunday, October 25. Gene Pumps will perform on Wednesday, October 20. Showtimes are 8:30 p.m. and 10:30 p.m. Friday and Saturday and 8:30 p.m. Wednesday, Thursday, and Sunday. The Bahia Hotel is located at 968 West Mission Drive, Mission Beach. For ticket information, call 488-6872.

Kicks and Giggles, John Rizzari is the headliner, and Becki Blaney and David Allen Shaw open, at Comedy Nine tonight, Thursday, October 22, through Sunday, October 25. Michael Finney will headline, with Steve Cruise and Jim McCrean opening, on Tuesday and Wednesday, October 27 and 28. Comedy Nine is located at 2116 El Camino Real, Suite 104, Oceanside. Showtimes are 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 p.m. Saturday. Call 757-2177 for ticket information.

HALLOWEEN CRUISE ON MISSION BAY



Cruise Mission Bay aboard the William D. Evans
2 DJs
Costume Contests
Prizes
Passage \$5 per person. Must be 21 with valid ID.

Board docks at:
BAHIA HOTEL
968 W. Mission Bay Dr.
Sailing 7:30 p.m., every hour on the half hour through 12:30 am
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Free parking
CAJAMARAN RESORT HOTEL
3900 Mission Blvd.
Sailing 8:00 p.m., every hour on the hour through midnight
488-1081
Free valet/parking



Dom Perignon \$9.95
Horton Must Be Nuts !!!
It's by the glass and what a deal. Horton brings the best champagnes from France and California to downtown each Wednesday for the biggest value champagne sampling ever. To make it even better, there is a caviar bar for just three bucks. Fashion shows complete the day. Come and be gregarious at Horton's downtown tavern. Come by for a calendar of events or call 239-7363. We will mail you one.

Champagne Wednesdays only at Horton's.
Doubletree Hotel at Horton Plaza
910 Broadway Circle
239-7363

A Varied Program is scheduled for Sunday, October 25, at 7 p.m., in the auditorium of the new Lebanon and Gay Men's Community Center, 3910 Normal Street, Hillcrest. Performers scheduled to appear include performance artist Holly Hughes, folk singer Phyllis, the Rainbow Community Choir, John Gains, David Mink, Colleen Kimball, David Kerec, and Carla Rickard. This is a celebration and benefit for La Jolla's (Marty) Mackey, who was recently diagnosed with cancer. A donation of \$10 is requested. For more details, call 298-8610.

A Timely Exposition of Dirty Politics will be the highlight of a rehearsed reading at Gore Vidal's *Real Men*, about behind the scenes maneuvering at a political convention.

READER'S GUIDE TO LOCAL EVENTS

This program will be presented by the Ashes Alliance of San Diego, and a discussion will follow. See the show on Monday, October 26, at 7:30 p.m., at the Grand Court Playhouse, 1057 First Avenue (at C Street), downtown. Suggested donation is \$5 at the door. For additional information, call 435-6385 or 238-7396.

The Living Writers Series continues at SDSU, with an appearance by poet, novelist, Miles Davis biographer, and performance artist Quincy Troupe, who will read from his newest work on Tuesday, October 27, at 7 p.m. A chronicle of African American and multicultural traditions, Troupe's work reflects the rhythms of jazz and the blues, his Midwest upbringing, and his Latin American travels when his father was in the negro baseball league. Free. Call 594-1523 for further information. Hear the reading at Scripps Cottage (between the Don Powell Theater and the bell tower) on the SDSU campus.

A Voter's Survival Guide will help voters make informed choices on candidates and propositions, to be held Monday, October 26, at 9 p.m. (and re-screening again on Sunday, October 31, at 3 p.m.). Insight on five local races and four state and local propositions on next month's ballot will be examined. See the show on KPBS, Channel 15.

It's Some Price to Pay, the 1992 presidential campaign, including the primaries, will cost \$400 million. On Tuesday, October 27, *Frontline* will present *The Best Campaign Money Can Buy*, an investigation of the money given who finance the presidential candidates and what access and influence they gain. See the program on 9 to 10 p.m., on KPBS, Channel 15.

Culture Clash, comes to UCSD's Mulderrig Auditorium on Wednesday, October 28, at 8 p.m. It's a Chicano comedy team, comprising Richard Montero, Ric Salinas, and

It May Be Uncommon but It's Fascinating, watch *The Denver Party*, a film that chronicles the harrowing tale of the ill-fated emigrant group that set out for California in the spring of 1846, only to meet with disaster in the snows of the Sierra Nevada mountains the following winter, after taking an untold "shortcut." The program airs on Wednesday, October 28, from 9 to 10:30 p.m. on Channel 15.

RADIO & TV

Thirteen Stories by Anton Chekhov have been fully dramatized for radio and are prefaced by a short introduction that informs the listener about Chekhov's life and thought, so that the stories can be covered against the background of his life. The program is presented weekly and can be heard on Sundays, from 7:30 to 8 p.m. KPBS, 89.3 FM.

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The Julian 7500 Fall Edition endurance mountain bike ride is scheduled for Saturday, October 24, with a 7 a.m. start. Registration opens at 6 a.m., at Jon Martin Park, located one half mile south of Julian on Highway 78. This is a 75-mile ride, with over 7000 feet of climbing on fire roads, across roads, single-track, and pavement.

You must be in great condition for this ride; ride organizers suggest that participants should ride 75 miles per week, have riders at least one off-road ride of 40 miles, and know how to pace yourself. All riders must be self-contained and should be prepared for temperatures ranging from 45 to 90 degrees. Helmets are required. Registration is \$20 per rider. Questions? Call 765-7200.

San Diego Track Club is hosting a 10-mile race on Saturday, October 24, with registration commencing at 7:15 a.m.; seeded runners begin at 7:30 a.m., and scratch runners begin at 8:15 a.m. Two laps (plus a half around Lake Miramar) constitute the race, with a last circuit. The start is at the eastern end of the parking lot. To be a participant is \$5 for members of the club, \$6 for non-members. To reach the lake, take I-15 to Mira Mesa Boulevard, and head east. Turn right on Scripps Ranch Boulevard and left on Scripps Lake Drive. For further information, call 538-2221.

The 2nd Annual Inland Scripps Teambase San Diego to Ramona Recovery Relay and Fun Walk/Bike is scheduled for Saturday, October 24, with registration beginning at 6:15 a.m. This 35.5-mile event

takes a course through north Mira Mesa, Poway, and Lake Hodges, finishing in Ramona. Runners interested in participating who don't have a relay team may call the organizers, they will attempt to match you with a team. Runners begin at 7:30 a.m.; bicyclists take off at 8:30 a.m. The event begins at North City Drive, Alhambra, 5500 Ruffin Road, Mira Mesa, and finishes at North Rural Recovery Center, 323 Hunter Street, Ramona, with a post-event party. Call 594-7676 for more details.

An AIDS Walk is planned for Saturday, October 24, beginning at the pier in Oceanside. This 8K walk is designed for people of all ages, to demonstrate commitment to helping people with HIV/AIDS. Registration runs from 8 to 9:30 a.m.; the walk is scheduled to last from 10 to 11:30 a.m., with a festival following the walk. To reach the pier, take the Mission Avenue exit off I-15, west to the ocean. For more details, call 945-2945.

Run for the Ribbon on Saturday, October 24, at Lake Poway. Day-of-event registration begins at 7:30 a.m. with a 5K race starting at 8 a.m., and a 1.5- and 3-mile walk concurrently. A health/rescue fair will run from 8 a.m. to noon. This run is a fundraiser for the Contra Costa Community Network, promoting drug-free lifestyles among youth. The lake is located at 14844 Lake Poway Road, Poway. For more information, call 484-8844.

A Halloween Over the Line Tournament is planned for Saturday, October 24, beginning at 7:30 a.m., a benefit for the Santa Clara Point Recreation Center. This round-robin, co-ed event has a \$10 fee. Find the action at Mariner's Point, 1008 Santa Clara Place, Mission Beach. For additional information, call 581-9929.

Tennis in the Desert, Borge Springs will host the third annual Borge Desert Senior Doubles Championships. The tournament, slated for Saturday and Sunday, October 24 and 25, will be held at La Casa del Zorro Resort's Tennis Club. Spectators are welcome, and it is free to watch the tournament. Find the terms, call at 845 Yucca Pass Road, Highway S-3, Borrego Springs. For more details, call 767-5323.

Julian is October is the highlight of a ride sponsored by the Knickerbockers on Saturday, October 24, beginning at 8:45 a.m. Departing from Pine Valley Canyon Park in Pine Valley, to reach the park, take the Pine Valley exit off I-8, get to the bottom of the off-ramp, to the left, and there's the park. This 60-mile ride for expert riders will go through the Carrizosa to Julian, reaching the town of Julian. For more details, call 584-1389.

A Joint Club, sponsored by the San Diego Recreational Sports Network, Knickerbockers, and North County Cycle Club, is planned for Saturday, October 24, at 9 a.m. There will be two routes offered: one an intermediate 27-mile ride, one an advanced ride of 34 miles. The ride is a tour of the countryside of the San Pasqual Valley and surrounding area. The ride departs from the Marine's Cal

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TORTURE CHAMBERS - MAD SCIENTIST - MOVIE SETS AND PROPS
SAN DIEGO'S GREATEST LASH SHOW

Costume Contest With Celebrity Judges
Win an all-expense paid trip to Miami or Chicago (including VIP Balls tickets).

FRIDAY, OCTOBER 30 - 9 P.M. 'TIL 4 A.M. - AGES 21 AND UP

Live Broadcast
Featuring Mike H., Dean B., Robin Roth
FEATURING LIVE: BLACKBIRD • THE DISPOSABLE HEROES OF HIPHOPRISY (Dance all night)

SATURDAY, OCTOBER 31 - 8 P.M. 'TIL 2 A.M. - AGES 18 AND UP
(Alcohol service available in limited areas; proper ID required)

FEATURING LIVE: SIR-MIX-A-LOT • MI-HIVE • A.L.T. AND THE LOST CIVILIZATION • THE MOVEMENT • TECHNOTRONIC • N'TOO DEEP (Dance all night)

FRIDAY (\$17 IN ADVANCE - \$20 DAY OF SHOW)

SATURDAY (\$15 IN ADVANCE - \$20 DAY OF SHOW)

For tickets call 278-TIXS or Sports Arena 224-4171 ext. 325

TICKETMASTER
619-278-7155

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READER'S GUIDE TO LOCAL EVENTS

della Community Center (formerly Big Bear Market). The house will be open Wednesday, October 28, from 9:30 to 10 p.m. and Thursday, October 29, through Saturday, October 31, from 6:30 to 10 p.m. each night. A special opening night price for Wednesday is \$2; tickets are \$3 per person on all other evenings. For more information, call 741-4691.

Sisters in Crime book discussion group is scheduled to meet on Wednesday, October 28, at 7 p.m., at the Terrazas Public Library, 495 La Cuesta Drive. The discussion topic will be *The Thin Woman* and *The Widow's Club* by Dorothy Cannell. Free. Call 295-4219 for more information.

The "Yallahwees" Haunted House, offering an alternative to trick-or-treating, will run from October 28 through 31, from 7 to 10 p.m. nightly. This haunted house is sponsored by the Valhalla High School Booster Club and features ten creepy rooms, filled with monsters. Find all the ghoulish activity at Valhalla High School, 1725 Hillside Road (off Jamacha), in El Cajon. Admission for junior high and senior high school students with ID or cash cards and children under 12 is \$5; \$5 for adults. Call 440-1361 for more details.

The Yohakama Doll Museum will present 100 international dolls from its collection through October 31 at One America Plaza, 600 West Broadway, street level (opposite the trolley station), downtown San Diego. Hours to view the show are 10 a.m. to 5 p.m. daily. This exhibit is in honor of the 30th anniversary of San Diego and Yokohama becoming sister cities. Free. For further information on the doll exhibition, call 332-7221.

"Rashool Americana" is the largest touring collection of baseball memorabilia outside the Baseball Hall of Fame in Cooperstown. It's at One America Plaza, 600 West Broadway, downtown. The exhibit is organized chronologically and focuses on the people and legends who have been associated with the game for the past 153 years. There are historic photographs and memorabilia including a complete 1952 Tigers baseball and set that includes the \$31,500 Mickey Mantle rookie card.

Viewing hours are Monday through Thursday, 10 a.m. to 7 p.m.; Friday and Saturday from 10 a.m. to 9 p.m.; and Sunday from 11 a.m. to 5 p.m. The exhibit runs through November 10. Admission is \$5 for adults, \$4 for seniors and military, \$3 for children under 12, children under 6 free. For more details, call 338-0381.

FOR KIDS

A Halloween Show will be performed by the Marie Hitchcock Marionettes on Friday, October 23, at 10:30 a.m. and Saturday and Sunday, October 24 and 25, at 11 a.m., 1 and 2:30 p.m. Puppet Express will present *The Magic Puppet Show* on Wednesday and Thursday, October 28 and 29, at 10 a.m. each day. Both of the puppet shows can be seen in the Marie Hitchcock Puppet Theater, located near the Aerospace Center in Balboa Park. Adults: \$1.50; children: \$1.40; 4-12 free.

Washington Irving's Classic Tale, The Legend of Sleepy Hollow, staged by the San Diego Junior Theatre, opens at the Casa del Prado Theatre on October 28 and October 29, at 11 a.m. The story is a suspenseful one filled with color and spectacle. The play is performed and technically crewed by students through 18. See the play on Friday, October 28, at 7 p.m.; Saturday, October 29, at 2 p.m.; and Sunday, October 29, at 7 p.m. (continues with performances through November 6). Tickets are \$5, \$6, and \$7. For tickets and further information, call 332-7221.

100, call 239-8355. Find the theater on Village Place, off Park Boulevard, in Balboa Park.

Check the Skeletons, just in time for Halloween, at the San Diego Natural History Museum's "Skeletons in the Closet" class for children aged 4 and 5, on Saturday, October 24, from 10 a.m. to noon. This class is all about skeletons, questioning why some animals need bones and why others don't. Learn the bones facts with crafts, matching games, and simple experiments. The cost is \$15 for members, \$22 for non-members; adult participation is required at no extra charge. Advance registration is necessary. The museum is in Balboa Park. To make reservations and get further information, call 332-7221.

Great Pumpkin Fun Night is scheduled for Saturday, October 24, from 4 to 9 p.m., at the North Coast Presbyterian Church, 1811 South El Camino Road, Encinitas. Features include carved pumpkins, games, costumes, free ice cream, candy, and pizza. The benefits go to the San Diego Alliance for Drug-Free Youth. Tickets are \$4 at the door. Call 753-2355 for further details.

The Haunted Museum at the San Diego Museum of Art in Balboa Park, with a program entitled "Samurai Trick or Treat! Make a Halloween samurai helmet and body armor, and share a dragon. Explore the world of art at 2 p.m. on Sunday, October 25, for free with museum admission. For more details, call 232-7991.

Teach Your Child a Fabric Art, Susan Plack, quilt artist and teacher, will be conducting free workshops for children aged six and up on Sunday, October 25, from noon to 2 p.m. and October 26, from 10 a.m. to 2 p.m. The fee is \$10 per adult, \$6 per child. For information and reservations, call 334-9381.

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Make a Mask, in conjunction with the holiday of Halloween on this side of the border and the Mexican fiesta of the Day of the Dead on the south side of the border, both of which incorporate masks into the celebrations, the San Diego Public Library Children's Room will offer a mask-making workshop on Sunday, October 25, from 2 to 3 p.m. Kids (kindergarten through third grade) will work with cardboard, feathers, tissue paper, and cornhusks to create their masks (all materials will be supplied). Free. The library is located at 820 E. Street, downtown San Diego. Please call 236-5838 for more information.

Graveyard Haunts is scheduled for Sunday, October 25, from 2 to 5 p.m., at the Magdalena River Family YMCA. Children aged 1 and over and their parents are welcome to take part in the fun, which will include games, prizes, face painting, a costume contest, bake sale, ice cream and popcorn. Admission is \$2.25 for children 12 to 21, \$3.25 for adults. Free for the children of the YMCA at 200 Saxony Road, Encinitas. For more details, call 942-9622.

Stay True for Preschoolers, aged three to five years, are being held at the La Jolla Branch Library on Tuesday at 10 a.m. The series is free, and registration is not required. The library is located at 7555 Draper Avenue. Call 552-1657 for further information.

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MUSEUMS

The Museum of San Diego History is featuring two quilt exhibits, one contemporary, one historic, running through January 3, 1993. "Visions—the Art of the Quilt" and "Always—There: The African-American Presence in American Quilts" offer visitors a unique opportunity to witness the diverse creative spirit of quilts, a unique opportunity to witness the diverse creative spirit of quilts, a unique opportunity to witness the diverse creative spirit of quilts.

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READER'S GUIDE TO **LOCAL EVENTS**

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There are also nautical exhibits, ship carvings, model building, ships in bottles, wood carvers, and a complete research library. The museum is located along the Embarcadero at the corner of North Harbor Drive and Ash Street, downtown. Hours are 9 a.m. to 6 p.m. daily. Adults \$5, 6-12 \$1.25, 24-9155.

San Diego Heritage Museum. The museum celebrates the heritage of old and new Encinitas. Located at the corner of Manzanita Avenue and Encinitas Boulevard in Encinitas. Hours are Wednesday through Friday, 11 a.m. to 4 p.m., and weekends from 11 a.m. to 4 p.m. Call 632-9711 for admission and other information.

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The California Surf Museum. The museum's second show features surfing artifacts and memorabilia such as surfboards and clothing... of local legends Phil Edwards, John "J.B." Richards, and Peter Johnson... and that way-cool margarita from Hawaii, Duke Kahanamoku. Also featured is a collection of paraphernalia relating to the careers of Ron Drummond, Mike Duffer, Nicky Munoz, and Phil Edwards. The museum is located at 308 North Pacific Street, Occidental. Take I-5 and exit at Mission Avenue. Head west approximately one mile, and turn right on Pacific Street. Hours are noon to 4 p.m. Monday, Tuesday, Friday, Saturday, and Sunday. Admission is free. 721-6876.

Ville Museum. Built in 1887 for internationally celebrated author and musician Isaac Shepard, serves as both a historical house museum and cultural center. Hours are Friday through Sunday, noon to 4:30 p.m., at 1925 K Street, downtown. Adults \$3, children under 13 free. 238-2211.

San Diego Model Railroad Museum. "Women and the American Railroad" is the newest exhibit, featuring historical and contemporary photographs, posters, and graphics dating back to 1851. It examines the work women did with the railroads during World War I.

Imagine this beetle as big as this ad. That's the rainforest.

Now imagine it as big as a Volkswagen. That's the movie.

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READER'S GUIDE TO **LOCAL EVENTS**

Wednesday through Friday, and Saturday and Sunday from 11 a.m. to 5 p.m. Adults \$2, children 5 and under free. 498-0199.

San Diego Hall of Champions Sports Museum has a new permanent exhibit on view, a "Through the Ages" exhibit, with trophies from some of the world's most famous athletes, a pair of Bill Shoemaker's boots, and other artifacts. The museum is located at 1649 F1 Prado, Balboa Park. Hours are 10 a.m. to 4:30 p.m. daily. Adults \$5, under 12 \$1. 234-2544.

San Diego Museum of Man. "Life and Death on the Nile: Sun Gods and Mummies in Ancient Egypt" includes coffin and mummy masks, sacred amulets, falcon drums, mummified falcons, and a human mummy of the Ptolemaic period, along with art and utensils of daily life in the Amarna Period, from 1860 to 1350 B.C.

Also on view through January 17, 1993, is "Welcome the Caribou Man," featuring masks and sculptures by Gerald Rancourt Tunkapilla and his wife Yola (Kis) Wapika. Also on view is "The Story of the Loom: Oaxaca Indian Clothing, 1492-1992." The museum's collection of Oaxaca Indian textiles makes up the largest, best-documented collection in the United States, with over 1,000 pieces from 19th-century villages.

The Museum of Contemporary Art. San Diego is running three exhibits through December 9. The centerpiece of the "Antony Gormley" exhibit is a piece called "Field," made up of 1,000 individually made terra cotta figures, which range from 3" to 10" in height. These figures occupy an entire gallery space and face the viewer with a sea of eyes, conveying a sense of expectancy. The field begins at the gallery entrance, and the viewer is denied physical entry into the space. Gormley made the figures in collaboration with the "Terra Firma" of Chobola, a city located in one of Mexico's traditional brick-making regions. The work explores the dichotomy of the individual and humanity. Five other works by Gormley are part of the exhibition.

George White and Anna Gunn Marianne House. noted San Diego architects William Hubbard and Irving Gill designed this outstanding example of turn-of-the-century architectural style and design, with an emphasis on the decorative arts and crafts movement. Currently on exhibit are American Arts and Crafts furniture and decorative arts made by the Roycroft Shops of East Aurora, New York. The museum is located at 3525 Se-

venth Avenue. Hours are Friday through Sunday, noon to 5 p.m. Adults \$2, children 5 and under free. 498-0199.

ART MUSEUMS

San Diego Museum of Art is presenting "Toulouse-Lautrec and French Posters of the Belle Epoque," through November 22. Sixty colorful posters capture the spirit of life in turn-of-the-century Paris and highlight the mastery of celebrated artists including Toulouse-Lautrec, Alphonse Mucha, Jules Chéret, and Pierre Bonnard. These posters are the first example of commercial art, as they advertise cabarets, entertainers, and products of the 1890s, but were collected at the time as art. They depict scenes from the popular culture of the day and were directed toward an audience of ordinary people.

The museum's permanent collection includes Italian Renaissance paintings, Spanish Old Masters paintings, American art, 19th-century European paintings, Asian art, 20th-century paintings and sculpture, and the Weisman Gallery of contemporary California art.

The gallery, located in Balboa Park, is open from 10 a.m. to 4:30 p.m. Tuesday through Sunday. Admission is \$5 adults; \$2 for children 6-18; free on the third Tuesday of the month. (For viewing the museum's collection of permanent paintings, not special exhibitions.) 232-7911.

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HELLA.

Places of Magic and Wonder in Smogland By Adam Parfrey

Above my fireplace grows the rapturous portrait of Aimee Semple McPherson. Yes, I confess my love for the soiled angel of Echo Park. I love her for her theatricality, I love her for her sensuality. Most of all I love her for her disingenuous desire to scrub clean the dissolute souls of jazz era Hollywood.

With Aimee as God's lightning rod, her Angelus Temple congregation was nightly overcome by spasms of Pentecostal glossolalia. Roaring down the Temple's aisles on a chopper, clad in jackboots and starched cotton uniform, Aimee would peel off shoulders to Furgutty, yelling, "Stop! You're all speeding straight to hell!"

Sister Aimee visited Billy Sunday as the most dynamic evangelist on the continent when a sequence of events conspired to change her life irreversibly. One fine morning, on a family outing to Santa Monica Beach, Aimee disappeared. An all-points manhunt, including searches by deep-sea divers, turned up nothing. Five weeks later, after her faithful had given up hope, Aimee was "discovered" in a Douglas, Arizona, police station where she bubbled about a "vicious plot."

She boasted to police and newspapermen of a daring escape from her captors in which she cut the ropes binding her arms on a jagged tin can and for days wandered the scorching sands of the Arizona desert. Aimee's story, alas, aroused suspicion. Her clothes revealed no tears, much less perspiration stains, her mile-wide skin evidenced no exposure to the sun. Despite public ridicule, Aimee kept to her fantastic story, no doubt inspired by her parishioners' unflinching belief in the miracles of Scripture.

Evidence surfaced that the lustful Aimee had a lengthy romantic assignation at a Carmel hideaway with church radio engineer Kenneth Ormston. Things got from bad to worse: Aimee busts her mother's nose, the grand jury investigates Temple finances, Aimee's marriages are scarred by adultery, and must heartbreakingly, Roberta, Aimee's eldest daughter, files a legal claim against her mother. After a probable suicide from an overdose of sleeping pills, Aimee is exorcised as a Christian reformer in the rank of Savonarola and Luther.

To the end, Aimee Semple McPherson is pure Hollywood Babylon. Even Milton Berle boasts at Friars Club functions that he planned Sister Aimee. "She was heaven." The official FourSquare Church biography of Aimee Semple McPherson still seeks to vindicate her leader from the demonic accusations that littered her life. I, for one, hope they don't succeed. Aimee fulfilled her destiny as fallen woman and not as saint.



from the Steves Manufactory; Japanese and Chinese porcelain and paintings by Buscher, Fragment, David, and Langillier. The show will continue through August 1994.

Museum hours are Tuesday through Saturday, 10 a.m. to 4:30 p.m., and Sunday from 1:30 to 4:30 p.m. Free admission. For more information, call 239-5548.

Thames Museum of Art. "The Age of Elegance: France in the 18th Century," featuring 40 objects drawn from the collections of the Fine Arts Museums of San Francisco and the Putnam Foundation, San Diego, explores the years that correspond principally to the reign of Louis XV. From exhibited include rococo commodes executed with a range of techniques; a pair of rare wax ceps

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READER'S GUIDE TO THEATER



Smoke on the Mountain

precision that's required. Instead of a continual flow, many of the scenes, especially in the first half, are hesitant and mis-timed. And the focus of scenes and even moments is often blurry. Of course, having actors able to play the parts would help. Kean confirmed that his actors were "not up to the needs of their parts," and only a few are in the SDRT production: Ron Drake's Killory, Goro Floren's Gutman, Heather Baker's Cypri. The rest range from amateurish to giving the sense that this is their first time ever on a stage. The de-

sign work is equally spotty. Ben Shubley's set and Kathleen Romero Trapp's costumes are real pieces. But Sylvia Gibbs's lighting has shadows where none should be, downstage in particular, and Ray Gibb's sound design is almost inaudible. Don Powell Theater, SDSU, through October 24, Thursday through Saturday at 8:00 p.m.

Culture Clash
For one performance only, UC San Diego's University Events Office presents the very popular com-

edy troupe Culture Clash, whose members are Richard Montoya, Ric Salinas, and Herbert Sigueria. Mandeville Auditorium, UCSD, Wednesday, October 28, at 8:00 p.m. For information call 534-6467.

The Drowner
The Coronado Playhouse is offering Ronald Harwood's comedy drama about backstage life during a performance of *King Lear* during World War II. J. Sherwood Montgomery and Lena Nader have directed.

Coronado Playhouse, Saturday, October 24, through November 28, Thursday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Sunday, November 15, and Sunday, November 22, at 2:00 p.m.

From the Mississippi Delta
The life of Endreida Ida Mae Holland, an African American woman from Greenwood, Mississippi, abounds with radical turning points. One occurred when she was 17. She was a prostitute, and a potential "trick" turned out to be a member of the Student Nonviolent Coordinating Committee who recruited her. Holland became a civil rights activist, soon discovered education, and today she is Doctor Endreida Ida Mae Holland, having earned a Ph.D. in American Studies in 1986. From the Mississippi Delta is actually the stories of two amazingly resilient women: Holland and her mother, "Ain't Baby" (she got her name the day she was no longer the baby of the family). The play spans the mid-1940s to the mid-1980s, and its 11 scenes contain both humor and horror. At the Coronado Center Stage, director Scott Scott has turned it into a theatrical celebration. The point in the script is a rape, the murder of "Ain't Baby" is never undercut. But the production chooses to look back on the past from the perspective of current achievements, and thus the tone — like a graduation party — remains upbeat throughout. Scott doesn't seem completely comfortable with the Carter's in-the-round configura-

tion, as sightline problems indicate. Scott is very close to this material, though, and has directed some of the best ensemble work I've seen in quite a while. Cheryl Lynn Bruce leads the cast. She plays Ain't Baby as a gentle but

assertive woman who stands in her way. Young Sandra Quarterman and Pamela Tyson alternate playing the Holland character, and both do exceedingly well. Individually the three actors are obviously talented. It's what they do together, however, that makes the production work so well. If the script for *Delta* were less strong than it is, the Old Globe's production would still be memorable because of the acting. That it's a fine piece of writing as well makes this show all the more satisfying.

Outstanding

Cassius Carter Center Stage, Simon Edison Centre for the Performing Arts, through November 1, Tuesday through Sunday at 8:00 p.m. Matinee Sunday and Sunday at 2:00 p.m.

Funny Valentines

The Sweetooth Comedy Theatre is staging D.R. Anderson's comedy about Andy and Ellen. They've been divorced for eight months, and now she's seven and a half months pregnant with his child. Luis J. Miller has directed. Sweetooth Comedy Theatre, through October 31, Thursday through Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

Mantergate

"What did the President know, and does he have any idea he knew it?" Larry Gelbart's *Mantergate* is a multi-layered satire of corruption and scandal in high public office. It's a hearing, at the House Select Committee to Investigate Alleged

Cover Arms Assistance to Alleged Other Americans, allegedly to uncover the truth about the CIA using a movie studio to run Am-Vigra against its Central American neighbor, San Elvador. Throughout the hearings everyone talks in plausible denial (one "I never considered that as it finally admitted it"), a language geared to disinform that's as brilliant as its real-life usages are chilling. *Mantergate* is a funny, still typically current comedy that needs no adornment. At the North Coast Repertory Theatre, however, director Tim Irving has needlessly overladen the production with cute schtick and silly stage business. *Mantergate* depicts a circus, but it's a verbal circus. Irving adds a visual one — a sort of Mad Hatter's tea party — on top of Gelbart's. The result is a produc-

tion severely at odds with itself. It's as if the director hated the play so much he deliberately tried to sabotage it. The goofy, cartoonish staging trivializes the text and end up satirizing the satire. Oddly, the production is actually specific. This takes much of the humor from the jokes and all of the play's bite as well. Don Lopez, Eric Medina (as a Kasting-figure and as Master Manly Berle, Nazi pig), Robert Hagarty, and New Guinea face well amid the ridiculous things they're asked to do. John Bryan Davis's costumes are better than the set and re-release the play until they have a production that serves it rather than deliberately spoils it. North Coast Repertory Theatre, through November 7, Thursday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Sunday at 2:00 p.m.

Our Country's Good
The South Coast Repertory Theatre is offering Timberlake Wertenhaber's drama about the first dramatic production in an

READER'S GUIDE TO THEATER

The Haunted Theatre at the Base

The San Diego All-City Free Shakespeare Festival and the Naked Theatre Club present "a guided tour of one of San Diego's most active hauntings." Some featured stops are "Classic Ghosts of the Theatre" and "Critics in Hell." Base Theatre, Saturday, October 24, through October 31, "tours" are from 6:00 p.m. to 10:00 p.m. For information call 295-5654.

The Importance of Being Earnest

The Blackfriars Theatre opens its new season with Oscar Wilde's "a walk on commonplace life and commonplace values." Ralph Elias has directed. Blackfriars Theatre, through December 13, Thursday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Sunday at 2:00 p.m.

Let's Play Two

The South Coast Repertory Theatre presents the world premiere of Anthony Clare's comedy. For Grace and Phil, weddings are like other people. NOT! South Coast Repertory Theatre, Second Stage, through October 25, Thursday through Saturday at 8:00 p.m. Sunday at 7:30 p.m. Matinee Sunday and Sunday at 2:30 p.m.

Mantergate

"What did the President know, and does he have any idea he knew it?" Larry Gelbart's *Mantergate* is a multi-layered satire of corruption and scandal in high public office. It's a hearing, at the House Select Committee to Investigate Alleged

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Night Must Fall

Month After Another
The La Jolla Playhouse is staging Shakespeare's popular comedy about the ritual shelling of Beatrice and Benedick, which may in fact be love. Don McAnuff has directed. La Jolla Playhouse, through November 29, Tuesday through Sunday at 8:00 p.m. Matinee Sunday and Sunday at 2:00 p.m.

Night Must Fall
The La Jolla Stage Company opens its 13th season in the Parker Auditorium with Emily Williams's mystery. William Irish has directed. La Jolla Stage Company, Friday, October 23, through November 4, Friday and Saturday at 8:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.

Our Country's Good
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Our Country's Good
The South Coast Repertory Theatre is offering Timberlake Wertenhaber's drama about the first dramatic production in an

Australian penal colony. Martin Beeson has directed. South Coast Repertory Theatre, main stage, Friday, October 23, through November 22, Tuesday through Saturday at 8:00 p.m. Sunday at 7:30 p.m. Matinee Sunday and Sunday at 2:30 p.m.

Out of Order
The Pine Hills Lodge Dinner Theatre is offering the California premiere of Ray Cooney's new comedy in which a government official and a tycoon from opposing parties encounter a body while beginning a planned trip. Scott Kinney has directed. Pine Hills Lodge Dinner Theatre, through October 24, Friday and Saturday, dinner at 7:00 p.m., curtain at 8:00 p.m.

Peter Pan
The Christian Youth Theater's North County Island branch is staging the tale of the boy who would rather retreat to Never-never land rather than face the responsibilities of growing up. L.K. Green Elementary Audio-

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rium, 2824 Las Palmas Avenue, Encinitas, Friday, October 23, through November 1, Friday, October 23, Friday, October 30, and Saturday, October 31, at 7:00 p.m. Matinee Saturday, October 24, Saturday, October 31, and Sunday, November 1, at 2:00 p.m. For information call 588-0206.

Picnic
The Power Performing Arts Company is staging William Inge's Pulitzer Prize-winning slice of small-town Americana. A sleepy Kansas town comes to life with the arrival of a swarming vagrant. Power Performing Arts Company, through November 7, Friday and Saturday at 8:00 p.m.

The Playboy of the Western World
The Pato Playhouse is offering John M. Synge's comedy-drama about Christopher Mahon, who is worshipped as a hero, for a while. Candace Cameron has directed. Pato Playhouse, through November 6, Friday and Saturday at

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8:00 p.m. Matinee Sunday at 2:00 p.m.

Rio Can Be Murder
This is really the least mysterious of the Mystery Cafe's interactive dinner-theater offerings thus far. It is also, however, by far the funniest. Author Byron LaDue takes us to Rio de Janeiro's Hotel Iguaçu. It is 1946. The war is over, though a German U-boat was spotted off-shore loaded with would-be war criminals. Speaking of loaded, the owner of the hotel, Fritz ("call me Uncle Fritz") Wright likes to get high on the venison of poisonous snakes, especially during Carnival. South America's four-day celebration marking the arrival of Lent. In preparation for which, the dentists of the hotel break repeatedly into sambas, and the snail-eater is invited to join a samba line during the proceedings. Playwright LaDue has penned a parade of suspicious types: there's Nicole Larsonette (Jennifer Womack), in Rio to marry handsome Captain Jack Legatrong (Michael Boland). There's a Cyprian character (Ronald Christopher Jones), who, when not dancing a mean samba, fights for truth, justice, and the Brazilian Way. Or does he? There's also the headstrong Rita Samba (Anna Rosemont), who has eyes, and feet that, for Orphic And Rince Carthagen (William Brooks), a con- cerned clergy up to little good — who also has a striking resemblance to Ricardo Montalban, local fascist ruler. There are also "the Black Widow of Rio," Condesa Ranchera (Patricia Harris Smith) and, of course, Uncle Fritz (the irrepressible James Fauschell), who even though he calls what he does "smacking" in his bio, nonetheless does it beautifully. Everyone in the cast, ably directed by Will Robertson, makes valuable contributions — scripted and improvised — to the show. As with all Mystery Cafe productions, the evening also includes a four-course meal — homemade potato leek soup, Caesar salad, chicken piccata (a vegetarian entrée is also available), and German chocolate cake — served by the cast in character. John Bryan Davis's costumes are as witty as LaDue's lines (a favorite being was hero Jack's "I'll deck anyone who says Americans are indifferent"). And in Mystery Cafe shows, one should's over look the contributions of the audience, who are often the real stars. After the initial hesitation about participating with actors in front of

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READER'S GUIDE TO ART

addressing the difficulty of articulation and the act of speaking, which lies somewhere between silence and hysteria.

Regular gallery hours are Tuesday through Friday, 10 a.m. to 2 p.m., and Wednesday and Thursday evenings, 6 to 9 p.m. For more information, call 482-6372.

"Glass in Design '92" is the tenth annual glass exhibition sponsored by the Art Glass Association of Southern California, on view through November 6. Examples of stained glass, pavers, fused and slumped glass, blown and etched glass, and sculpture are included. The special category this year is wearable glass art, including headpieces, clothing, masks, and jewelry. See the glass at the San Diego Design Center, 6455 La Jolla Village Drive, Suite 100. Hours are Monday through Friday, 9:30 a.m. to 5:30 p.m. 544-1888.

"Women of Color and Studies" is an exhibit of late-20th-century photography by American photographer Frances Benjamin Johnson, the first female American press photographer, associated with five presidential administrations. Images that have appeared without credit for three quarters of a century are now being recognized as her. The show runs through November 7, at the Center for the Arts gallery, 247 South Kalmia Street, Encinitas. Gallery hours are Monday through Saturday, 10 a.m. to 4 p.m. Admission is free. 738-1170.

Minnesota Artist Melba Price is being featured at the South Gallery through November 7. Price creates large drawings on paper installed in groups. Drawings in black and white, a lone figure occupies the center of each work interacting with a prop. A few ground of solid color highlights the figure's isolation and mysterious action. She is interested in the emotional undercurrent of human nature. South is located at 852 8th Avenue (between E and F Streets), downtown San Diego. Regular gallery hours are Friday and Saturday, 10 a.m. to 5 p.m.

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"In the Tethered Room," an installation by David Judd, and "Micro Installation," an installation by Jay Johnson, are on view at Quinich Krichman Projects, through November 7. Find the art at 7447 Girard Avenue, La Jolla. Regular viewing hours are Tuesday through Saturday, 11 a.m. to 5 p.m. For more information, call 434-3409.

New Paintings by Many Farber are on display in two locations, the Project Space, 5270 B. Rancier Mall, Miramar (435-3560), and the La Jolla Gallery, 7447 Girard Avenue, La Jolla (434-3409). Gallery hours at the Miramar site are 11 a.m. to 3 p.m. Saturdays, in La Jolla the gallery is open from 11 a.m. until 5 p.m., Tuesday through Saturday. The shows close on November 7.

"A 504 Pattern and Creating," an installation by Marcia Olson, uses objects associated with sewing to create an artwork in which the pattern becomes a symbol for aspects of life experience and *The Interview*, the *Journal*, and *Clawing Death*, a fabric architectural structure with light and sound, dealing with how technology affects our lives. It is an installation by Nanette Yannuzzi Macias. They will be featured at the Boehrer Gallery through November 11. The Boehrer Gallery is located on the Palomar College campus, 1140 West Mission Road, San Marcos. Gallery hours are Tuesday, 10 a.m. to 4 p.m.; Wednesday and Thursday, 10 a.m. to 7 p.m.; Friday and Saturday, 10 a.m. to 2 p.m. The gallery is closed Sundays, Mondays, and school holidays. 744-1130/2304.

"The Womans Ghosts, 1942," a collection of 12 paintings, and 9 paintings illustrating the Finnish myth "Kalevala" by Maria Palmé will be on display through November 12, in the Walter Library at United States International University. Palmé's paintings are typically large and are

frequently overlaid air-brushed oils. Regular gallery hours are Monday through Thursday 9 a.m. to 10 p.m., Friday 9 a.m. to 5:30 p.m., Saturday 9 a.m. to 5:30 p.m., and Sunday 130 to 10 p.m. UNIU is located at 10455 Poway Road, Scripps Ranch. Call 493-4111 for more details.

"Lunch with Charlie: A Collection of Lunchtime Drawings" is an exhibition of doodles between two friends, Jim Perlin and Charlie Funt, being displayed at the Second Avenue Gallery, 336 West Second Avenue, Encinitas. The show runs through November 13. Gallery hours are Monday through Friday, 10 a.m. to 5 p.m., Saturday, 10 a.m. to 1 p.m. 489-1888.

"Wall Objects" by Jay Johnson will be displayed at Grossmont College's Hyde Gallery until November 13. Grossmont College is at 4800 Grossmont College Drive, El Cajon. The gallery is in building 200. Regular gallery hours are 10 a.m. to 2 p.m., Monday through Friday. For further details, call 465-7010 x234, or ask the operator for tape G-4.

The U.S. Grant Hotel is the site of an exhibit of sculptures, presented in cooperation with the Combined Organization for Visual Arts (COVA) and the Sculptors Guild of Southern California. Eight sculptures are in various media and design are represented, including La Jolla Boudoir Supremes. The work will be on display through November 14. The Grant is at 132 Broadway, downtown San Diego. 252-3121.

"Visible" is a photographic exhibition by Melinda Holden, continuing through November 14. This is part of the Photography Exhibition Series at the Gallery Store, 724 Broadway, downtown. Also on display through November 14 are *Diary of Los Muros*, then *Los Muros*, then *Los Muros* are Tuesday through Saturday, 10 a.m. to 5:30 p.m., and Saturday from 10 a.m. to 4:30 p.m. 235-9100.

Limited-Edition Clichéchrome Prints by Ernest Braun will be on exhibit at Robert Hurley Fine Art through November 15. The Clichéchrome process produces a permanent archival-quality print. Braun explores in infinite detail the natural world. The gallery is located at 2400 Kettner Boulevard, downtown San Diego. Gallery hours are noon to 5 p.m. Tuesday through Saturday. 544-1550.

"Creative Patterns" is the show at Gallery Alexander. A variety of art forms are represented, united by the "creative" theme. There are animals with an artistic touch, some on view through November 15. Gallery hours are 10 a.m. to 6 p.m. Monday through Saturday, 11 a.m. to 5 p.m. Sunday. Find the manager at 7500 Girard Avenue, La Jolla. 459-9433.

"Query Works" by David Beckman will be on view through November 15. These works reflect how rock can be seen as a metaphorical image of security and power. The exhibition, featuring original and hand-crafted elements from Mexico, through October 31. Free.

The Afternoon is open from 10 a.m. to 5:30 p.m. Tuesday through Saturday and until 8:30 p.m. on Wednesday and is located at 1008 Wall Street, La Jolla. 454-5872.

"Ambientation 1992-1997" is being presented at the Center Cultural de la Raza, in conjunction with "Installation 'The Site 92.'" It is made up of installations by three artists.

continued from page 73

ing him to some of his most striking paintings. If one knows any single work of Ribera, it is no doubt *The Chastest Boy* (in the Louvre), with his twisted foot, his deformed teeth, his ragged beggar's clothing, his mock-military posture, and his unexpected expression of radiant, self-confident joy. The set also includes the *Drunkard Silenus*, a happy, plump, naked mound of self-indulgent flesh, surrounded by satyrs with whom he shares his good humor and his wine, as he is crowned by the horned, pointed-eared Pan.

Both these marvelous works, whose grandeur as paintings is in no way diminished by the nature of their subjects (on the contrary), associate the grotesque with cheerfulness: they make the viewer smile, in empathy with the life-affirming clubfooted boy, with the young satyr laughing at Silenus, and with the baying donkey who comments on the Bacchanalian scene. The world is full of picturesque and unusual types, the painting tells us, and the diversity is itself a source of pleasure. But the mood is unbearably painful in what is doubtless the most shockingly grotesque painting of its era—perhaps of any era. This is a portrait of Magdalena Ventura, a woman from the Abruzzi, who suffered from an endocrinal condition that gave her all the secondary sexual characteristics of a man while leaving her capable of bearing children (she had many of them). With his relentless naturalism, Ribera shows her as a bearded, balding patriarch of noble men, much resembling the dignified philosophers and saints of his more normal portraits. Unlike Diogenes or Saint Augustine, however, this figure is dressed in women's clothes, and is having a well-formed female breast to give suck to the infant she holds cradled in her arms.

The effect of the combination of genders is extremely disturbing, and all the more so because of the exceptional sensual realism of every physical detail, the beauty of the lighting and of the warm, dark colors, and the absolutely frontal, absolutely frontal, monumental posture. This is in every respect a serious, superbly achieved, majestic painting, comparable in its artistry to the best Ribera (or anyone in the 17th Century) ever did, and by no means merely ephemeral portraiture about a freak. It is also a painting of overwhelming psychological insight, for the woman's grim, stoic expression, and the exhausted anguish visible on her husband's face (the stands slightly behind and to the side, out of the limelight and fading into the background), remind us of the dreadful human problems these people have had to confront, day after day and year after year, in their interactions with society (and even more poignantly in their relationship with each other. This is, after all, a family portrait: father, mother, child—a family which, in spite of its gruesomely extreme position in the broad range of human families, seems to have survived and even, amazingly, to have flourished (although evidently not without much suffering).

Ribera records it—and monumentalizes it—with both the greatest artistic objectivity and the most unemotional compassion. It is a painting one can never forget—a like several dozen other masterpieces in this eye-opening show.

found at 7447 Girard Avenue, La Jolla. Regular viewing hours are Tuesday through Saturday, 11 a.m. to 5 p.m. For more information, call 434-3409.

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"Query Works" by David Beckman will be on view through November 15. These works reflect how rock can be seen as a metaphorical image of security and power. The exhibition, featuring original and hand-crafted elements from Mexico, through October 31. Free.

The Afternoon is open from 10 a.m. to 5:30 p.m. Tuesday through Saturday and until 8:30 p.m. on Wednesday and is located at 1008 Wall Street, La Jolla. 454-5872.

"Ambientation 1992-1997" is being presented at the Center Cultural de la Raza, in conjunction with "Installation 'The Site 92.'" It is made up of installations by three artists.

ing him to some of his most striking paintings. If one knows any single work of Ribera, it is no doubt *The Chastest Boy* (in the Louvre), with his twisted foot, his deformed teeth, his ragged beggar's clothing, his mock-military posture, and his unexpected expression of radiant, self-confident joy. The set also includes the *Drunkard Silenus*, a happy, plump, naked mound of self-indulgent flesh, surrounded by satyrs with whom he shares his good humor and his wine, as he is crowned by the horned, pointed-eared Pan.

Both these marvelous works, whose grandeur as paintings is in no way diminished by the nature of their subjects (on the contrary), associate the grotesque with cheerfulness: they make the viewer smile, in empathy with the life-affirming clubfooted boy, with the young satyr laughing at Silenus, and with the baying donkey who comments on the Bacchanalian scene. The world is full of picturesque and unusual types, the painting tells us, and the diversity is itself a source of pleasure. But the mood is unbearably painful in what is doubtless the most shockingly grotesque painting of its era—perhaps of any era. This is a portrait of Magdalena Ventura, a woman from the Abruzzi, who suffered from an endocrinal condition that gave her all the secondary sexual characteristics of a man while leaving her capable of bearing children (she had many of them). With his relentless naturalism, Ribera shows her as a bearded, balding patriarch of noble men, much resembling the dignified philosophers and saints of his more normal portraits. Unlike Diogenes or Saint Augustine, however, this figure is dressed in women's clothes, and is having a well-formed female breast to give suck to the infant she holds cradled in her arms.

The effect of the combination of genders is extremely disturbing, and all the more so because of the exceptional sensual realism of every physical detail, the beauty of the lighting and of the warm, dark colors, and the absolutely frontal, absolutely frontal, monumental posture. This is in every respect a serious, superbly achieved, majestic painting, comparable in its artistry to the best Ribera (or anyone in the 17th Century) ever did, and by no means merely ephemeral portraiture about a freak. It is also a painting of overwhelming psychological insight, for the woman's grim, stoic expression, and the exhausted anguish visible on her husband's face (the stands slightly behind and to the side, out of the limelight and fading into the background), remind us of the dreadful human problems these people have had to confront, day after day and year after year, in their interactions with society (and even more poignantly in their relationship with each other. This is, after all, a family portrait: father, mother, child—a family which, in spite of its gruesomely extreme position in the broad range of human families, seems to have survived and even, amazingly, to have flourished (although evidently not without much suffering).

Ribera records it—and monumentalizes it—with both the greatest artistic objectivity and the most unemotional compassion. It is a painting one can never forget—a like several dozen other masterpieces in this eye-opening show.

found at 7447 Girard Avenue, La Jolla. Regular viewing hours are Tuesday through Saturday, 11 a.m. to 5 p.m. For more information, call 434-3409.

New Paintings by Many Farber are on display in two locations, the Project Space, 5270 B. Rancier Mall, Miramar (435-3560), and the La Jolla Gallery, 7447 Girard Avenue, La Jolla (434-3409). Gallery hours at the Miramar site are 11 a.m. to 3 p.m. Saturdays, in La Jolla the gallery is open from 11 a.m. until 5 p.m., Tuesday through Saturday. The shows close on November 7.

"A 504 Pattern and Creating," an installation by Marcia Olson, uses objects associated with sewing to create an artwork in which the pattern becomes a symbol for aspects of life experience and *The Interview*, the *Journal*, and *Clawing Death*, a fabric architectural structure with light and sound, dealing with how technology affects our lives. It is an installation by Nanette Yannuzzi Macias. They will be featured at the Boehrer Gallery through November 11. The Boehrer Gallery is located on the Palomar College campus, 1140 West Mission Road, San Marcos. Gallery hours are Tuesday, 10 a.m. to 4 p.m.; Wednesday and Thursday, 10 a.m. to 7 p.m.; Friday and Saturday, 10 a.m. to 2 p.m. The gallery is closed Sundays, Mondays, and school holidays. 744-1130/2304.

"The Womans Ghosts, 1942," a collection of 12 paintings, and 9 paintings illustrating the Finnish myth "Kalevala" by Maria Palmé will be on display through November 12, in the Walter Library at United States International University. Palmé's paintings are typically large and are

frequently overlaid air-brushed oils. Regular gallery hours are Monday through Thursday 9 a.m. to 10 p.m., Friday 9 a.m. to 5:30 p.m., Saturday 9 a.m. to 5:30 p.m., and Sunday 130 to 10 p.m. UNIU is located at 10455 Poway Road, Scripps Ranch. Call 493-4111 for more details.

"Lunch with Charlie: A Collection of Lunchtime Drawings" is an exhibition of doodles between two friends, Jim Perlin and Charlie Funt, being displayed at the Second Avenue Gallery, 336 West Second Avenue, Encinitas. The show runs through November 13. Gallery hours are Monday through Friday, 10 a.m. to 5 p.m., Saturday, 10 a.m. to 1 p.m. 489-1888.

"Wall Objects" by Jay Johnson will be displayed at Grossmont College's Hyde Gallery until November 13. Grossmont College is at 4800 Grossmont College Drive, El Cajon. The gallery is in building 200. Regular gallery hours are 10 a.m. to 2 p.m., Monday through Friday. For further details, call 465-7010 x234, or ask the operator for tape G-4.

The U.S. Grant Hotel is the site of an exhibit of sculptures, presented in cooperation with the Combined Organization for Visual Arts (COVA) and the Sculptors Guild of Southern California. Eight sculptures are in various media and design are represented, including La Jolla Boudoir Supremes. The work will be on display through November 14. The Grant is at 132 Broadway, downtown San Diego. 252-3121.

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READER'S GUIDE TO CLASSICAL MUSIC

Contributions to the Reader's Guide to Classical Music must be received by mail no later than the Friday preceding the Thursday issue for publication. Send complete information to Reader's Guide to Classical Music, P.O. Box 5803, San Diego, CA 92166-5803.

The **Brooklyn Chamber Music Society** continues with the performance of the composer's Symphony No. 3 in D Minor (Third version of 1889), along with Beethoven's Concerto No. 1 for Piano and Orchestra, from Friday through Sunday, October 23 through 25. Pianist Imogen Cooper will be the featured soloist for the Beethoven piece. David Bates will present Words on Music (a discussion of the composer's Symphony No. 3 in D Minor and Beethoven's Concerto No. 1 for Piano and Orchestra) at 2 p.m. on Sunday. Tickets range from \$15 to \$40. Cooper Symphony Hall is located at 750 B Street, downtown San Diego. For tickets and further information, call 499-4205 or 278-7135.

Music of Beethoven and Robert Schumann will be featured on Wednesday, October 22, at 8 p.m. at the San Diego Public Library's Fall Concert Series. Works for guitar by Satie, Pachelbel, Bach, and Debussy will be performed in the third floor auditorium of the central library, at 820 E Street, downtown San Diego. Free. Call 236-5810 for additional information.

New Classical Guitar Music may be heard at 4 p.m. on Saturday, October 24, at the Better World Café, performed by Fred Bondestad and George Smedley. The duo will play original arrangements of classical, flamenco, and traditional East European music. Admission is by donation.

Brooklyn will appear again, solo, on Wednesday, October 22, at 8 p.m., playing transcriptions of Baroque music, 19th-Century classical guitar repertoire, original arrangements of flamenco, and original music in a new style. Admission to this event is by donation. Find the venue at 4010 Goldfisch Street, Mission Hills. 260-8007.

The Palomar Chamber Music Society, conducted by David Chase, will be heard in a Hallway concert on Saturday and Sunday, October 24 and 25, performing P.D.Q. Bach's *Lachrymose Polka* and *The Seasons*, plus short selections from Beethoven, Purcell, and Gilbert and Sullivan. Hear the music at 8 p.m. on Saturday or at 2 p.m. on Sunday, in the Howard Bruck Theatre, at Palomar College, 1140 West Mission Road, San Marcos. Tickets are \$8 general admission, \$5 for seniors and students. For more details, call 744-0136.

SummerFest Rising Stars concert La Jolla Chamber Music Society Sherwood Auditorium Schubert, Quinet in C, D. 956 (violinists Jennifer Frautsch and Laura Frautsch, violinist Brian Quinley, cellists Wilhelm Smith and David Finkels, Brahms, Piano Quintet in F Minor, Op. 34 (violinists Ellen Barston and Nicole Monahan, violist Lynne Richburg, cellist Jennifer Klotz, pianist André Previn)

BY JONATHAN SAVILLE

Music Dramas



Franz Schubert

REVIEW

SummerFest's second (and final) chamber music concert highlighting the "rising stars" featured two of the greatest composers of the 19th-century repertoire: the Schubert C Major Quintet, D. 956, and the Brahms Piano Quintet (Op. 34, in F Minor). These are large works in every sense. They are long, four-movement compositions, with the spaciousness of their composers' symphonies. But in a deeper sense, it is the scale of the dramatic events they embody that produces the sense of massive, all-encompassing size. Each of these five-player chamber-music pieces establishes an entire world of being.

In no doing, they demonstrate to an extreme degree the expressive and structural possibilities of the Classical-Romantic tonal system, and their achievement powerfully indicates why this particular musical style goes on providing the great majority of the world's programmed at serious concerts, not only in SummerFest but quite generally. Unlike any style before or since, this one provides a comprehensive language for expressing in music all the kinds of experience and all the states of being that characterize human life. Comedy, (both satisfied and unsatisfied), despair, joy, faith, fun, yearning, defeat, exile, return, solitude, community, the relationships of the self with others, with nature, and with God—here

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"Music Beyond Walls," in recognition of United Nations Day, is scheduled for the program on Sunday, October 25, by civic organist Robert Plympton on the 4800 pipe "Spectra" Organ. The program will include Bach, Dvorak, Schubert, Sonus, and music from the African-American, Hispanic, and Asian communities. The concert is free and will last from 2:30 p.m. at the Organ Pavilion, Balboa Park. For more information, call 226-0817.

Vivaldi, Gabrieli, Ewald, and Bruckner, among others, will be performed by the Westwood Brass Quintet on Sunday, October 25, at 4 p.m., at the St. Andrew's by the Sea Episcopal Church, 1090 Thomas Avenue, Pacific Beach. The concert is free, but donations will be accepted. For more information, call 277-4801.

Classical and Sacred Organ Music will be performed by John M. Calhoun on Sunday, October 25, at 5 p.m., at Our Redeemer Lutheran Church, 1370 Euclid Avenue, San Diego. A free will offering will be accepted. For more details, call 262-5661.

Russian Composer Alexander Scriabin's music, along with pieces by Gershwin and Ellington, will be offered by Cecil Little on Sunday, October 25, at 7 p.m., in Academic Hall 102 of California State University, San Marcos (just off Highway 78 on Twin Oaks Valley Road). Free. Question? Call 752-4337 for further information.

In Recognition of Reformation Day, the La Jolla Presbyterian Church Chancel Choir and La Jolla United Methodist Church Sanctuary Choir will join voices to present J.S. Bach's *St. Matthew Passion*, *Better Than I Will*, *Let Up Mine Eyes*, *Handel's Messiah*, and *Handel's Messiah*. The concert is free and will last from 7:30 p.m. at the La Jolla Presbyterian Church, 7715 Oregon Avenue, La Jolla. Free child care will be available. A free will offering will be accepted. For more details, call 454-1405 or 454-0713 x321.

A Noon Mini-Concert is scheduled for Monday, October 26, at the Athenaeum Music and Arts Library. The Schuster Baroque Ensemble will play selections from the German, English, and Italian Baroque repertoires. Free. Find the music at the Athenaeum, 1008 Wall Street, La Jolla. Dial 454-5872 for additional details.

The San Diego Photo Guild will present a slide review by John Fowles on Monday, October 26, at 7:30 p.m., at the Terrasanta Lutheran Church, 11240 Claremont Mesa Boulevard, Claremont. For ticket information and further details, call 469-5379.

The Cat's Meow, this week's feature on Opera program in the Better World's Gala benefits here, soprano Irene Patten, who will present a rendition of Rossini's *Queen of the Gypsies* (Comic Opera for Two Parts). Enjoy it on Monday, October 26, at 7:30 p.m. in the Cat's Meow, located at 4010 Goldfinch Street, Mission Hills. Admission is by donation. 260-8907.

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they are, lucid, intense, and intelligible to any listener to whom the language is familiar.

From the time of Haydn and Mozart through the dissolution (perhaps only a temporary one) of this style in the 20th Century, music — through its deployment of key relationships and motivic development — has been able to communicate all the essential content found in the novel, the drama, painting, and ritual. Because music is not directly representational, it cannot be as specific as those other arts in reproducing human experience. But, unlike the other arts, it can plunge to the very core of our existence without detailed preliminaries, without having to identify characters, explain situations, describe settings, discourse on meanings. And that, precisely, is what these quintets by Schubert and Brahms do: they plunge to the core.

Writing about the emotional or existential content of this music is difficult and dangerous, because in translating a language of sounds, keys, melodies, harmonies, rhythms, and structures into a language of words (itself a daunting task) one risks giving narrow, precise, and subjectively colored identifications to experiences that are much broader, more multi-layered, and more universal. But anyone listening to either of these quintets is inevitably aware that the sounds constitute a strong, vivid analogue of emotions and experiences. You can hear the states of mind change, often with dramatic suddenness (a swiftness of transformation made possible by the Classical-Romantic musical language itself). Identifying with the music, allowing it — for the moment — to take the place of your private emotional life, your inner sense of being, you cannot help but sense the unfolding drama, although any words you may use to describe it are dreadfully blunt, simplistic, and clichéd in comparison with the depth and immediacy of the experience itself.

"Now I am waiting for something to happen, now I am threatened, now a cheerful light breaks through, now I am being hurried along in a state of lively exuberance." — this is altogether a crude way of telling you what is happening inside me as I listen to passing events in a work by Schubert. But crude as it is, I would wager that — in its large outlines — it is not too far from what most other listeners are experiencing, although they might use different words and images to try to describe their reactions to the same musical events. And all these reactions, in a manner no one has been able to explain adequately, are evoked by such objectively describable events as "C Major moving to a diminished chord on C7."

Or — to be more precise — an event such as C Major moving to a diminished chord, as sensed, experienced, and interpreted, by musicians who have allowed the music to take over their whole existence as they play it. That is why the performers are so crucially important in this music. It is not merely that they translate the printed notation into sounds we can hear (something all competent performers — and, these days, some machines — can do). What makes them musicians rather than mechanical translators is the fact that they are reliving the drama implicit in the array of tones specified by the composer. It is not simply sounds we are encountering; we listen to the performance. It is life — at once the performer's life, the life of the composer's soul, and the life of humanity in which we ourselves participate.

A long prelude to some brief comments on this "rising stars" concert, where I must confess that in the Schubert Quintet I occasionally found my attention wandering. Why so? Certainly not because these excellent young musicians (with their somewhat older colleague, cellist David Finckel) were in any way failing to play the score accurately, intelligently, or expressively. What I found lacking (and only marginally, at the very edge of perception) was a full realization or re-embodiment of the dramatic tension that lies at the heart of this mysterious, compelling, intensely human, and intensely moving music. Schubert's leisureliness, his long-breathed approach to form, has sometimes been criticized, notably in reference to this specific work (along with the C Major Symphony, the

continued on next page

READER'S GUIDE TO CLASSICAL MUSIC

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B-flat Piano Sonata, and other spacious pieces from late in the composer's tragically brief career). But there is nothing wrong with Schubert: it is a matter of the performers imitating and reliving the profound emotional and spiritual drama that demanded works of this length and that justifies their every detail.

The Quintet often sounds serene, or rapt, or jolly, but underlying everything there is conflict, the threat to the serenity, the desperate drive to maintain the rapture, the demonism that is the other side of the jollity. This conflict (or the musical tensions through which it is expressed) is what gives the unmistakable late-Schubertian quality to the Quintet, overtly breaking through in startling moments such as the very last bars of the last movement, but always implicitly there, for the performers to intuit and bring to the listeners' awareness. Good as the Summerfest performance was in so many respects (the Quintet was really very beautifully played), there was — for this listener, at least — a certain emotional flatness where there should have been a sense of the human soul stretched to its limits of hope and grief. Nothing shockingly weak, nothing approaching the level of a gross defect — but just enough blurring of emotional tension to make the work seem long, too long, and to release the listener's mind now and then from its continual involvement in the gripping life-story the music tells.

No such comments could apply to the other performance on the program. The Brahms Piano Quintet, with André Previn at the keyboard, was presented as the high drama that it is, fully realized and continually absorbing. Previn, as the representative of the more experienced Summerfest musicians providing guidance for the rising stars, was entirely in his element, for he has spent the greater part of his career as a conductor. The suggestion of monochromaticism and a certain emotionally withdrawn quality in his piano-playing, which I had detected in his otherwise workmanlike performances earlier in the festival, were nowhere in evidence in this noble, expansive reading of the Brahms Quintet, with pianist and string players in total interpretive and emotional agreement.

It was not tight, driven, explosive Brahms the Sherwood Auditorium audience heard (although the Quintet can be played that way, to stunning effect), but rather Brahms in his deep, broad authority and mellow warmth, qualities also characteristic of Previn's piano tone and style (and of his general approach as a conductor). At the end of this performance, the listener had been irresistibly induced to experience the score as just what all the great works of the Classical-Romantic repertoire strive to be: a dynamic condensation of the totality of human life.

"Peer Gynt" Suite, by Grieg, the Berceuse Suite from *Enchanted Suite* by Stravinsky, and Symphony No. 5 by Tchaikovsky will all be offered on Tuesday, October 27, at 7:30 p.m., by MiraCosta College's North Coast Symphony. The performance is scheduled to be performed on October 27 at the MiraCosta College Theatre, One Barnard Drive, Oceanside. Admission is \$2 general, \$5 for students and seniors. For additional information, call 757-2121 x435.

Smith Recital Hall is the site of a noon concert sponsored by the department of music at SDSU scheduled for Wednesday, October 28, featuring soprano Nancy Walker and pianist Tim Landman. They will present Lily Lurie's "Conch Song," leader by Fanny Mendelssohn and Clara Schumann, and works by Laet and Chabrier. Free. Call 594-5284 for further information.

"From Gospel to Gershwin" is the theme of a program planned for Wednesday, October 28, at 7 p.m., a concert exploring the links of African-American and Jewish music, with pianist Cecil Little and San Diego Choral Artists. Hear the music at the Educational Cultural Complex, at 43rd and Ocean View (free parking and shuttle service are available at Mt. Erie Baptist Church, 511 South 47th Street). For more information, call 546-8777.

Two Concerts of Electronic Music will be offered on Thursday, October 29, at Shiley Auditorium on the USD campus. The 11 a.m. concert is a retrospective of electronic music in the United States between 1952 and 1972 with compositions by Ussachevsky, Lauring, Balaban, Erickson, Appleton, Davidovsky, Varèse, and Dodge. The 8 p.m. concert is recent music composed by College Music Society members and Lanaky, Kuchera-Martin, and Machover. Bob Willey's *Unprepared Music for Prepared Violins* will be performed by Petrakis Nykter and James Nigro, and Ami Benadonky will perform her composition on electric cello accompanied by Max Mathews (the grandfather of computer music) on radio horn. The concerts are both free. For more details, call 534-4363 Monday, Tuesday, and Thursday; at other times, call 270-9930.

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★ Speak to Eleanor
During your call you may leave a message for Eleanor by pressing the star (*) key on your touch-tone phone. As Eleanor's voice mailbox you may tell her about a restaurant or express comments. Selected questions will be answered in Eleanor's weekly column. No personal calls can be made.

Restaurants by type of food

Once you've pressed 10 to select this category, enter the two-digit code for the specific type of food that interests you. Eleanor has visited every restaurant that serves these cuisines.

- 11 American: Southern, Barbere, California Cuisine, Cajun/New Orleans
- 12 Asian: Chinese, Japanese, Thai, Vietnamese, Korean
- 13 Beef and Steak
- 14 French, Continental and Belgian
- 15 Ethnic and African
- 16 Afghan and Indian
- 17 Mid-Eastern: Lebanese and Greek
- 18 Greek: Russian, Polish, Czech and Armenian
- 19 Old World European: German, Hungarian and Romanian
- 20 Italian
- 21 Seafood and Fish
- 22 Central and Latin American: Cuban, Peruvian, Argentine and Brazilian
- 23 Mexican
- 24 Jewish
- 25 Spanish, Basque, Portuguese and Vegetarian
- 26 Irish, Welsh and Australian

Restaurants by area of town

Press 11 if you want to satisfy your hunger just around the corner, or if you're planning an outing to a special part of the city or its suburbs. Choose the geographic region that is right for you from the list below.

- 10 Downtown
- 11 Uptown
- 12 La Jolla
- 13 North County Coast
- 14 North County Inland
- 15 East County and State University
- 16 Midway, Old Town and Mission Valley
- 17 Clairemont and Kearny Mesa
- 18 Beaches
- 19 Central San Diego
- 20 South Bay and Coronado

New and notable

Enter 12 on your touch-tone phone and you'll learn about the newest restaurants, those that are under new management, or places where the menus have changed drastically.

Bargain restaurants

If you're in search of great food at low prices, press 13 to hear Eleanor's recommendations.

Early-bird restaurants

The perfect category for those of you who like to eat your dinner early and save money. Press 14 to hear the early-bird line-up.

Restaurants with a view

To discover a view with a view and food to match, press 15.

Low-fat, low-cal restaurants

For great restaurants where you can order healthy meals, press 23.

Late-night restaurants

Looking for a place to do a late-night nothing after the theater or a place for complete meals, light snacks or desserts that will quell your appetite? Press 16.

Tijuana-area restaurants

Many restaurants have been constructed in Tijuana recently, and you may enjoy fresh fish and meat as well as regional cooking at low cost. The hours for most restaurants are open to midnight. Press 17.

Breakfasts and brunches

Whether you're making a spot for a business breakfast, a place to take your visitors, or a cafe where you may have a leisurely breakfast or brunch, press 18. When requested, press 1 for breakfast or 2 for brunch.

Pizzas with pizzazz!

Almost everyone has a favorite pizza peddle, but if you want to try individual gourmet pizzas, or those with outrageous toppings, or pizza take-outs available late at night, press 19.

Coffeehouses and breweries

For a gourmet coffee or a special beer with light fare, press 28.

Romantic restaurants

For a small, intimate cafe, a room with a sweeping ocean view, or a patio lit with candles, press 20 and then, when requested, select:

- 1 Budget (below \$10/person)
- 2 Moderate (\$8-\$15/person)
- 3 Expensive (more than \$15/person)

Patio and terrace dining

You may take advantage of either patio or terrace dining for lunch or dinner by pressing 21.

Great desserts

Eleanor is one of the most committed dessert lovers in San Diego. For her recommendations on where to find a delightful touch of decadence, press 22.

Low-fat, low-cal restaurants

For great restaurants where you can order healthy meals, press 23.

Holiday dining

For ideas on where to dine during holidays and special occasions, press 24.

Best of its kind

Here you'll find the very best in food, service or ambiance. Simply press 25.

Bargain of the week and special dining events

Each week Eleanor will recommend a restaurant that offers outstanding value. A low listing is available every Thursday night. Press 26.

Fixed-price meals

Fixed-price meals enhance your security; you know how many courses you'll get and the cost won't surprise you. Press 27 on your touch-tone phone.

Coffeehouses and breweries

For a gourmet coffee or a special beer with light fare, press 28.

READER'S GUIDE TO RESTAURANTS

The Reader's Guide to Restaurants is compiled by Eleanor Widmer and represents a selective listing of recommended San Diego County and Tijuana dining establishments. Individual restaurants will appear once or twice a month. Price estimates are based on the latest information available for a complete meal per person, exclusive of drinks and tip. **Low** below \$10 moderate: \$8 to \$15; **expensive**: more than \$15. Please call restaurants in advance for operating hours, reservations, and other specific information.

NORTH COASTAL

THE ARMINIAN CAFE 3126 Carlsbad Boulevard, Carlsbad, 720-2233. If you've never tried Armenian food, this should do it at this charming restaurant located in a cottage. Each item is prepared from scratch including "pyrus." Complete meals range in price from \$6 to \$14.00. Lunch, 11:00 a.m. to 2:00 p.m.; dinner, 5:30 p.m. to 10:00 p.m. **BAIA GRILL AND FISH MARKET** 1342 Camino Del Mar, Del Mar, 792-4472. You can dine here in comfort on very fresh fish and seafood. The menu offers a good fish taco platter, shrimp and crab quiche, and seafood steaks. Charbroiled chicken steaks are also served. Breakfasts served Saturdays and Sundays. **LA COSTA** 1342 Camino Del Mar, Del Mar, 792-4472. This hotel dining room offers breakfast, lunch, and dinner. Of particular interest is the all-you-can-eat fish and seafood buffet which is served Friday nights only, costs \$27.95 and includes hot and cold dishes. The cold fish and salads were excellent and so was the seafood salmon. Although the buffet is not amazing, it's very substantial. Lunch is not available when I visited, but King crab was served. Service is outstanding. Continental and American dinners are served other nights of the week. Open daily, breakfast, lunch and dinner. **EXPENSIVE**

GRING KONG LOB 512 Avenue Avenue, Solana Beach, 481-0184. Hong Kong food at its best is served here by an efficient, sophisticated management. White tablecloths and art objects add to your dining pleasure. Be sure to try the onion pancakes, lobster in black bean sauce, lemon chicken and any rice dish. The vegetarian menu offers appetizers, soups and 21 vegetarian entrees. Ching King Lob may be a bit more expensive than most, but worth it. Open daily. Lunch and dinner continuous service Monday through Saturday; dinners only Sunday. Moderate to expensive.

CLANTON'S RESTAURANT AND MARKETPLACE 7502 Via de la Valle, Del Mar, 239-4777. This beautiful dining room offers a consistently excellent menu. Very seasonal desserts. The staples are a full range of appetizers, seafood, soups, and spicy seafood. Continental service, lunch and dinner. Low to moderate.

FIDEL'S CARLSBAD 3003 Carlsbad Boulevard, Carlsbad, 729-0903. A sister restaurant to the venerable establishment in Del Mar, the stars here are oysters, quail with chicken, beef or pork, tomato asparagus, and bread of chicken. Open daily lunch and dinner. Low to moderate.

JACK'S DEL MAR 1660 Coast Boulevard, Del Mar, 795-2002. Jack's is the architect of the great meal results. Here they say "Southern California." It's a lively, one of the two dining areas in a

Dead in Santa Barbara, Reborn in San Diego



REVIEW

In case you think that San Diego has been undergoing hard times, consider Santa Barbara. During the last few years it has been devastated by a raging fire, an unrelieved drought, a waste spill in nearby Ventura, and a no-growth policy so severe that small businesses can barely survive the bureaucratic bazaar. The nationwide recession, and more recently the riots in Los Angeles, prevented many tourists from considering Santa Barbara a destination. As a result, dozens of restaurants folded.

Santa Barbara's Milpas Street is famous for its ethnic establishments and houses two of Julia Child's favorite Mexican restaurants, La Supercia and Pecosado, as well as Bangkok West, a Thai establishment. Bangkok West served such amazing food that it was written about in several magazines including *Gourmet*. But it, too, fell victim to adversity. Recently I heard of a new Thai restaurant called Spices Thai Cafe, located in a shopping mall in Del Mar. I groaned when I heard the name, envisioning some fiery cooking.

When we arrived at the Plaza Carmel shopping center in Del Mar (which the locals call the Vons shopping center), I expected that the cafe would be no more than half full. Yet at 6:30 p.m., almost every table was occupied. By the

continued on page 80

The Restaurant: Spices Thai Cafe
The Location: 3810 Valley Center Drive, Plaza Carmel Shopping Center, Del Mar (east of Carmel Valley turn-off) (259-0689)
Type of Food: Gourmet Thai
Price Range: A la carte, \$4.50 to \$14.95
Hours: Open daily, dinner menu 11:00 a.m. to 10:00 p.m.; special lunch menu Monday through Friday, 11:00 a.m. to 3:00 p.m.

CHICKEN EVERY SUNDAY \$9.95

Reg. \$12.95

"I remember when it was Mother's fried chicken every Sunday," reminisces Jim Milligan, owner of Milligan's Bar & Grill. "I would like to share that special memory." Milligan's is proud to bring an old American tradition back... old fashioned Southern pan fried chicken, served family style with all the trimmings: salad tossed tableside, real mashed potatoes, gravy, creamed corn, biscuits & honey and Milligan's famous bread pudding with Whiskey sauce for dessert. "I've always enjoyed my Mother's fried chicken dinners on Sundays, and I thought my customers might also. This is my way to introduce you to an old Southern Sunday custom: fried chicken every Sunday served 11 am until 10 pm. Children 1/2 price. Take-out orders welcome.

DON'T FORGET TO JOIN US FOR "CHICKEN & JAZZ" SUNDAYS 6-10 PM

DAILY BLUE PLATE LUNCH SPECIAL:

A delicious chef's creation served Monday through Friday 11:00 am-2:30 pm for only **\$4.99**

SUNDAYS

OCEAN VIEW CHAMPAGNE BRUNCH AT TOP OF THE ROCK:

Served 11:00 am-2:30 pm
Your choice of Bloody Mary, Screwdriver or Fruit Smoothie and 9 Eggs cooked any style, Hash Browns and Homemade Buttermilk Pancakes. Special includes country gravy and a visit from our roaming pastry server. Enjoy our brunch special or order from our brunch menu featuring complimentary champagne and many unique menu items as well as your old favorites starting at only \$7.50.

\$5.99

CHICKEN & JAZZ RAZZAMATAZZ! \$9.95

EVERY THURSDAY & SUNDAY

SOUTHERN PAN FRIED CHICKEN:

Thursday: Served 5 pm-10 pm • Sunday: Served 11 am-10 pm
Milligan's is proud to bring an old American tradition back... old fashioned Southern pan fried chicken. Served family style with all the trimmings: salad tossed tableside or soup, mashed potatoes, country gravy, creamed corn, biscuits and honey and Milligan's famous bread pudding with whiskey sauce for dessert. Children's dinner 1/2 price. Take-out orders welcome.
After dinner enjoy the sweetest jazz with **THE BRITISH AMERICANS**
Featuring **BOBBY GORDON** on clarinet, **WERN SWARTZ** on bass, **JOE CARABINO** on guitar, **JOE WILKINS** on the piano
Thursday: 6:45-11 p.m. • Sunday: 6-10 p.m.

SATURDAY & MONDAY

MILLIGAN'S BETTER BURGER AND THE COLDEST BEER IN TOWN OR ORIENTAL CHICKEN SALAD AND GLASS OF WINE.

Served 11:00 am-5:00 pm
One-half pound of juicy ground beef broiled with melted cheddar cheese on a sesame seed bun, lettuce, tomato, onion and mayonnaise, served with crispy shoestring fries. Or get a chicken breast seasoned with our special sauce, also a half of Oriental chicken salad and served with Chinese noodles. Either comes with a choice of ice cream, Budweiser, a glass of Robert Mondavi wine, Coke or iced tea. Unbelievably affordable meal.

\$4.95
Reg. \$7.95

MONDAY

DON'T BREAK THE BANK WITH MILLIGAN'S 1/2-PR. HICKORY SMOKED BABY BACK PORK RIB DINNER

Served 5:00 pm - 10:00 pm
Full rack of baby back pork ribs smoked in our own kitchen smoker served with our rich Southwestern BBQ sauce, coleslaw, shoestring fries or mashed potatoes, corn on the cob, corn sticks and Milligan's famous bread pudding with whiskey sauce for dessert. **ONLY \$12.95**
Reg. \$18.95

WEDNESDAY

12 OZ. USDA "PRIME" PRIME RIB DINNER

Served 5:00 pm-10:00 pm
Includes sides: tossed tableside or homemade soup. Served with mashed potatoes or shoestring fries, creamed corn, fresh vegetables and Milligan's homemade bread pudding with whiskey sauce.

\$12.95
Reg. \$19.95

5786 La Jolla Blvd.
Reservations 459-7311
Ocean view and outdoor patio dining
Complimentary valet parking
To-go orders welcome
All specials served in addition to our regular menu.

Milligan's BAR & GRILL

- Sunset Dinners served upstairs at our Ocean View "Top of the Rock." Seating 5 pm until sunset.
- Piano bar nightly
- Reserve "Top of the Rock" for your private parties
- Ask about our new light "Fitness with Flavor" entrees for summer.

San Diego Reader October 22, 1992

12th Anniversary Celebration
ALL-YOU-CAN-EAT
LUNCH BUFFET \$4.25
Over 30 Items including:
 • Chicken strips • Soup & Salad • Vegetables • Beef broccoli
 • Seafood chowder • Appetizers • Fried Rice • Orange chicken
 • Fried chicken • Fruit, salad • Desserts • Tofu chicken
 • & much more

FREE BIRTHDAY LUNCH OR DINNER
 If you're celebrating in October, enjoy one complimentary lunch or dinner with purchase of one regular lunch or dinner of greater or equal value (excludes buffet). Exp. 10/31/92.

2 COMBO DINNERS for \$11.95 SERVED DAILY

MANDARIN PLAZA RESTAURANT
 3780 Sports Arena Blvd., Suite 100
 324-2222 • Mandarin Plaza only

CHINESE GARDEN RESTAURANT
 3037 Clairemont Dr., Clairemont Village
 276-5888

Food to go • Party catering • Good for entire party • Open daily

Reader's Guide To RESTAURANTS

UPDOWN

BOULEVARD PIG 1417 University Ave., 294-7991. This coffee house is pure camp with its antique furniture, chandeliers and billiard tables decorated with gold. Soup and chicken also served. During the summer, cold pasta and cheese plates are served along with non-alcoholic drinks. Smoking and lots of live music. Monday through Thursday, 8:00 a.m. to 2:00 a.m.; Friday and Saturday 8:00 a.m. to 3:00 a.m.; Sunday, 8:00 a.m. to 2:00 a.m.

BUSALACCHI'S RESTAURANT 5843 Fifth Avenue, 298-0119. If you like old-fashioned Sicilian-style cooking — from tomato sauce, olive oil and garlic — then try this contemporary Italian. Middle Eastern specialties, such as *dalma* (stuffed grape leaves), lamb and chicken, are served. The menu includes chicken, pork or lamb at inexpensive prices. The Friday and Saturday lunch specials, available through 11:30 a.m., are for *bruschetta* (with lamb or beef) or fish or chicken and *dalma*. Monday through Thursday, 11:30 a.m. to 2:30 p.m.; Friday and Saturday 11:30 a.m. to 3:00 p.m.; Sunday 11:30 a.m. to 2:00 p.m.

SALA TRAI 6181 El Cajon Blvd., 594-6610. You will find this restaurant as charming as its owner who used to operate a Thai restaurant in Chicago. Among its delights are spring rolls with cucumbers and omelets, stuffed chicken wings with a sweet chili sauce, a salad that packs a lot of punch called *nam* soup, prepared with ground pork, ginger, and chili powder, spicy fried rice, and a stew called *paan*. The menu is extensive, the service attentive, and the whole experience is as well as gastronomically satisfying. Ask for the degree of spiciness compatible with your taste. Extraordinary Thai banquet available with 24-hour notice. Items include shrimp wrapped in noodles, fish cakes, fish soufflé in banana leaves, Cornish hens, and braised Delights in clay pot. All or any of these dishes may be ordered by calling beforehand. Chinese dishes also available. Open daily. Lunch, Monday through Saturday, dinner nightly. Low to moderate.

CENTRAL SAN DIEGO

AL-BANASH 4282 El Cajon Blvd., 594-6610. This restaurant is charming as its owner who used to operate a Thai restaurant in Chicago. Among its delights are spring rolls with cucumbers and omelets, stuffed chicken wings with a sweet chili sauce, a salad that packs a lot of punch called *nam* soup, prepared with ground pork, ginger, and chili powder, spicy fried rice, and a stew called *paan*. The menu is extensive, the service attentive, and the whole experience is as well as gastronomically satisfying. Ask for the degree of spiciness compatible with your taste. Extraordinary Thai banquet available with 24-hour notice. Items include shrimp wrapped in noodles, fish cakes, fish soufflé in banana leaves, Cornish hens, and braised Delights in clay pot. All or any of these dishes may be ordered by calling beforehand. Chinese dishes also available. Open daily. Lunch, Monday through Saturday, dinner nightly. Low to moderate.

Sorrentino's

Dinner for two \$19.92
 Includes soup or salad, pasta and two of the following: 1. Veal or Chicken Marsala, 2. Eggplant "Quattro Formaggi", 3. Tortellini with Creamy Pesto Sauce, 4. Seafood Scallops with Linguine. Not valid with other offers. Expires 10/31/92.

EARLY BIRD SPECIAL \$2.50 Off Any Entrée
 Tuesday-Friday only, between 4:30 and 6:00. Not valid with other offers.

Reservations Suggested
 4724 Clairemont Mesa Blvd., 483-1811
 1 mile west of 805 on Duane Village Square • Major Credit Cards Accepted

PIZZA KOVA

Wood Fired California Pizza
 • Fresh pasta • Sauces • Beer • Wine • Open 7 days • Lunch • Dinner

Dinner for 2 \$10.99*
 Only for your choice of 1 pizza or 2 pizzas + 1 drink. *Over 20 varieties of pizza. *Over 7 types of sauces. *With the gift of a 1/2 liter 11/8/92. Valid Sunday thru Thursday.

5120 N. Harbor Dr. (2 blocks east of 5th Avenue) 226-0268

Oktoberfest
 at the **House of Munich**
 German & Continental Cuisine

Oktoberfest Platters featuring:
 Chicken Tyme, Apple Pie, Wiener Schnitzel, Sauerkraut, Hungarian Goulash, German Potato Salad, Spätzle (homemade German noodles), Saucerkraut.

Other Menu Specialties include:
 Chicken Tyme, Apple Pie, Wiener Schnitzel, Sauerkraut, Hungarian Goulash, German Potato Salad, Spätzle (homemade German noodles), Saucerkraut.

230 3rd Ave., Chula Vista, CA 91910 • 436-5172 (Chula Vista, CA)

RED SEA RESTAURANT 4717 University Ave., 594-6610. The newly decorated Ethiopian restaurant offers a charming hot and authentic Ethiopian cuisine. All preparations are served over injera, a spongy flat bread which keeps up the guests and is considered one of the most important parts of the meal. Chicken livers better than chicken, and the injera is to be served. Chicken was (served) with injera, injera (served) with injera, injera (served) with injera.

RED SEA RESTAURANT 4717 University Ave., 594-6610. The newly decorated Ethiopian restaurant offers a charming hot and authentic Ethiopian cuisine. All preparations are served over injera, a spongy flat bread which keeps up the guests and is considered one of the most important parts of the meal. Chicken livers better than chicken, and the injera is to be served. Chicken was (served) with injera, injera (served) with injera, injera (served) with injera.

Treat Yourself Right
Brunch Lunch Dinner
20% OFF
 Bring in this ad and enjoy a wonderfully prepared meal in a relaxing atmosphere the next time you're in the Glamour Quarter.

RAMADA HOTEL
 660 K Street • San Diego, CA 92101 • Phone: 696-0234

CALIFORNIA WOOD FIRED PIZZAS
 • Large & Fresh Salads • Large & Fresh Salads • Large & Fresh Salads

CALIFORNIA WOOD FIRED PIZZAS
 • Large & Fresh Salads • Large & Fresh Salads • Large & Fresh Salads

Under New Ownership
Chinese Combinations
Seafood • Beef • Pork • Chicken
 Includes soup, appetizer, fried appetizer, rice & 10 different soups

Lunch \$2.95
 Kung Pao chicken, etc. 15 items to choose from

Dinner \$4.95
 Crisp shrimp with brown sauce, etc. 30 items to choose from

GOLDEN BOWL
 Cantonese • Mandarin • Sichuan
 5611 Babco Ave. • 278-6062
 San Diego location only • With coupon only • Expires 11/6/92

FREE OMELETTE
 Buy one omelette listed below and receive the 2nd omelette free.

OMLETTE \$4.95
 Bacon, ham, cheese, hash browns, toast and jelly

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 Bacon, ham, cheese, hash browns, toast and jelly

OMLETTE \$4.95
 Bacon, ham, cheese, hash browns, toast and jelly

Pasha's
 Afghan Cuisine

Pasha's
 Afghan Cuisine

TWO for ONE PASTA DINNER*
 Buy one pasta dinner at the regular price and receive the 2nd equal or lesser value for free. One coupon per party. Offer valid thru 11/30/92.

Cucina Fresca
 Chef Alfredo (former chef of Salsotto's)
 1621 Bacon St., Ocean Beach
 438-3470 or 438-4499
 Reservations suggested for parties of 4 or more. Coupon expires 10/31/92. Not valid on other nights.

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 Reservations suggested for parties of 4 or more. Coupon expires 10/31/92. Not valid on other nights.

Diwali Celebration
 Free dessert w/any dinner purchase.

2 Dinners \$11.95
 Choose two entrees from the following:
 • Chicken Tandoori • Vegetarian Tandoori
 • Lamb Curry • Chicken Jeera Fry
 • Fish Curry • Chicken Vindaloo
 • All entrees served with rice plus

Cafe India
 3760 Sports Arena Blvd., Suite 100
 324-2222 • 10/20/92 • Major credit cards accepted.

HONG KONG
 RESTAURANT
 120 Ash Street (Second and Ash)
 232-2838. Oklahoma style barbecue is served with a twist. The menu includes the traditional hot links and the most popular items are served. The menu includes the traditional hot links and the most popular items are served.

Whole Live Lobster \$8.95
 The best price in town!

DINNER FOR TWO \$10.95
 Dinner includes soup, egg roll, fried wonton, fried rice and your choice of two different entrees below:
 • Beef broccoli • Chicken chicken • Sweet 'n' sour pork
 • Pepper steak • Kung Pao chicken • Shrimp lobster sauce
 • Lemon chicken • Salmon vegetable • Chicken broccoli

SHANGHAI
 6951 Mission Gorge Road, Del Mar, CA 92028
 Expires 10/20/92 with this coupon. Not valid with other offers.

CUISINE OF INDIA
 Free Dinner
 When you purchase one of equal or greater value (up to \$10.95 value) 11/8 guests will be added to check before discount.

All-You-Can-Eat Buffet Lunch \$6.95
 Every day with coupon through 11/5/92. Open 7 days lunch & dinner.

Ashoka
 8008 Grand Avenue, La Jolla • 454-6263
 (2nd floor corner of Grand and Prospect St.)

San Diego Reader October 22, 1992

CAIR 300, 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,

Coasting & European Pastries
315 S. Hwy. 101, Solana Beach
(in the train car)
259-4465

GEZA & MARGARET TOTH
(former owners of
Redspot Restaurant in Del Mar)

*Pork Steak Gypsy-style
with Boiled Potatoes*
Dobos Torta & Pies
Must present ad at
time of order.
Expires 11/5/92.

continued on page

continued on page 90

Hilton's Entertainment Marquee



• **BILL CABALLERO and "SOS"**
San Diego
Beach & Tennis Resort

• **Oct. 23 - PEOPLE MOVERS 8:30 pm**
• **Monday, Oct. 26 - MONDAY NIGHT FOOTBALL \$1.50 Drafts, plus Hot Dogs & Popcorn, special drink prices all night.**
• **Wednesday, Oct. 28 - YOU ARE THE STAR "KARAOKE"**
• **Thursday, Oct. 29 - LADIES NIGHT**
• **Friday, Oct. 30 - AUBREY FAY, Jazz Happy Hour with \$1.00 Happy Hour Buffet**
• **Saturday, Oct. 31 - PEOPLE MOVERS 9 pm**
• **Sunday, Nov. 1 - RAINMAKER, during Super Sunday Brunch 11 am.**
• **Sales Sunday with BILL CABALLERO and "SOS" 7 pm**



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READER'S GUIDE TO

THE MUSIC SCENE

DMS Showcases featuring Truanna Waters, Donald Wilson, the Fern Yells, Edgardson, and Mike From Newhouse Cabaish, Sunday, November 9, 9 p.m., 2812 Kettner Boulevard, 294-9033.

Saga, the Throwing Muses, and the Ben Badgley Montezuma Hall, Monday, November 9, 7:30 p.m., Artes Center, San Diego State University campus, 278-1155.

Steven Curtis Chapman, Susan Ashton, and Out of the Grey Shadow Mountain Church, Monday, November 9, 7:30 p.m., 2100 Greenfield Drive, El Cajon, 440-1802.

The Zoo featuring Mike Hartwood Belly Up Tavern, Monday, November 9, 8:30 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

KJB Jack Murphy Stadium, Tuesday, November 10, 7 p.m., Mission Valley, 278-1155.

Peter Case, Joe Kania, and David Badgley Belly Up Tavern, Wednesday, November 11, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Johnny Johnson Rhythm Cafe, Thursday, November 12, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 576-CAFE.

ERBONE and Burning Bush Belly Up Tavern, Thursday, November 12, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

KENDRICK, the Chameleon Citizens, and Pina Colada Club 666, Friday, November 13, 8:30 p.m., 400 Garnet Avenue, Pacific Beach, 278-1155.

Spinning Monkey, Mrt Chad Field, and Hatched Cabaish, Friday, November 13, 9 p.m., 2812 Kettner Boulevard, 294-9033.

The Brother Brothers Rhythm Cafe, Friday, November 13, 9:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 576-CAFE.

Panama Starlight Bowl, Saturday, November 14, 8 p.m., Ballou Park, 278-1155.

The Blizzers, Joe Lannan, and Salsade Diner Cabaish, Saturday, November 14, 9 p.m., 2812 Kettner Boulevard, 294-9033.

Edie Rabble Leo's Little Bit of Country, Sunday, November 15, 4:30 p.m. and 8:30 p.m., 680 West San Marcos Boulevard, San Marcos, 543-1481.

Hardline featuring Neil Schanz Rhythm Cafe, Sunday, November 15, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 576-CAFE.

The U.S. Sales and Montezuma Cabaish, Sunday, November 15, 9 p.m., 2812 Kettner Boulevard, 294-9033.

Sam Wank Rhythm Cafe, Monday, November 16, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 576-CAFE.

Joe Ely and Greg Troupen Belly Up Tavern, Monday, November 16, 8:30 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Joan Linn Cabaish, Monday, November 16, 9 p.m., 2812 Kettner Boulevard, 294-9033.

Tony V. Diner and Yasha Yindi Belly Up Tavern, Wednesday, November 18, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

The Dixie Dregs Rhythm Cafe, Thursday, November 19, 7 p.m. and 10:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 576-CAFE.

Glass Free Spiritually Theatre, Thursday, November 19, 7:30 p.m., 121 Broadway, San Diego, 278-1155.

A Tribute to John Cougar featuring the Charles McPherson Quartet, Thursday, November 19, 7:30 p.m., 1008 W. 10th Street, La Jolla, 454-5427.

Paul Wilton Montezuma Hall, Thursday, November 19, 8 p.m., San Diego State University campus, 278-1155.

continued from page 90

Cherry: "The homeless, there are so many of them. Some people say, well, why don't they just go out and get a job? How many people do you know would hire someone homeless to work in, like, a fast-food restaurant? With their dirty hands, I mean, we should just find some homes for these people."

How would you go about that?

Cherry: "We have places that are, like, business buildings that people aren't even using anymore. Or a car dealership—we don't need so many of those! Take a couple car dealerships and turn them into homeless shelters, places where people can eat."

Cherry: "I used to not believe in God at all because of all the problems in the world. A lot of kids are really messed up really young, and I want to help them. If this band doesn't take off the way I want it to, I want to go to a teaching credential and teach kids who are doing something, kindergarten, first grade."

Cleo: "Not me—I just want to be a singer and guitar player. I want to get older so I can get with Slash and learn to jam chords as good as he does."

Cherry: "I want to marry my boyfriend or someone just like him."

Cleo: "I had a nice boyfriend in the past, Mike. We broke up because of prejudice—some people would say, well, he's got jungle fever, he shouldn't be going with a white girl. I hate it when people are prejudiced like that! I'm mad at him for listening to his friends, but sometimes I still think about him."

Both girls are magnet kids, Cherry studying computers and Cleo attending San Diego's High School of the Creative and Performing Arts, where she won a talent contest. "It made me to work even harder, I sang a song from *The Little Mermaid*, and it was dorky, but people liked it. Some parents who had kids in the show came up and told me I was better than their own kids were! I thought that was really cool."

Is keeping up good grades and writing songs and performing tough?

Cherry: "I get real good grades, mostly A's and B's, once in a while a C here and there."

Cleo: "I was doing completely terrible in some of my other schools. I got F's and stuff like that. But the new school, SCPA, I'm getting really good grades, so I like it a lot."

Cherry also finds time to babysit to supplement her allowance. Not Cleo. "Yuck, I'm not that patient, y'know! I had a paper route, but school starts really early. I hunt cans for the money and to recycle. We always cut up the plastic thing on the sodas to save the dunks."

To save the dunks?

"Yeah. Their necks get stuck in the hole, and they can't breathe. It's really gross, so we always cut them up."

And do your parents support your musical goals?

Cherry: "I live with my aunt and my cousin. My aunt thinks it's okay, but she's worried that I'll be too young and get stressed from trying to make it and not have any fun. So she sort of discourages me from it, but she supports me too."

Cleo: "My mom supports me. I told her this is what I want to do, so even if it's hard work, it's still fun, because I'm working for that goal, and this is what I really want to do."

So where can we look forward to hearing you perform?

Cherry: "Malls, like what's her name, Tiffany. Little shows put on around the city."

Cleo: "MTV, man."

Cherry laughs.

Cleo: "I'm serious. MTV by the end of the year—oh, never mind, the year's almost over. By the end of next year! MTV buzz clips, baby."

Cherry: "And even if we don't make it big, we'll have this to look back on later and remember all the fun we had and tell our kids about it so they know how cool we were."

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Most Wicked Costume
Funniest Costume
Best Costumed Couple

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910 Broadway Circle
239-7363

Candle and Dishes

Restaurant, Friday, November 20, 7 p.m., 10820 North Torrey Pines Road, La Jolla, 436-4030.

James Collins

Blind Mice, Friday, November 20, 8 p.m., 710 Garnet Avenue, Pacific Beach, 483-7844.

Bill Bradley

Rhythm Cafe, Friday and Saturday, November 20 and 21, 9:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 576-CAFE.

The Jesus and Mary Chain

and Medicine, USC Ballroom, Saturday, November 21, 8 p.m., La Jolla, 278-1155.

No Doubt and Fugee

Mango Belly Up Tavern, Wednesday, November 25, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Zulu Space

Rhythm Cafe, Wednesday, November 25, 9:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 576-CAFE.

Crackerjack and Pops

Cabaish, Thursday, November 26, 9 p.m., 2812 Kettner Boulevard, 294-9033.

Lil' Ed and the Imperials

Blind Mice, Friday, November 27, 8 p.m., 710 Garnet Avenue, Pacific Beach, 483-7844.

The Palatino

Belly Up Tavern, Friday, November 27, 9:30 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Charles McPherson

Crisis's, Saturday, November 28, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 576-CAFE.

Toussaint and DDB

Iggy, Saturday, November 28, 9 p.m., Pacific Avenue Shopping Center, Torrey Pines, 436-4030.

The Jesus and Mary Chain

and Fugee, Sunday, November 28, 9:30 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Gil Scott-Heron

Rhythm Cafe, Thursday, December 3, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 576-CAFE.

Robbie Ford

Belly Up Tavern, Thursday, December 3, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Yower of Power

Rhythm Cafe, Friday, December 4, 7 p.m. and 10:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 576-CAFE.

"Holiday Concert"

featuring Sam Horton and Johnny Walker Folk Heritage Auditorium, Saturday, December 6, 2 p.m., 215 Ninth Street, Del Mar, 436-4030.

Dave Abels and the Shakedown

Rhythm Cafe, Wednesday, December 9, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 576-CAFE.

Peanut

Rhythm Cafe, Thursday, December 10, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 576-CAFE.

The Texas Tornado

Belly Up Tavern, Thursday, December 10, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

David Bonelli

Rhythm Cafe, Saturday, December 12, 9:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 576-CAFE.

Dave Mason

Rhythm Cafe, Thursday, December 17, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 576-CAFE.

Melo Nizem

Belly Up Tavern, Thursday, December 17, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

John Mayall's Bluesbreakers

Belly Up Tavern, Thursday, December 21, 4 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

J.B. King

Rhythm Cafe, Thursday, January 7, 7 p.m. and 10:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 576-CAFE.

Underground Clubs

Underground club listings are compiled by Chris Hartman. If you wish to be included, please call 235-3000, ext. 261. Thursday afternoon or Friday before 6:00 p.m. The listings are free.

Berkley

El Kelly Lynch House, techno, hip-hop, and alternative, Thursdays, 980 Fourth Avenue, downtown, 425-8024.

Caramba

El Jody Jimenez, Ecstasy, and Jan Calvey House, Mondays, 9:30 p.m., Brown, 805 Fourth Avenue, downtown, 234-8888.

Club Hedonism

El Chris Sill and Jan Calvey House, Mondays, Thursdays, Rick's, 1051 University Avenue, Hillcrest, 295-1195.

S/S/S

El Jody Jimenez, Ecstasy, and Jody Jimenez, Acid jazz and house, Wednesdays, 555 Fourth Avenue, downtown.

The Pattern

El Scotty Martin, Ecstasy, and funk, Wednesdays, 8:30 p.m., 335 Fifth Avenue, downtown, 496-6415.

Gardian

Mark F. Quark, Techno and progressive house, Mondays, the Flame, 3700 Park Boulevard, Hillcrest, 295-4163.

The Lash

El Mark F. Quark, B-side, and Friday Squad, Techno, house, acid jazz, dancehall, funk, and old school, 18 and up, Saturdays and Sundays, 424 Market Street, downtown, 465-7666.

Mama Gothic and Industrial

Tuesdays, Sub Zero, 7353 El Camino Boulevard, College Heights, 444-1171.

Rampage

El Jan Calvey, Techno, Saturdays, Mats, 1299 Camino Del Rio South, Mission Valley, 277-1143.

Snail

El Kelly Lynch House, hip-hop, and funk, Saturdays, 555 Fifth Avenue, downtown, 521-2911.

Soul Food

El Jody Jimenez, Ecstasy, and funk, Saturdays, 9 p.m., 1845 Hancock Street, Old Town, 499-4276.

Soul Food

El Jody Jimenez, Ecstasy, and funk, Saturdays, 9 p.m., 1845 Hancock Street, Old Town, 499-4276.

Sugar Shack

El Johnny Johnson and others, Techno, hip-hop, old school, and disco, Thursdays, Saturday, 1970 Quivira Road, Mission Valley, 999-7675.

Tahoe House

techno, and hip-hop, and disco, Thursdays, Friday and Saturday, October 30 and 31, 685-8449.

Zombie Ball

El Mark F. Quark and others, Acid jazz, funk, and old school, October 31, 8:30 p.m., U.S. Grant Hotel, 38 Broadway, downtown, 294-9033.

LOCAL MUSIC

Club listings are compiled by Ron Jennings. If you wish to be included, please call 265-5882. Thursday afternoon or Friday before 6:00 p.m. The listings are free.

North County

The Aquarium, 233 South Highway 101, Carlsbad, 436-2774. Music, Friday and Saturday, 8 p.m.

Aspen

Mexican Restaurant, 176 North El Camino Real, Encinitas, 941-9922. Live music, Friday, Workshop, karaoke entertainment, 7 p.m. to closing, Thursday.

J.B. King

Rhythm Cafe, Thursday, January 7, 7 p.m. and 10:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 576-CAFE.

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Thursday
TIC TOC, PLAYSCOLA & ROCK WALK
Cover Charge, 99¢ drafts till 11 p.m.
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Friday
FISH & THE SEAWEEDES

Saturday
FISH & THE SEAWEEDES

Sunday
GLEN FISHER, STEVE O'CONNOR & FRIENDS PLAY LATTI JAZZ
6:00-10:00 pm

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Tuesday
FISH & THE SEAWEEDES

Wednesday
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THURSDAY 23
Jazz Stylings of
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SATURDAY 24
PATTYBERRY
NO COVER
BILL MACPHERSON & WORLD BEAT
WEDNESDAY 23
ONE AND THE BUSINESS

Free parking after 5 pm at State and B St.

CLUB SLAM TANGO

Presents
THE 69 LOVE GUNS
FAREWELL CONCERT
Friday, October 23 at 9 pm

Club Slam Tango, in its commitment to the S.D. original music scene, is very proud to present The 69 Love Guns in one last concert performance before officially breaking up. At the height of the band's popularity, the members, featuring the highly acclaimed guitarist Rick Ruiz, vocalist Trent James, bassist Craig Gilman, and drummer Keith McLean, have chosen to pursue different musical directions and in their appreciation to all of those who have supported The 69 Love Guns, the band will be giving everyone who comes out to the show this Friday a copy of their limited edition tape.

Recognized as San Diego's #1 venue rock band in the 1992 Rock 101 "Sound of the Year" and having received the nomination for "Best Hard Rock Group" by the San Diego Music Awards, The 69 Love Guns have enjoyed considerable success and have received tremendous support from both industry and fans alike. The band's manager David Dwyer of the Dwyer Entertainment Group, who will continue working with Rick Ruiz, says to expect the same as the members introduce their new projects.

Don't miss this very special event featuring The 69 Love Guns, along with Deadzone and Ten High (featuring Scott Jay from Rock 101.2).

Club Slam Tango at new location: 860 Garnet Ave. in PB (Diego's)
2 Floors of Grunge Rock/DJ/Spot Dancers/51.50 Drafts/\$5 ...
Info 563-SLAM

Friday, October 23

THE "MONDAY NIGHT" BAND
returns to Sunday nights
Oct. 25, 9:30 pm

RESTLESS NATIVES
Thursday, October 22
TIME TRAVELERS
No cover
Saturday, October 24
PRIVATE DOMAIN
Starts at 9:30 pm
Monday, October 25
SOUL PERSUADER

October 27
Tuesday
Original Night
3 LIVE
BANDS!

October 28
Wednesday
BAD
MOOD
ZEUS

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4302 Mission Blvd. (1 block south of Grand) • Pacific Beach
Bar: 270-3221 Band info: 270-3220

BILLS vs. JETS
MONDAY 6 PM

Angelus Mexican Restaurant
1679 Bernardo Center Road, Rancho
Bernardo, 487-6701. Bobby and
Laura's Fantasy Workshop, karaoke
entertainment, 7 pm to closing,
Tuesday.

The Alley, 421 Grand Avenue,
Carlsbad, 444-1171. Karaoke
entertainment, Monday and
Thursday-Larry Kane, 8 pm to
midnight, Friday, Saturday, and
Sunday, John Kelly, contemporary,
folk, and variety, 8 pm to midnight,
Tuesday and Wednesday, and 4 pm
to 8 pm, Sunday.

Beaver Creek, 1329-1 East Valley
Parkway, Escondido, 746-7408.
Whiskey, country, 8:30 pm, Sat.
Wednesday and Thursday, 9 pm,
Friday and Saturday, and 5 pm,
Sunday. Cow Town, country music,
Monday-Thursday, country,
8:30 pm, Sunday.

Billy Up Tavern, 141 South Cedros
Avenue, Solana Beach, 481-9022. Ona
Ruiz, blues and rhythm and blues,
and the L.A. Blues All-Stars, blues and
rhythm and blues, 9 pm, Tuesday,
Wednesday, and Thursday, 9 pm,
Friday and Saturday, and 5 pm,
Sunday. The Red Hot
Peppers, blues and rhythm and
blues, 11:15 pm, Friday, the Red
Hot Peppers, blues and rhythm and
blues, 11:15 pm, Saturday.

Saturday, Kenny Rankin and Karla
Bouff, contemporary, and Michael
Wolff, contemporary, 8 pm, Sunday.
Backlash, vintage rock and roll, 7 p.m.
Monday, the Cardiff Reelers, reggae,
9 pm, Tuesday. Late Bloom, folk,
and Jorge Caldeira, contemporary,
9 pm, Wednesday.

Afternoon Concerts, Ed Reed and
the Riverboat 5, Distinct jazz,
5:30 pm to 8 pm, Friday. Prairie
Fire, country rock, 6 pm to 8:30 pm,
Monday.

The Boulevard, 87 Encinitas
Boulevard, Encinitas, 944-1338. Todd
McLadden, variety music, 8 pm to
midnight, Friday and Saturday.

RockWorks/Panacea Café/Clubhouse,
2875 Via de la Valle, Flower Hill Mall,
Del Mar, 735-3735. The Jive Jax Quartet,
jazz music, 8 pm, Friday.
Arthur Golden, classical guitar music,
7:30 pm, Sunday.

Burnell's Back Room, 2677 Vista
Way, Chula Vista, 721-1400.
Ambience, contemporary, Thursday
through Saturday live jazz, 8 pm,
Tuesday, call club for information.

Robbie's Bar/Club, 201 West Mission
Boulevard, Encinitas, 747-5550.
Acoustic open-mike jazz session,
7 pm to 10 pm, Thursday.

Cafe 561, 437 South Highway 101,
Suite 301, 727-1553. Jay Van Hecke,
straight-ahead jazz, 7:30 pm to
10 pm, Friday. Robins Abundant,
funked-up jazz, 7 pm to 10 pm,
Saturday. Tim Kerkling, acoustic guitar
music, 7 pm to 10 pm, Sunday.

The Camelot Inn, 887 San Marcos
Boulevard, San Marcos, 744-1132.
Strangeness, Irish music, Friday,
live music, Saturday, call club for
information, the Acoustic Cowboys,
featuring Dave Howard, John
Kancher, the Homer Gies, Bob
Carpenter, and guests, acoustic rock
and roll, Tuesday.

Carroll Murphy's, 240 East Van
Rancho Parkway, Suite A-1 (in the
North County Fair shopping mall),
Rancho, 489-2612. 7:15 pm, blues,
rock and roll, Thursday. Timeless
Noise, vintage rock and roll, Friday,
and Saturday. Star Party, karaoke
entertainment, Tuesday. The Rain
Jazz Group, jazz, Wednesday.

**Carnal Highland Golf and Tennis
Center**, 14155 Potomac Highway,
Rancho Pennington, 672-2200. Rock
and Roll Blues Revue, Thursday
through Saturday. Rock Knowledge,
easy listening music performed on the
piano, 11 a.m. to 12 p.m., Sunday.

Coyote Bar, 100 Carlsbad Village
Drive, Carlsbad, 729-4869. Karaoke
entertainment, 8 pm to 10 pm,
Thursday, 9 pm to 10 pm,
Friday, 9 pm to 10 pm,
Saturday, 9 pm to 10 pm,
Sunday. The Swingin' Kings,
rhythm and blues, 8 pm to 10 pm,
Saturday. Blue and Tan, jazz, 8 pm
to 10 pm, Sunday. The Voodoo
Rockers, rock and roll, 8 pm to
10 pm, Wednesday.

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COMMON SENSE
Friday, October 23
TALKBACK
Saturday, October 24
GNARLY BRAUS
Sunday, October 25
THE BLUES
AMERICANOS 5-9 pm
BLONDE BRUCE BAND 9 pm
Monday, October 26
BLACKSMITH UNION
BARA YAGA
Tuesday, October 27
NOU
Wednesday, October 28
Second release party for
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HALLOWEEN BASH Oct 31
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SATURDAY • OCTOBER 24
TEN MINUTE 5:30-6:00 PM
HUNT SALES
AND THE BIG 2
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4-6 PM NO POSTAGE
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TUESDAY • OCTOBER 26
SLO DELUXE
BLOWHOLE
WEDNESDAY • OCTOBER 27
WEDGES • PUTTER
MUS FROM HONOLULU
THURSDAY • OCTOBER 28
JOE DOE
THE RUGBURNERS
FRIDAY • OCTOBER 29
NIGHT OF THE LIVING
DEADHEAD
SATURDAY • OCTOBER 30
REV. HORTON
HEAT

EVERY THURSDAY
DOLLAR DRINK NIGHT
FRIDAY, OCT. 23
TIME TRAVELERS
SATURDAY, OCT. 24
SILHOUETTE
FRIDAY, OCT. 30
THE MYNX
SATURDAY, OCT. 31
SUSPEX AT LARGE
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21 AND UP

Saturday, October 31
1010 FM presents a
HALLOWEEN BASH
BEAT FARMERS
Live album recording

Thursday, November 12
Chuck Berry pianist
JOHNNIE JOHNSON
Plus: Willie Jays

Friday, November 13
welcomes the return of the
KIFM BRECKER BROTHERS
Featuring
MICHAEL & RANDY BRECKER

Thursday, November 19
DIXIE DREGS
Featuring
Steve Morse • T. Lavitz
Jerry Goodman • Dave Larve
Rod Morgenstein
Friday & Saturday, November 20 & 21
Plus: 21 Guns

Monday, November 23
DREAM THEATRE
Tuesday, November 24
SCOTT HENDERSON
Tribal Tech

Wednesday, November 25
REGGAE MAKOSSA
presents
ZULU SPEAR
UPCOMING CONCERTS:
John Wesley Harding 11:00
George Carlin 11:00
G. Scott-Heron 12:00
Tower of Power 12:00
David Byrne 12:10
David Nelson 12:10
George Wallace 12:18
S.S. King 1:00

Plus: Paul Kamanski's Comanche Moon,
Big Red & The Little Kings

Thursday, November 5
SHREIKBACK
World Domination Tour
Plus: Sky Cities Mary & Low Pop Suicide

Thursday, November 5
**THE ERIC BURDON-
BRIAN AUGER BAND**
Plus: Thru The Looking Glass

Sunday, November 8
KIFM LARRY CARLTON
Plus: TOM SCOTT

Thursday, November 14
LED ZEPAGIN
Plus: 21 Guns, November 15
HARDLINE
Featuring Neil Schon
Monday, November 16
RONNIE WOOD

Tickets available at BELLY UP 481-9022

Thursday, October 29, 8:30 pm
Chicago blues legend since 1955 ...
OTIS RUSH
and the
L.A. BLUES ALLSTARS
Friday, October 29, 9:15 pm
Texas style
rock, blues
& boogie
Crawlin' King Snakes

Saturday, October 30, 9:15 pm
Rata
revolutionaries
BEELZ ROCKERS

Sunday, October 31, 8:00 pm
"Concert for Casa's Kids"
a benefit for Casa de Amparo
KENNY RANKIN
KARLA BONOFF
and MICHAEL WOLFF
Arsenio Hall's bandleader

Monday, October 31, 9:00 pm
Where: 1995 San Diego Music Awards "Best Nostalgic Rock"
ROCKOLA
Tuesday, October 31, 9:00 pm
REEFERS

143 So. Cedros Ave., Solana Beach
Get the **Belly Up** magazine free in the mail
each month, 481-9022.

Wednesday, October 28,
8:30 pm
LUKA BLOOM
and guest
JOSE CALDERON

Thursday, October 29,
7:00-9:30 PM
JUDY TENUTA
A HALLOWEEN TUNE-UP
with special guest **DAVID BRADLEY TRIO**

Saturday, October 31, 9:15 pm
San Diego County's biggest Halloween extravaganza
18TH BELLY UP
HALLOWEEN BASH
with
\$500 in cash
prizes for top
three costumes

Wednesday, November 4, 8:30 pm
JOHNNY WINTER

Thursday, November 5, 8:30 pm
SOUPY SALES

Monday, November 9, 8:30 pm
THE ZOO returns **MICK FLEETWOOD**

Wednesday, November 11, 8:30 pm
PETER CASE acoustic

Friday, November 13, 8:30 pm
Ed Bond and the Shortland Place, 8:30-10:00 pm
Al Turner and the RSCM Rufford Road, 8:30-10:00 pm
Public Bar, 8:30-10:30 pm

COCKTAILS
Joe 10/10/10 • Thomas Whelan 10/10/10 • Bob Smith and Diego George, Nov 25
Robbie Ford, Dec. 1 • Mike Stone, Dec. 17 • John Smith's Blackboard, Dec. 31

FEATURING MONDAY NIGHT FOOTBALL FUN!
at
Paparazzi
Bring Your Favorite Sports Fans For Drink Specials, Games & Prizes!
AND A SCUMPTIOUS BUFFET - ONLY \$5.95
Feast On Our Huge Sports Brunch & Enjoy Football On Our Big Screen TVs
Every Sunday - 10:30 am to 3:00 pm
All You Can Imagine • All You Can Eat • Adults \$14.95 • Children Under 12 \$6.95
- Dine & Dance Til Midnight -
Fridays - Featuring Great Classic Rock With D.J. Bill Calhoun
Saturdays - With The Sounds Of San Diego's Hottest Classic Rock Group Little Mister
554-1403
1-5 At La Jolla Village Drive • Opposite The Hyatt • No Cover Charge • Ask About Free Parking

JOIN US FOR MONDAY NIGHT FOOTBALL
Featuring:
75¢ DRINKS (Mon-Fri)
\$1.50 BASKET (Mon-Fri)
\$1.50 PHOTO (Mon-Fri)
BEER & SNACKS
THE LAST RAMADA
KARAOKE
EVERY SATURDAY & MOST FRIDAYS
9:30PM - 1:30AM
COMPLIMENTARY PARKING WITH VALIDATION
RAMADA HOTEL
BAY VIEW SAN DIEGO
660 K STREET, SAN DIEGO 92104
CASA D'ORO

#1 SPORTS BAR ON EL CAJON BLVD.!!
Joni's of course
2 SATELLITES & 8 TELEVISIONS
STEAK NIGHT TUESDAYS • BBQ SUNDAYS
2306 EL CAJON BLVD. • 938-6008

NO COVER
LIVE FROM FAT CITY
JAZZ IS BACK AT FAT CITY!
REEL TO REAL
Friday & Saturday
Oct. 23 & 24, 9:30-11:30
FREE PARKING
2137 Pacific Highway, Downtown by the Bay 232-0666 or 232-1367

READER'S GUIDE TO THE MUSIC SCENE

The Stadium Club, 6065 Fairmount Avenue, Mission Gorge, 242-3366. Willie "the Texas Hurricane" Jare, blues and rhythm and blues, Friday live music, Saturday, call club for information.
The Law's, 5802 Napa Street (at Moraga Boulevard), Bay Park, 441-1442. The Coveries, vintage rock and roll, Friday and Saturday.
The Law's, 10787 Camino Ruiz, Mira Mesa, 995-1461. Rhythm, rock and roll, Friday and Saturday, karaoke entertainment, Tuesday and Thursday.

Villain's Restaurant, at the Regency Plaza Hotel, 1515 Hotel Circle South, Mission Valley, 293-0000. Jose Davis. Top 40 dance music, 8:30 p.m. to 1:30 a.m., Wednesday through Saturday.

The Wellstone, 1079 Terrazas Boulevard, Torrey Pines, 960-6677. To Treason, piano singalong, Sunday. Ron Bell & Rick Roll, variety rock and roll, Thursday through Saturday. Rick Scott, variety music performed on guitar, 8 p.m. to midnight, Wednesday.

Wingman's Rock, 6008 Mission Gorge Road, Mission Gorge, 280-6261. Steve Crazy, country, Tuesday through Saturday. Haywire, country, Sunday and Monday.

San Diego South
All Koi Records and Cafe, 825 Fourth Avenue, downtown, 234-5287. Live music, 9 p.m. Friday and Saturday, call club for information: open mike acoustic night beginning 9:30 p.m. Monday.
Arnie Bock, Turquoise Room, 436 90th Street, North Park, 281-3135. Island Music, contemporary, Friday and Saturday.

Barnett's Grand Cafe, at the Harbor Drive, across from Seaport Village, downtown, 541-1122. Live music, 9 p.m. to midnight Friday and Saturday, call club for information.
Better World Records, 4010 Goldcrest Street, Mission Hills, 260-8007. Alice Arner and Friends, new age music, 7 p.m. Thursday. Windbourne, futuristic folk music, 8:30 p.m. Friday. Sound. Entertainment, instrumental blendings of various musical styles, 8:30 p.m. Friday. Cabaret at the Gallery. Mooncrater and Linda Lohr and Jim Moore, rock and roll, 11 p.m. Friday. Fred Beneditto and George Beneditto, classical guitar music, 4 p.m. Saturday. Amy Kanner, Celtic bagp music, 7 p.m. Saturday. Daniel Kravitz, Israeli music (with dancing), 8:30 p.m. Saturday. Bill Butler, the music of Stephen Truitt, 4 p.m. Sunday. Mandolin Madness,

Clayton California Blues, 1270 Cleveland Street, Hillcrest (at University Avenue and Vermont Street), 298-3551. Live music, 8 p.m. to 9 p.m. Tuesday, call club for information; the Normal Heights Lounge. Live European folk music, 8 p.m. to 9 p.m. Wednesday.
Bluesy Blues Pub, 510 Fifth Avenue, downtown, 233-4319. Live music, Thursday through Saturday, call club for information.
Becker's, 528 S Street, downtown, 236-4808. Temor Courtney, blues music, Tuesday live music is featured most other nights, call club for information.
Brewer's, 10787 Camino Ruiz, Mira Mesa, 995-1461. Rhythm, rock and roll, Friday and Saturday, karaoke entertainment, Tuesday and Thursday.

B Street California Grill and Jazz Bar, 425 W. 8th Street at Columbia Street, downtown, 236-1707. Shades Rhythm, jazz music, Thursday. Bill Macpherson and World Beat, world beat and jazz music, Friday. The Farthinger Band, jazz, Saturday. Che and the Bluebonnets, rock and blues, Wednesday.

Boyle's, 1474 Berkeley Grill and Saloon, 600 Fifth Avenue, downtown, 236-1616. Prairie Fire, country music, Thursday through Saturday. The Yedco Party Band, Cajon music, Tuesday. Jodi Lee and Southern Gold, country music, 8 p.m. Wednesday.

Bauer's, 1112 University Avenue, North Park, 282-7477. Karaoke entertainment, Thursday and Sunday, with Christopher Morgan and Tami de la Star. The Rhythmic Ramblers, country rock, 9 p.m. to 1 a.m. Friday and Saturday.

Cafe Ben Appetit, 701 S Street, downtown, 696-0225. Rick Ross, pianist, performs from noon to 2 p.m. Tuesday through Friday and from 5 to 7 p.m. Tuesday through Friday.

Cafe Bova, 995 Fourth Avenue, downtown, 234-8888. The Travlers, blues, jazz and rhythm and blues music, on the piano, noon to 3 p.m. Saturday. A.J. Croce, vintage rhythm and blues, 8:30 p.m. to 10 p.m. Sunday. A.J. Croce, vintage rhythm and blues, 8:30 p.m. to 10 p.m. Sunday. The Joe Marlini Quartet, jazz, 8:30 p.m. to midnight, Monday. The Bob Hamilton Quartet, jazz, 8:30 p.m. to 12:30 a.m. Tuesday. Daniel Jackson, jazz on the piano, noon to 3 p.m. Wednesday. The Shep Meyers Quartet, jazz, 8:30 p.m. to 12:30 p.m. Wednesday.

Cafe del Rey, 1549 El Prado, Balboa Park, 234-4511. Piano bar. Paul Grogg, 4 p.m. to midnight, Thursday through Saturday, and 6:30 p.m. to 1 a.m. Friday and Saturday. Open mike on Tuesday and Wednesday. Barry Carr, piano variety, 7 p.m. to 8 p.m. Sunday.

Cafe Sevilla, 235 Fourth Avenue, downtown, 235-9876. Rhythm, blues and dancing with Rosa de Sevilla, 8:30 p.m. Thursday through Saturday.

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HALLOWEEN NIGHT SATURDAY OCTOBER 31st YOU ARE INVITED TO
SPEAK EVIL
A DECADENT EVENING OF DANCING & DRINKING!
DIRECT FROM LOS ANGELES, LOS ANGELES, CA
STATION DJ BILLY LIMBO ON MUSIC
1970
THIS CELEBRATION OF SIXTY SEVEN
TAKE A TRIP TO THE OTHER SIDE OF THE
BOURGEOIS PIG
1417 UNIVERSITY AVE. • HILL CREST
18 & OLDER • 10PM TO 2AM • \$10.00 COVER
FOR "SPEAK EVIL" • 10PM TO 2AM • \$10.00 COVER

HALLOWEEN
at the Hilton's Main Ballroom
1775 E. Mission Bay Dr. (W. of Hwy 5)
2 SALSA BANDS
And DJ "The Voice" Rick Chriss
Saturday, Oct. 31 at 8 pm-until
ONLY \$15 (\$18 at door)
PRIZES FOR BEST COSTUMES
For directions call 976-4070 • 24-hour voice mail: 619-960-9404 • FREE PARKING
DANCE IN PRODUCTIONS IN COOPERATION WITH THE HILTON HOTEL

SECOND WIND
1261 GARNET AVE., PACIFIC BEACH • 270-8813
FOOTBALL SEASON IS HERE!
5 TVs • 2 SATELLITE DISHES
OPEN 10 AM SUNDAYS DURING FOOTBALL SEASON
6903 UNIVERSITY AVE., LA MESA • 460-2030
DARTS • PINBALL • FREE POOL ALL DAY

OFF THE RECORD
OPEN 7 DAYS
6130 El Cajon Blvd
619-245-0507
\$15 Real \$5
619-943-0041
3849 Fifth Avenue
619-298-4755
Because we care, because we're stupid, who knows why. But for one more week we are extending our fantastic
OUT-OF-PRINT & VINYL SALE
50% OFF All Out-of-Print LPs \$15* & under
25% OFF All Out-of-Print LPs Over \$15*
(all other vinyl on sale as well)
also
Sat. Oct. 24 is the North County Cassette release party for
Beats, Cuts & the "Stuck Under the Jet" at our Encinitas Store - 64 pm
with the band doing a live acoustic set. Be there!
THOUSANDS OF USED CDs 99¢-\$7.99
CASH PAID FOR CDs, CASSETTES, LPs, VIDEOS

HAPPY HOUR DAILY 4-7 PM
Monday - Hot Dogs & Chili w/ Focaccia
Tuesday - Tacos
Wednesday - Buffalo Wings
Thursday - Carved Roast Beef
Friday - Fish Tacos
Saturday & Sunday - 1/2 price appetizers

Burger Special
Served with fries, soft drink or domestic draft beer. Only \$3.50

Monday Night Football
Complimentary Buffet
Jets vs. Bills
Big screen TV and 3 other TVs. 4 pm to end of the game. Hot dogs & chili with all the fixin's.
\$1 Domestic drafts • \$1.50 Margaritas
\$1.50 Well drinks

Every Tuesday & Thursday
Paul Hayward
Every Thursday Night
HAPPY HOUR PRICES ALL NIGHT
Starting Nov. 4
Wednesdays, 5:30 to 9:30 pm
Dr. Chico & The Island Sounds
Shelter Island Marina Inn
2051 Shelter Island Drive, San Diego, CA
(619) 222-0561

Live Music, DJs, Satellite Sports, Comedy...

Thursday "Oldies But Goodies" 8 pm. DJ Sweet One Woodard
1st Friday presents "Jazz Jam Session" featuring "Midnight Invasion"

Friday "CLUB 25" 9 pm-2 am. Crazy after 10 m. hosted by Dennis Hodge, C.I. & Gloria Grey. Music by 92.5 master technician Tony. Record & CD giveaways and a \$1000.00 Shoppers Contest!
Call for details. "Crazy Night" Fashion Show/ Auction. No cover before 9 pm.
Sunday 8:00 pm-2:00 am Super Sunday Party So Low Productions, Coby Grey & DJ Mon Fournier
Wednesday "Comedy Amateur Night" and "Miss Elegant Beauty Pageant"

...where everyone is always welcome!

Smokey's
Nightclub & Sportsbar
10475 San Diego Mission Rd., Mission Valley (3 blocks east of the stadium) • 563-0060

APPEARING WEEKLY AT THE
Grant Grill

Friday 9 pm to 1 am
from 100 A-Z
Sol E Mar
Featuring Josias & Santos

Saturday Latin Jazz Guitar • 9 pm to 1 am
Pat Muz recording artist
Jaime Valle & Equinox

EVERY FRIDAY HAPPY HOUR featuring piano/ vocal JACK POLLACK 5 pm to 8 pm \$1.50 beer, \$3.25 well drinks
Happy Hour - No Cover • Complimentary hors d'oeuvres • 3-hour Validated Parking • Drink Specials • Information 222-3121

Club City
Lounge & Restaurant
326 Broadway
Coffeyville 92131
(619) 232-3121

READER'S GUIDE TO THE MUSIC SCENE

The Driftwood Lounge, 9325 Mission Gorge Road, San Diego 92126. Rock and roll music, Friday and Saturday, call club for information.

Experience Coffee, 3709 Avenida Boulevard, La Mesa 92046. Live music, 8 p.m. to 10 p.m. Friday, call club for information.

Frontier, 9143 Campo Road, Spring Valley 92081. Live music, 9:30 p.m. to 1 a.m. Friday and Saturday, call club for information.

Green Springs Inn, 15505 Highway 80, El Cajon 92021. Live music, 9 p.m. to 11 p.m. Friday and Saturday, and also at 9 p.m. Sunday.

Green's, 2994 Old Highway 80, Poway Valley 92126. Live music, 9 p.m. to 1:30 a.m. Friday and Saturday, and also at 9 p.m. Sunday.

The Greek Smothers, 1281 Highway 94, Imperial 92243. Live music, 8 p.m. to 1 a.m. Thursday through Saturday, belly dancing, Wednesday.

Kelly's Pub, 6344 El Cajon Boulevard, college area, 92108. Live music, 9 p.m. to 1:30 a.m. Friday and Saturday, and also at 9 p.m. Sunday.

Kunkle's, 401 West Main Street, El Cajon 92021. Live music, 8 p.m. to 1:30 a.m. Friday and Saturday, and also at 9 p.m. Sunday.

Laurel Lane, 5286 Baltimore Drive, La Mesa 92046. Live music, 8 p.m. to 1:30 a.m. Friday and Saturday, and also at 9 p.m. Sunday.

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On New Inn, 9818 Campo Road, Spring Valley 92081. Live music, 8 p.m. to 10 p.m. Friday, and Saturday, and 9 p.m. to 10 p.m. Sunday.

Park Place, 1280 Hecker Parkway, El Cajon 92021. Live music, 8 p.m. to 10 p.m. Friday, and Saturday, and 9 p.m. to 10 p.m. Sunday.

Polka Pub, 7828 Broadway, Lemon Grove 92046. Live music, 8 p.m. to 10 p.m. Friday, and Saturday, and 9 p.m. to 10 p.m. Sunday.

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Rocka, 317 Third Avenue, Chula Vista 92011. Live music, 8 p.m. to 10 p.m. Friday, and Saturday, and 9 p.m. to 10 p.m. Sunday.

Rocka, 317 Third Avenue, Chula Vista 92011. Live music, 8 p.m. to 10 p.m. Friday, and Saturday, and 9 p.m. to 10 p.m. Sunday.

Rocka, 317 Third Avenue, Chula Vista 92011. Live music, 8 p.m. to 10 p.m. Friday, and Saturday, and 9 p.m. to 10 p.m. Sunday.

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CAT COUNTRY NIGHTS in the CANNIBAL BAR RED LANE & THE FULL HOUSE BAND
Thursday, October 22
Dance lessons begin at 7:00 pm - Get there early & enjoy our fabulous Texas pizza, ribs & more. \$2 ANY DRAFT OR WELL DRINK IN THE HOUSE.
Live music begins at 8:30 pm.
October 29 - PRAIRIE FIRE

THE HERODES
Friday, October 23
Happy Hour Mexican Buffet Fiesta 7:30 pm
Tina's Fashion Auction 7:30 pm
Music begins at 9 pm

ROCKOLA
Saturday, October 24
Music begins at 9 pm

Watch for details on our SPOOKTAKULAR HALLOWEEN PARTY

JAZZ NITE - THE FATBURGER BAND
Album Release Party
Wednesday, October 28 - Music begins at 8 pm

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WEDNESDAY-FRIDAY 4-7 pm
Drink Specials
1st Domestic Bottles
1st Kamis & Doleys
1st Shooters
1st Off Frozen Cocktails
1st Draft Pints
1st Moosehead Draft Pints
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Complimentary Appetizer Buffet
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Fri. 11:30 a.m. - 2:00 a.m.

DR. FEELGOOD
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LIVE REGGAE
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All-U-Can-Eat
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5-7 pm

Upcoming
30 - Rockabe
31 - Helix
Nov 4 - Three Times
Nov 5 - The
Nov 6 - The
Nov 7 - Common Sense

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- Thursday, October 22 - The Mar Del
- Friday, October 23 - Sound Advice & The Pelicans
- Saturday, October 24 - The Hix Men & Perfect Balance

Halloween Party, October 31
with Perfect Balance & The Pelicans
8:30 pm - 1:30 am • No Cover
Prices for couples & individual costumes

Tournament of Champions Lounge
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Guadalupe Grille HALLOWEEN PARTY

Saturday, October 31
Music by



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Perfect Balance: La Costa Resort and
Spa, Dick's Last Resort
The Pier Group: Sternwheeler
Shorefront
Raimonides: Island Lounge, Hilton
Hotel
Kenney Rankin and Karla Bonetti:
Jelly Up Tavern
Blue Bragat: Head
Bruce Rabbina: La Maza
Second to None: M.P.'s Pub
Second Shift: Gentlemen's Choice
Second Wind: La Hacienda Cantina
Santitas: Jolly Roger/Scepter
Village
Irene Solerberg: The Escape
Don Tension: The Flying Bridge
Terra Nova: featuring Kevin Jay and
Linda Albino: Hilton Hotel, Hotel
del Coronado
Trick Two: Radisson Hotel/Mission
Valley
Trick Henry's
Variations: Conquest Room
Deborah Washington: Hyatt Islandia
Hotel
Steve White: Miro's Cafe
Brian Whitman: Kelly's Old Town
Pub, Kelly's Pub/El Capon
Reynard, Hilbert McCre's,
Mooney's Deli/Deli
Scott Walker: Florida Lounge
Jazz and Big Band
The Judy Ames Duo: Windows
Lounge at the Red Lion Hotel
Kick Bette: Viper, Casino and Turf
Club
Irene Brighman's Preservation Band:
Pat Joyce's, Patrick's II, Dick's Last
Resort
The British Americans: Milligan's
Restaurant
Bash Campbell and Friends: Harco's
Alfredo Cardini: Chang's Cantina
The Buster Cooper/Curtis Fongler
Quintet: Horton Grand Hotel
The Pappi Duo: Tria St. James
Hotel
Bill Doherty: The Marine Room
The Jazzy Jazzy Band: Tria Pata
The Luthier Band: Luthieran
Resort Hotel
The George Ferris Trio: Venice
Café/Bat
Glen Fisher: The Salton House
Dance Garrett and Ted Thurston: Grill
on the Park Restaurant
The Hollis Gentry Quartet: Croce's
Restaurant and Jazz Bar
Bill Green's Orchestra: Hotel del
Coronado
The Bob Hamilton Trio: Croce's Jazz
Bar and Restaurant
Harvey and Shad Street: Jive Pacifica
del Mar, Fat City/China Camp
Johann "Ace" Harris: Hotel del
Coronado
The High Society Jazz Band: Tula
Mark University Avenue, Dick's
Last Resort
Lisa Hightower and Second Wind:
Hightower's Tavern/atrium
Interplay: Book Works/Pamkin
Coffhouse, Pamkin Cafe
Dr. F's Paralels: King Luis Inn
Dental Lounge and the Red Jazz
Band: Croce's Restaurant and
Jazz Bar
The Art Johnson Trio: Espresso
Lithuan Books and Music
Ken Kader: Marine Room/Synthetic
Model
The Ken Kaiser Trio: King Luis Inn
Robert Lamonica and New Age
Artistry: Tria Pata
The Chuck Leber Trio: King Luis Inn
Craig Maglinic: The Marine
Room/Synthetic Model
The Joe Marillo Quartet: Croce's
Restaurant and Jazz Bar, Harco's
Charles McPherson and the Modern
Jazz Duo: Harco's
The Shop Menus Quartet: Croce's
Restaurant and Jazz Bar
Joanne Martin and Trappaloni:
Hyatt Islandia Restaurant and Bar
Most Valuable Player: Hyatt
Islandia Hotel
Steve O'Connell: the Salton House
The Stone O'Connell Trio: Horton
Grand Hotel
Old Mac: Old Mac/Brazil
Don Papale: La Costa Resort and Spa
Jack Pollock: U.S. Grant Hotel
Quartette: Jolly Roger/Scepter
and Jazzy Bar
Ed Reed and the Riverboat S: Jelly
Up Tavern
Road to Rock: Fat City/China Camp
Reuben: Alhambra Hotel
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THE NIGHT 690
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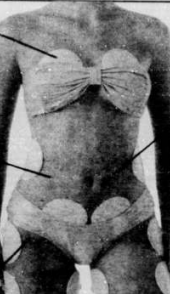
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Sound editing, mixing, perfecting, and mastering. Digital multi-tracking. Stereo mixing. 48 tracks. 16 tracks. 8 tracks. 4 tracks. 2 tracks. 1 track. 1/2 track. 1/4 track. 1/8 track. 1/16 track. 1/32 track. 1/64 track. 1/128 track. 1/256 track. 1/512 track. 1/1024 track. 1/2048 track. 1/4096 track. 1/8192 track. 1/16384 track. 1/32768 track. 1/65536 track. 1/131072 track. 1/262144 track. 1/524288 track. 1/1048576 track. 1/2097152 track. 1/4194304 track. 1/8388608 track. 1/16777216 track. 1/33554432 track. 1/67108864 track. 1/134217728 track. 1/268435456 track. 1/536870912 track. 1/1073741824 track. 1/2147483648 track. 1/4294967296 track. 1/8589934592 track. 1/17179869184 track. 1/34359738368 track. 1/68719476736 track. 1/137438953472 track. 1/274877906944 track. 1/549755813888 track. 1/1099511627776 track. 1/2199023255552 track. 1/4398046511104 track. 1/8796093022208 track. 1/17592186044416 track. 1/35184372088832 track. 1/70368744177664 track. 1/140737488355328 track. 1/281474976710656 track. 1/562949953421312 track. 1/1125899906842624 track. 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124 San Diego Reader October 22, 1987

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 <p>REMON A beautiful home in the Duclane group. 3 bedrooms. 2 1/2 baths. Call: Collette</p>	 <p>CLAIMBRO 3 bedroom home situated on 1/4 acre. Call: David D. (407) 262-3333</p>	 <p>COLLEGE Desperate owner the little guy wants a 3 bedroom, 2 1/2 bath, finished home with 1,100 sq. ft. Call: Gary Smith (407) 515-0000</p>

Start: October 22, 1997

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Room, 2 remod-
carpet, paint
and, very pri-
1400. Owner
on to selling

show off the
ends. 4 bed-
n. Reduced.
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ce, double
pool, big lot
n, owner will
a month. By
m for all in-
bedroom, 3
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all agent.

Bedroom, 2
bathrooms, well
\$178,500
\$49

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San Diego Reader

October 22, 1992 140



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Car Stereo	only \$45*
Car Stereo	only \$55*
Car Stereo	only \$65*
Car Stereo	only \$75*
Car Stereo	only \$85*
Car Stereo	only \$95*
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Car Stereo	only \$135*
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Car Stereo	only \$1275*
Car Stereo	only \$1285*

LET DELCO GET YOU STARTED WITH UP TO \$14 CASH BACK!

Maintenance-free, high-cranking DELCO FREEDOM BATTERIES



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70 Series
Delco Freedom
DURA POWER
70 Series
Delco Freedom
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DURA POWER
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60 Series
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FREEDOM
60 Series
Delco rebate
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\$3.00

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Delco rebate
\$5.00

FREEDOM 40 SERIES
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\$3.00

Offer good October 15, 1982, through December 9, 1982.
Rebate amounts must be received by January 9, 1983. Limit
one per family. See us for details. Void where prohibited.

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11 years
of
experience

**11 years
of
experience**

Excellent references from our satisfied customers!

35-point Major Service Special \$69*

(reg. \$150)

Extra for free included: Our major tune-up includes:

1. Compression test

2. Valve adjustment

3. Oil filter and change

4. Spark plug change

5. Distributor points and contact

6. Air filter

7. Oil filter

8. Gas filter and change

9. Engine oil change

10. Inspect drive belts

11. Check & adjust timing

12. Check & adjust valve clearance

13. Check & replace as needed

14. Inspect steering linkage

15. Adjust steering linkage

16. Adjust clutch

17. Adjust emergency brake

18. Check & adjust front & rear brake

19. Check & adjust wheel alignment

20. Check clutch

21. Check & adjust parking brake

22. Check for damage

23. Check for leaks

24. Check for electrical system

25. Check for battery

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Note: For 4-cylinder cars add \$20. Toyota Special: add \$20. Datsun 2000S with 4-cyl. engine, add \$20.

Minor Tune-Up Special \$29*

(reg. \$55)

Our tune-up includes a lot more than others. It includes:

1. Spark plug change

2. Distributor points and contact

3. Air filter

4. Oil filter

5. Oil change

6. Gas filter and change

7. Oil filter

8. Adjust timing

9. Check & replace as needed

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Complete Clutch Job \$169*

(reg. \$350)

We replace:

1. Transmission input shaft

2. Pressure plate

3. Clutch disc

4. Throwout bearing

5. Pilot bearing

6. New transmission oil

7. Road test

Note: Hydraulic parts are not covered. Not for road: front drive shafts

Brake Job Special \$39*

(reg. \$80)

Front or rear - Brake job includes:

1. Install special new pads or install brake shoes

2. Inspect brake system

3. Adjust brake system

4. Replace hydraulic parts

5. Note: Hydraulic parts are not included

6. Note: Some brake parts are not included

7. Replace front rotors

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CD SOUNDS - It's a Girl!

Her name's Natalie Ann. 8th, 12th, 20th Born Tuesday, October 13 at 1:19pm. Come by to visit Mark and Valeri & see the baby pictures! CD SOUNDS, 6700 Miramar Rd. by La Jolla, 378-3472. Blvd Billards-55/hour, 4 players Custom cars and cases at unbeatable prices. Free T-shirt or sunglasses with 3 hours of play. Open 12pm-2am, 3847 Park Blvd., 295-POOL.

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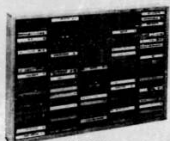
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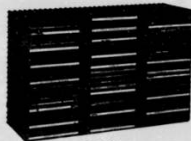
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